

UNIVERSITY OF EDUCATION, WINNEBA

**OVERVIEW OF CULTURAL FESTIVALS FOR BASIC SCHOOLS IN THE
EFFUTU MUNICIPALITY**



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**OVERVIEW OF CULTURAL FESTIVALS FOR BASIC SCHOOLS IN THE
EFFUTU MUNICIPALITY**

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**A thesis 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
Master of Philosophy
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October, 2021

DECLARATION

STUDENT'S DECLARATION

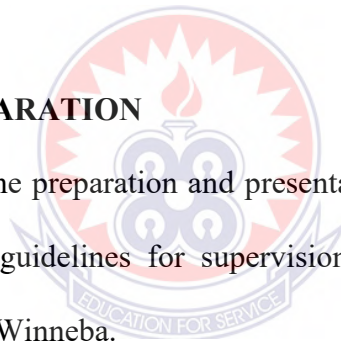
I, **Emmanuel Gyebi**, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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 thesis as laid down by the University of Education, Winneba.



Professor Eva Akosua Ebeli (Principal Supervisor)

Signature:

Date:

Dr. Kingsley Ampomah (Co-Supervisor)

Signature:

Date:

DEDICATION

I dedicate this thesis to my parents, children and the entire Gyebi family.



ACKNOWLEDGEMENTS

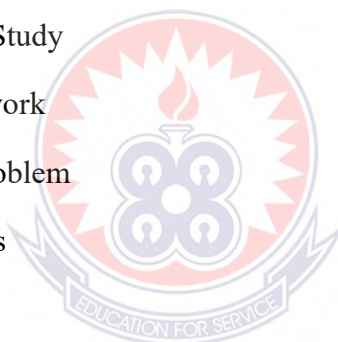
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ABSTRACT

There has been persistent, drastic decline of schools participation in cultural festivals for basic schools in the Effutu Municipality which is awfully affecting the beauty of school cultural festivals. Upon this foundation, the study sought to investigate the decline of schools participation in cultural festivals in the Effutu Municipality. The objectives of the study were to: explore the history of the cultural festivals in Effutu Municipality; to investigate the trend in school cultural festivals; examine challenges of participation in cultural festivals: Suggest ways of improving participation in the school cultural festivals. The study adopted the qualitative approach using a case study design. Primary data were collected with the aid of interview-guide through a focus group discussion and purposive sampling technique which targeted 21 respondents. The data was analyzed using the thematic narratives. The study established that majority of the respondents knowledge on the history of cultural festival was low because majority of them did not have any form of in service training which would have helped them acquire or deepen their knowledge on school cultural festival and its disciplines. The study concludes that the Directorate needs to assign teachers who have adequate content knowledge in visual and performing arts to handle disciplines in school cultural festival in our Ghanaian basic schools. The study finally recommends that the Effutu Municipal Assembly and the Education Directorate should design and implement training programmes that are relevant in equipping the teachers to discharge their duties effectively.



CHAPTER ONE

INTRODUCTION

1.0 Overview

Chapter one presents the background to the study, theoretical framework, statement of the problem, and purpose of the study. It also presents the research objectives, research questions, significance of the study, delimitation, glossary and organization of the study.

1.1 Background to the Study

Traditional performing arts play key roles in the Ghanaian educational system. With regards to schools, it directs the general behaviour of school children and influences academic performance, discipline, and extracurricular activities among others. Understanding the Cultural, therefore, is of prime importance in tailoring strategies for desired outcomes. Disciplines in cultural festival are important in educational studies because culture form integral part of our educational system.

According to Adjepong (2018), the Ghanaian child acquired his or her traditional music and dance skills, knowledge and understanding through a direct involvement, participation and engagements in the disciplines in the school cultural festival. Through exposure and active engagements in the traditional performing arts processes in cultural festivals, children gained experiences which allowed them to play their role whenever it became necessary to present these artistic arts during various social functions and events (Nketia, 1999). However, this learning process has been interrupted due to, *‘rapid social and economic changes taking place in Africa today’* (Nketia, 1999, p. 2) making a good number of children growing up in cities and towns without experiencing and learning these traditions of their own. Another major contributory factor to this phenomenon is the introduction of ‘Western’ education in

Ghana which paid, *little attention to the social and cultural environment of African countries, but imposed on them an alien and abstract form of education*' (Flolu & Amuah, 2003, p. 5).

The introduction and subsequent reviews of performing arts subjects (music, dance and drama) in the basic schools as a result of major educational reforms had not responded much to the traditional Ghanaian style of engagements in these artistic arts (Flolu & Amuah, 2003; Amuah & Adum-Attah, 2016). However, the educational system of any nation is a mirror through which the image of that nation can be seen, shaped and improved. Education has been and will continue to be the potential cause of change in any society. Hence it is the desire of every country to have a system of education that is relevant to the needs of the country. Equip students with the relevant knowledge to change their private and professional lives, make education accessible to more people, equip schools with adequate resources, improve teaching methods and educational practices and prepare the citizens of the country to face the challenges of globalisation. The above statement is also the aim for the introduction of cultural festivals for basic schools in Ghana. Parents as active stakeholders in schools should ensure that they are cooperative, participate fully in school activities, provide children with essential needs, check pupils work, encourage and enforce good behaviour among pupils and to consult with school authorities to foster good performance of their children.

According to Nketia cited in Adjepong (2018) also opines that the importance of providing learning experiences that enable African children to acquire knowledge and understanding of the traditional cultural, music and dance of their own environment and those of their neighbours is now generally recognized, for without this

preparation, they may not be able to participate fully in the life of the communities to which they belong. When they attend a marriage ceremony, a funeral or a festival or go to the dance arena, they may look like strangers among their own people (Adjepong, 2018).

Usually, schools are founded upon a culture that encompasses the artifacts, values and beliefs, and assumptions that define the tenets of survival and how things must be done. Culture plays a significant role in how an organization thrives to survive and achieve its goals. In an educational organization, culture has a profound influence on educational delivery. Educational institutions such as basic schools, and secondary schools learn norms, values, beliefs, artifacts, and traditions through cultural festivities.

Effutu Municipality has witnessed the decline in the disciplines presented by Basic Schools in the Effutu Municipality during cultural festivals from the years 2009 to 2019. The research was conducted in the Effutu Municipality in the Central Region of Ghana. The population of Effutu Municipality, according to the 2010 Population and Housing Census, is 68,592 which represents 3.1% of the region's total population of 2,201,863 with males and females representing 48.8% and 51.2% respectively (Ghana Statistical Service, 2014). The Effutu Municipal is one of the seven (7) Municipalities in the Central Region of Ghana, having Winneba as its capital. It used to be a very large district, formerly known as Awutu Effutu Senya District (AESD) until 2009 when it attained its Municipal status leaving Awutu Senya to stand as a district on its own; (Local Government Structure of Ghana). Effutu Municipality is characterized by many educational institutions. These include three campuses of the University of Education, Winneba (i.e. North, Central and South), Ghana Police Command and

Staff College, Community Nursing Training College, Vocational institution and four Senior High Schools.

There are also forty-two (42) Government basic and Junior High Schools (J.H.S). It also has sixty-five (65) private schools (both Primary and Junior High Schools) of which forty-two (42) are registered and twenty-three (23) not-registered according to statistics from the private school coordinator. There is only one Public Senior High School (S.H.S) in Winneba that is Winneba Secondary School, which was established in 1949. There are three private Senior High Schools also in the Municipality, namely, Winneba School of Business, Zion Girls Senior High School and Nananom Senior High School. The work of the Metropolitan/Municipal/District culture coordinator is to organise workshops for the school based cultural representatives on the set piece for the year that is the compulsory song and dance taking into consideration the theme for that cultural year for both first and second cycle schools in Ghana. He/she also assists and monitors the teaching of the various disciplines in the schools for inter circuit cultural festivals, municipal cultural festivals, zonal cultural festivals and regional cultural festivals after which the regional cultural coordinator continuous to the national cultural festival.

The cultural coordinators continue to assist the regional cultural coordinators in the national cultural festivals by handling the rehearsals of the various disciplines in preparations towards the festival and seeing to other logistics like accommodation, feeding, transport and other errands that will make the festival a success. In spite of the numerous basic schools in the Municipality, participation of the schools in the biennial cultural festival has seen a downward trend since 2009. Records from the

directorates indicate that schools' participation in the cultural festival has declined. It is against this backdrop that this research is being undertaken.

1.2 Theoretical Framework

The theory underpinning this study is the Schechner's performance theory on Performing Arts (1988). According to Schechner (1988) performance is an action, a discipline which occurs in many different instances and kinds. Performance must be construed as a "broad spectrum" or "continuum" of human actions ranging from plays, sports, popular entertainments and performing arts (theatre, dance, music), and everyday life performances to the enactment of social, professional, gender, race, and class roles. Key elements in Schechner's conception for Performing Arts are (i) behaviour is the "object of study" of performing art, (ii) artistic practice is a big part of the performance art, (iii) fieldwork as "participant observation" is a much-prized method adapted and put to new use, (iv) performing art is actively involved in social practices and advocacies (Schechner, 1988).

The author continues to state that many who practice performing arts do not aspire to ideological neutrality. In fact, a basic theoretical claim is that no approach or position is "neutral". Performance art draws on and synthesises approaches from a wide variety of disciplines including performance (dance, music, choral, drum language) and visual art. As stated by Nketia (1999) children everywhere in the world deserve to have performing arts as another element of their communication of ideas, emotions, and who they are. The teaching of performing art (dance, choral and drum language) will therefore help the students to know who they are (i.e. their cultural identity). Students knowing their cultural identity may help them not to be seen as "foreigners" when they attend activities like funerals, festivals, marriage ceremonies, the dance

arena, to mention a few in their own traditional communities. Nketia also states that the pursuit of both tangible and intangible forms of knowledge, including symbolic and conventional forms, can contribute to the intellectual development of the child when they are systematically presented at appropriate levels as part of the learning experience. Since all these areas of knowledge constitute the fundamentals of African performing art, the teacher must ensure that he/she is familiar with all of them and that he/she does not lose track of the African perspective of his/her materials (Nketia, 1999).

Schechner (1988) stated that performing art is unique and needed people's knowledge to transform several types of disciplines in the performing art to people. This required teachers to have content knowledge in performing art to be able to teach and train children.

Again, Nketia explained that, the decline in performing art is as a result of low knowledge of teachers. Teachers or trainers knowledge in disciplines in school cultural festival form integral part in performing art (Adjepong, 2018). Through exposure and active engagements in the traditional performing arts processes, children gained experiences which allowed them to play their role whenever it became necessary to present these artistic arts during various social functions and events (Nketia, 1999). However, this learning process has been interrupted due to *,rapid social and economic changes taking place in Africa today'* (Nketia, 1999, p. 2) making a good number of children growing up in cities and towns without experiencing and learning these traditions of their own. The music teacher should see to it that children are taught performing art from the scratch (i.e. from nursery). Children must learn how to sing, clap, jump, dance, play musical games and by these, children would be developed intellectually. Children going through these physical

activities of performing arts would also help their physical development alongside their intellectual. Relating this to teachers in public basic schools in the Effutu Municipality, attempts to retain school cultural representatives is very necessary to provide them with the opportunity to self-actualize, acknowledge their efforts, motivate and make them take charge of their works to sustain the interest of teachers who act as cultural reps and resource persons in our schools. The implication is that school administrators need to have a clear understanding of the theory to really motivate and satisfy teachers to increase their desire to work effectively.

1.3 Statement of the Problem

The Effutu Municipal Education Directorate keeps records of all Basic Schools Cultural Festivals. Since 2009, records at the Education Directorate show the attendance of the various schools, and the scores they obtained for each discipline (i.e., choral music, sight singing, drum language, dance, poetry recital, drama in English and exhibition) during the biennial cultural festival. A critical look at 2009, 2011, 2013, 2015, 2017, and 2019 score sheets which double as a form of attendance sheets indicated a massive decline in the participation of some schools in the various disciplines during the Basic Schools Cultural Festivals. It is upon this backdrop that the researcher decided to investigate to find out the reasons for the dwindling number of schools and suggest ways of improving the participation of schools in the cultural festival.

1.4 Purpose of the study

The purpose of the study is to investigate the decline of schools in the cultural festivals in the Effutu Municipality and suggest ways to overcome the challenges.

1.5 Research Objectives

The research was designed to:

1. Explore the history of the basic school cultural festivals in the Effutu Municipality.
2. To investigate the trend in the participation of schools in the cultural festivals in the Effutu Municipality.
3. Examine the challenges of participation in cultural festivals in the Effutu Municipality.
4. To find ways of improving participation of schools in cultural festivals in the Effutu Municipality.



1.6 Research Questions

1. What is the history of basic schools cultural festivals in the Effutu Municipality?
2. Which categories of schools participate in the cultural festivals in the Effutu Municipality?
3. What challenges do participating schools face during cultural festivals in the Effutu Municipality?
4. How could participation of schools cultural festivals be improved in the Effutu Municipality?

1.7 Significance of the Study

It is hoped that the findings of the study would make valuable contributions to the discourse of decline of schools in the cultural festivals in public basic schools in the Effutu Municipality. Firstly, the findings of the study would provide insights to the Effutu Municipal Educational Directorate on the rate of decline of schools in the cultural festivals in the Municipality. The findings of the study would offer vital information to guide the directorate to evolve interventions to address the challenge.

The finding will also inform the Municipal Directorate of Education in the study area. Cultural coordinators, head teachers, and cultural representatives in the various schools and resource persons who have been helping the pupils in the various disciplines. It will also provide a basis for the Municipal Directorate of Education in the organization of future cultural festivals with full school participation in all the required disciplines.

Finally, it is hoped that this study would help to uncover the striking factors that influence the decline of discipline in cultural festival in the Effutu Municipality. This would guide the design and execution of interventions that are effectual in curbing the decline of discipline in cultural festival. It is believed that when this is done, teachers, school cultural reps, resource person and schools would participate fully in all the discipline in the school cultural festival in public Basic Schools in the Effutu Municipality.

1.8 Delimitations

The researcher confined himself to one Junior High School from each circuit. The topic covered some selected schools in the Effutu Municipality due to the extensive and wide nature of the Municipality.

1.9 Glossary

NCF – National Cultural Festival

E.R.P – Educational Reform Programme

PNDC – Provisional National Defense Council

C.E.P – Cultural Enhancement Programme

S.C.Rs – School Cultural Representatives

1.10 Organization of the Study

The study was organized into five chapters. Chapter one looked at the background to the study, theoretical framework, statement of the problem, purpose of the study, research objectives and research questions. It also looked the significance of the study, delimitation, and organization of the study. Chapter two involved review of related literature, while chapter three focused on the methodology which comprised the research approach, design, population, sampling and sample size, instrument for data collection and the procedure used in data analysis. Chapter four dealt with results and discussions. The final chapter presented the summary, conclusion and recommendations as well as suggested areas for further research.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter gives emphasis to the related literature review. Attempts were also made to identify the gaps in the existing literature that this study is meant to address. It is presented to depict the study variables highlighted in the specific objectives.

2.1 History of school cultural festivals in Effutu Municipality

The Cultural Festivals for basic schools started in 1972. Cultural festival is a national programme or event which is organized every year. (Amuah & Adum-Attah, 2016).

The aim of the school cultural festival is to provide the knowledge needed to adapt to our surroundings to harness resources from the natural environment (Nannyonga-Tamusuza, 2003) and to solve problems of living in a particular place. It gives people the skills they need to produce the tools, shelter, clothing and other objects they use to service the community (Gbadegbe & Mensah, 2013; van der Borg & Russo, 2005).

The Cultural festivals serve as avenues for propagating the rich cultural heritage of Ghana. These cultural precepts of societies evident in the traditional festivals are particularly couched to sustainably develop the local communities through an enhancement of their venue infrastructures, reaffirming their traditional political systems, improving their economic condition and more importantly to this discussion, ensure the enhancement of the environment and protection of the biodiversity.

The National Cultural Festival is run alternatively between basic and the second cycle schools. Hence, it is an event that is held biennially for each category of schools (basic and second cycle). The National Cultural Festival has two (2) main disciplines, which are performing and visual arts. Under the performing arts discipline are the

performance of choral music, sight singing, drum language, poetry recital, dance and drama in English. The visual arts category usually takes the form of exhibitions showcasing painting, still life drawing, sewing, paper craft, and cook art. Each competing year has a theme, compulsory song and dance that guides activities of the National Cultural Festival taking into consideration the host region. The existence of the school cultural festival has helped to inculcate into pupils the habits of positively contributing to national development aspirations.

2.2. Cultural festival

Culture has been defined in various ways. Datzira (2006, p. 14) observes, culture relates basically to everything that reflects the ways individuals or a group live, which includes their values, behaviour, knowledge, roles and habits, symbols, traditions, perception patterns and ways of interacting within their society. In a similar way, McDonald (2007, p. 15) views culture as the expressions of observable behavioural regularities, language, and philosophy of a particular society. In their study about Ghana, Arthur and Mensah (2006, p. 299) identify culture as the sum total of ways of living built up by a group of human beings and transmitted from one generation to another. The various definitions of culture in the literature point. Hofstede (2007, p. 16) idea that culture has a collective rather than individual attribute.

According to UNESCO (2008), in the classification of cultural festivals, the evidence of cultural activities that can be felt and touched is seen as tangible culture. Culture is mainly related to archaeology and urbanisation as well as objects in museums, archives and libraries. Cultural heritage objects have been classified by UNESCO into:

1. Movable, such as paintings, sculpture, coins, manuscripts and specific objects of cultural activities that can be moved from one place to another
2. Immovable, such as monuments and archaeological sites
3. Underwater cultural heritage, such as shipwrecks and underwater ruins cities
4. Natural heritage sites with cultural aspects, such as cultural landscape, physical, biological or geographical formations
5. War memorials; heritage resulting from armed conflict (UNESCO, 2008).

Cultural festivals seem to be ubiquitous in modern societies, filling the social calendar and the cultural agenda with a vast array of events, happenings and spectacles. Cultural Festivals also increasingly take on a wider range of roles as their significance increases, extending from mechanisms to sustain cultural groups, to mechanisms for assuring the acceptance of a particular cultural discourse to a means of generating local pride, identity and income. The broadening role of traditional and popular cultural events has attracted criticism from those who argue that the cultural content of festivals is being de-valued, and from those who fear that local, “traditional” culture is being replaced by globalised, “popular” culture. Because of the important role of festivals and cultural events as sources of group identity and place identity (Datzira, 2006), processes of commodification have also been blamed for a loss of identity and meaning.

In the eyes of many, therefore, the “local” loses its “authenticity” as a result of globalisation and modernisation, while the market economy gains from the tourism spin-off. Cultural festivals and events are increasingly becoming arenas of discourse enabling people to express their views on wider cultural, social and political issues.

Often the debates polarise into those advocating change and those wishing to preserve “traditional” or “local” culture in the face of modernisation and globalisation.

According to Amuah, Adum-Attah and Arthur (2002), the aim of instituting the schools cultural festival is to expose pupils to the wide spectrum of music and other cultural practices found in the Ghanaian society’ (p. 157). These annual celebrations are dominantly a performing arts event. Disciplines that are performed during the occasion are choral music usually performed in local languages, traditional dance and drama, folk poetry recital, traditional drum language, and storytelling (Amuah et al., 2002). These artistic expressions derived from the performing arts are embedded in the indigenous cultural practices of the Ghanaian. Introduction of school cultural festival for basic schools is to help students take part in the annual cultural festival and are therefore compelled to prepare students to be able to present the various artistic disciplines during the festive occasion. As students are taken through the preparation process, they are exposed to the music and dance culture of their society that may never have been known to them. It also helps them to understand the usage of Ghanaian indigenous music and dance (Amuah & Adum-Attah, 2016, p. 66).

2.3 Disciplines in school cultural festivals

2.3.1. Choral Music

The concept of choir can be considered as a group of people who sing together in unison or harmony and is usually led by a designated conductor. The following definitions are suggested to describe a typical choir:

- (a) a fixed membership,
- (b) a distinction between preparation and the prospective musical event,
- (c) a clear choice of repertoire,

- (d) a musical leader that is acknowledged,
- (e) members that are not soloists and finally
- (f) Sounds are produced in the harmony of voices, either with the choir as a whole or divided in various sections (Ahlquist 2006).

Choral music is probably the most outspread form of art performance. It is an opportunity for ordinary people to participate in creating music without the requirements of formal music education (Younge, 2011). Choral music in Ghana has seen tremendous growth and development since colonial times when the Ghanaian was first introduced to Western music, especially the hymn and anthem. The bulk of Ghanaian art compositions are choral. It is perhaps appropriate to mention the fact that the history of the introduction of certain types of European music to Ghana, especially choral music, is closely tied with the history of the Christian mission, and more especially with the activities of the European traders on the Ghanaian coast.

In a historical perspective, the choir as a phenomenon was relatively unknown before the early Renaissance period, where the mixed voice, amateur choir has developed from the small church choirs (4–20 members) to the great oratorio choirs in the nineteenth century. Choirs only grew larger after the baroque era (Boafo-Agyemang, 2010). Interestingly, women's participation in choirs was not widespread until in the nineteenth century (Essandoh, 2007). It was not until in the classical era when choirs became a platform of leisure for people in general, both men and women, that the number of choir members grew.

Organised group singing during school cultural festival is reported as having positive effects on self-perceived wellbeing particularly in terms of social and emotional benefits (Annor, 2016). These benefits are believed to be both immediate

and long term (Appiah, 2015). In surveys of the general population, the majority of people (61–88%) report that they enjoy singing (Chong 2010). People sing for their own enjoyment regardless of singing ability as singing enjoyment does not seem to be predicted by singing skill (Mizener 1993).

A nationwide study on community choirs in the USA found that choral music gives people the opportunity to socialize with other people from a different social background – people that they would normally not meet in other circumstances. Results indicated that choir members thought that choirs bridged social gaps between different groups and social classes where different people could work together towards a common goal – to sing together and perform beautiful music.

Therefore, the majority of participants who sing choral music believe that participating in choral activities has a positive effect and is also a part of their social duty – in some sense, a contribution to the society. As a result, choral music seems to challenge the dominating view of class difference and widen people’s social horizons (Chorus America 2003). Singing in a school choir is a form of collectivism, where the interests of the group dominate the interests of the individual. Thus, the students must adapt to the rules and regulations of the group and the individuals work towards the same goal, i.e. to gain a certain harmony and work together as one person (Triandis 2001). Therefore, it is assumed that this harmony and collective action, which the school choir produces, has the potential to prevent all kinds of social conflicts.

2.3.2 Sight Reading

Sight reading is one of the disciplines students perform during school cultural festivals in Ghana. Students are trained to compete among various schools at the

district to the national level. Sight-singing is the ability to read and sing music at first sight, also referred to as vocal *sight-reading* or *prima vista*.

Sight-reading not only help improve one's sight-reading skills (the ability to read sheet music), but it will also make his or her work on pitch accuracy and rhythmical skills. It is crucial to practice with varied melodies in different keys with rhythmic variations. Sight-singing is instructed in a vocal music setting and is considered a multi-task endeavor. Additional word expressions such as sight-reading or music reading are also associated with, and in turn insinuate the same referential meaning as sight-singing.

According to Darrow & Marsh (2006), when students sight-sing music, they are called upon to: (1) note the key and time signature; (2) determine the starting pitch; (3) examine the direction and degree of the change in successive notes; (4) determine rhythmic values; and (5) process expressive markings. It is also a task that requires a singer to sing or perform written or notated music without preparation or prior acquaintance. Darrow & Marsh (2006) investigated the validity of a middle school singer's ability to predict and assess his or her sight-singing skills. Darrow and Marsh (2006) randomly selected fifty students from a community children's chorus to take a prediction questionnaire containing five musical examples, each accompanied by a Likert - type scale of five degrees.

Participants were asked to assign a rating for each example, based on how well they predicted they would sight-sing that example. An answer of '1' indicated that the participant felt he or she would sing no pitches or rhythms correct on that example. An answer of '5' indicated that the participant felt he or she would probably sight-sing the example with no errors. After making a prediction, each student preceded to

sight-sing the five examples and then evaluates how well he or she sang. Following the testing of all participants, two respondents were asked to evaluate the performances using a grading sheet designed to parallel the subjects' prediction and evaluation questionnaires. Both the prediction and evaluation responses were then used to evaluate the participants' ability to predict their performances. Inter-rater reliability was. The judges' scores were averaged for each example for all participants.

The results of the study conducted by Darrow and Marsh indicate that young singers are reasonably reliable in predicting and evaluating their sight-singing abilities. Darrow and Marsh (2006: p45) state, "It must be recognized that if students are simply able to indicate what they think they know without any real assessment, self-assessment can be easily abused." Other forms of evaluation may be more objective, but prediction allows a student to communicate with the teacher and become involved in the evaluation process personally. This interaction gives the student a sense of accountability and personal critique. The only negative effect of this research noted by Darrow and Marsh was the amount of time it took to test all the students.

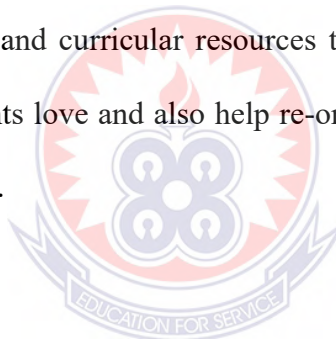
2.3.3 Drum language

Drum language can be viewed as a public language that has a poetic form. It is a language that can only be fully understood by those who share the drummer's cultural background. The utterances consist of attaching mostly stereotypical phrases to designate a referent. Most of the utterances are short, fast and fluent.

The language has a poetic form, for it can be ascertained that the elements of everyday spoken language have been arranged and modified. The drum language is spoken by a pair of drums with the same two tones.

Drumming helps in many ways like training, to communicate, be discipline, associate with others and it promotes unity. Despite the perceptions and values attached to music by Ghanaians, musical attention has not been given to school children especially girls when it comes to traditional drumming. Also we have not encouraged the performance of musical genres of other ethnic groups. Researchers from Ghanaian perspective have related that in almost every Ghanaian society, drumming is an insinuated activity for males whiles women are given roles like singing and dancing to play.

To ensure the continuation and revitalization of music education in Ghana, the government or Ghana Education Service need to equip all school music teachers with the instruments, training and curricular resources they need to teach traditional and popular music that students love and also help re-organise the school cultural festival to the level of expectancy.



2.3.4 Dance

In the days gone by, the Ghanaian child acquired his or her traditional music and dance skills, knowledge and understanding through a direct involvement, participation and engagements in the society in which he or she is absorbed (Amoako-Atta, 2001).

Through exposure and active engagements in the traditional performing arts processes, children gained experiences which allowed them to play their role whenever it became necessary to present these artistic arts during various social functions and events (Nketia, 1999). However, this learning process has been interrupted due to 'rapid social and economic changes taking place in Africa today' (Nketia, 1999, p.2) making a good number of children growing up in cities and towns without experiencing and learning these traditions on their own.

Another major contributory factor to this phenomenon is the introduction of ‘Western’ education in Ghana which paid little attention to the social and cultural environment of African countries, but imposed on them an alien and abstract form of education’ (Flolu & Amuah, 2003, p. 5).

The introduction and subsequent reviews of performing arts subjects (music, dance and drama) in the basic schools as a result of major educational reforms had not responded much to the traditional Ghanaian style of engagements in these artistic arts (Flolu & Amuah, 2003; Amuah & Adum-Attah, 2016). An important innovation which is contributing significantly in equipping the Ghanaian child with knowledge, understanding and skills of his or her traditional performing arts practices is the introduction of the schools cultural festivals by the Ministry of Education, Ghana through the Ghana Education Service.

2.3.5 Poetry Recital

Reading a literary work is found by many people as an entertaining activity, some tend to read as a daily need while the others make it as a hobby, (Fiola, 2018). However, a literary work was actually made not only to entertain but it was also created purposely to educate the readers in some ways. Most of the literary works were created by being inserted with many moral values that the author wanted it to be read and grasped by the readers. Among those literary works, there is poetry.

Poetry, as one of the genres of literature, is described by Matthew Arnold as “simply the most beautiful, impressive and widely effective mode of saying things, and hence its importance (1917:20).” According to the definition above, it is concluded that poetry is deeper and wider than a group of words. It also has emotional value that comes to represent and to express the feeling that is felt and experienced by the author

in aesthetic way. As a matter of fact, through the words by words, the readers can find that every poem is unique in its way. By reading a poem, readers can dig out many things from its lines. By considering these advantages, it is assumed that a poem clearly can be a good media for teaching.

Besides the fact that a poem can provide readers with moral values, the reading process itself can increase students' reading skill since reading a poem is different from reading novel or short stories. Commonly, a poem uses different diction from other literary works that is why reading poem requires deeper understanding. As a matter of fact, reading and learning poetry are found difficult and boring by the majority of the students (Fiola, 2018). They usually fail during the process of analyzing and catching the meaning of poetry. One of the factors is that poetry has its own language style with flowery diction and figurative language.

However, another important factor which determines the success in learning poetry is the unaffordable situation in class. Some students happen to be uninterested during the teaching and learning process because teachers or lecturers fail in creating a suitable and supporting situation in classroom. Moreover, poetry has more to offer. Beside the linguistic aspects which can be analysed, there are also message and moral value that can enrich the students' awareness and understanding towards the reality. Poetry is one of the disciplines in the school cultural festival.

Before school cultural festivals, students are trained to recite poems. Training schools in poetry helps in maintaining our cultural heritage. In Ghanaian basic school music teachers should teach the young ones to develop critical thinking, fluency, language knowledge and skills in poetry recital.

2.3.6 Exhibition

An exhibition, in the most general sense, is an organised presentation and display of a selection of items. In practice, exhibitions usually occur within a cultural or educational setting such as a museum, art gallery, park, library, exhibition hall, or World's fairs. Cultural themes in exhibitions are common, bringing to light the art and lifestyle of cultures familiar and unfamiliar to viewers. Exhibitions that present nonwestern or indigenous art to western audiences often demand more of a cultural and historical context in terms of display, which often offer a broader scope of educational opportunity.

By contrast, exhibitions of western art in the west often come with less context and explanation, using display techniques often only to highlight the aesthetic significance of the works (Brady, 2008). The way culturally specific art is presented and the dichotomy between providing context and providing little to none drastically effects the viewer's perception of the objects as art objects versus products of a particular culture; this is a fine line that curators must walk.

During school cultural festival, schools children are given the opportunity to design their own art works which are normally exhibited during the competition. Ghanaian basic schools children involvement and participation in art exhibition during cultural competition has been encouraged. Most successful art exhibitions essentially reflect the interests or concerns of society at a given time or place. Everything from theme, to the way an exhibition is designed, to the way it is marketed is a reflection of societal interests and expectations.

What is important to society and what demands attention? Exhibitions use a variety of strategies to touch their audiences, to connect on a personal and human level, even a

universal level. This is essentially one of the main goals of the exhibition today: to bring art to a place of relevance that is relatable to a wide audience.

2.4 Trends in school cultural festivals in the Effutu Municipality

According to Amuah, Adum-Attah and Arthur (2002), “the aim of instituting the schools cultural festival is to expose pupils to the wide spectrum of music and other cultural practices found in the Ghanaian society” (p. 157).

These annual celebrations are dominantly Performing Arts events. Disciplines that are performed during the occasion are choral music usually performed in local languages, traditional dance and drama, folk poetry recital, traditional drum language, and storytelling (Amuah et al., 2002). These artistic expressions derived from the performing arts are embedded in the indigenous cultural practices of the Ghanaian.

It has been identified that students in some basic schools do not gain formal experiences in the performing arts (Amuah & Adum-Attah, 2016; Opoku-Asare, Tachie-Menson & Ampeh, 2015). This may be due to the perception held by some basic school teachers about their lack of adequate training to teach the performing arts (Adjepong, 2018; Opoku-Asare et al., 2015). All basic schools are supposed to take part in the annual cultural festivals and are therefore compelled to prepare students to be able to present the various artistic disciplines during the festive occasion. As students are taken through the preparation process, they are exposed to the music and dance culture of their society that may never have been known to them. *‘It also helps all of them to understand the usage of Ghanaian indigenous music and dance’* (Amuah & Adum-Attah, 2016, p.66).

For example, during the preparation period, they will become aware that traditional Ghanaian music and dance ensembles such as Bɔ̀bɔ̀bɔ̀ and Kpanlogo are performed

by the youth for traditional recreational purposes, Atsiagbeko and Asafo are warrior music and dance types performed by adult males, and Adenkum, Apatampa and Adzewa are performed by adult females for entertainment (Amuah et al., 2002). The cultural festivals help students to involve themselves practically in performing arts activities (Amuah & Adum-Attah, 2016). Teaching students how to play rhythms on a traditional drum, sing an indigenous song, recite a traditional poetry, and perform an indigenous dance or drama provides opportunities for them to acquire skills and knowledge which enable them to participate and engage actively in the societies in which they belong. The importance of training and providing learning experiences that enable school children to acquire knowledge and understanding of the traditional music and dance of their environment and those of their neighbors for them participate fully in the life of the communities to which they belong' (Nketia, 1999, p. 1). Students' creativity is enhanced as they are engaged in the process of preparation to take part in performing arts activities during schools cultural festivals (Amuah et al., 2002).

Northouse (2013) noted that the nature of the performing arts offer varied opportunities for creativity due to its broad range of activities. New words may be provided for a melody during singing, rhythmic patterns created as counter melodies during performances, and making up new movement patterns during dancing to tell a familiar story are all activities that can expand *'the creative abilities of students as they can be seen as a learning process that allows for the exploration of creative and aesthetic principles'* (Flolu et al., 2007, p.49).

In Performing Arts activities, indeed, the activities and situations described immediately above are characterised by placing the student at the center of learning

situations and build in them a sense of courage, boldness and adventurism that can lead to each student achieving a varied output in the Performing Arts, contributing to the expansion of his or her knowledge and skills in these arts. Engaging students in the performing arts provide opportunity for them to play leadership roles.

According to Mankoe and Mensah (2003) '*a leader is any person who has ,the ability to influence individuals to work toward attaining the objectives of an organisation'* (p. 78). For example, in performing Akan traditional music and dance ensembles such as Kete, Adowa or Fɔ̄ntɔ̄mfrɔ̄m, the master drummer, like a conductor of a choir controls the entire performance by communicating with the dancers in terms of changes in movements and rhythm, cueing in supporting drummers and other instrumentalist, and giving signal to end the performance.

Such activities place on him (traditionally, Ghanaian master drummers are males) the responsibility of ensuring a successful presentation of the artistic performance and by so doing develop and accumulate skills in guiding, controlling, coordinating, supervising and directing (Mankoe & Mensah, 2003) the affairs of the ensemble in action to achieve their aim. In no doubt, students who are prepared to take up such role during artistic performances in the schools cultural festival develop such leadership qualities which enable them to play active part in the life of the school.

2.5 Challenges in participation of school cultural festivals

School cultural festivals over the years have witnessed a lot of challenges. Researchers (Adjepong, 2018; Sarfo & Adusei, 2015) have investigated some of the challenges that influence school participation of cultural festivals. These challenges

are Teachers' subject of specialization, Teachers' workload, Recognition of teachers, Student discipline, Motivation, Availability of Resources.

2.5.1 Teachers' subject of specialization

According to Adjepong (2018), preparing students to acquire the necessary competencies to participate in the annual schools cultural festival require teachers who possess knowledge, understanding and skills in the performing arts to be able to provide the appropriate learning experiences for learners. However, research shows that a good number of basic school teachers (teachers who teach students between the ages of 4 and 15) in Ghana perceive themselves as having inadequate training to teach the performing arts (Opoku-Asare, Tachie-Menson & Ampeh, 2015; Sarfo & Adusei, 2015) hence, avoid teaching performing arts altogether (Boafo-Agyemang, 2010).

Amuah and Adum-Attah (2016) noted that the teaching of performing arts in Ghanaian basic schools is not receiving the needed attention due to teachers' lack of knowledge and skills to teach the subject. Most of the teachers who teach the music and dance are not professional train music and education teachers. (Adjepong, 2018).

2.5.2 Teachers' workload

Teacher's workload is one of the challenges related to participation of school cultural festivals. In Ghana Education Service, teachers are assigned a number of lessons per week, and this is determined by various factors such as the availability of teachers, the number of streams in the school, and the number of subjects studied by the students.

It is, therefore, expected that when there are few teachers in a school, there are two or more streams, and many subjects are studied by the students, teachers' workload will

increase. UNESCO (2005) also reported that the rapid expansion of access to education in most African countries like Kenya and Ghana due to the Education for All (EFA) initiative led to increased enrolment rates which resulted in larger classes. In such cases, the teacher's workload and responsibilities increase.

Indeed, there is a consensus in research findings that teachers' workload induces dissatisfaction. Tye and O'Brien (2002) noted that teacher workload contributed significantly to greater dissatisfaction. Undoubtedly, increased teacher workload makes it challenging for the teachers to cope with the demands of their work. In Ghana Education Service, Most of the teachers who are assigned as cultural reps are also classroom teachers. Combining teaching and training of student in the various cultural disciplines indirectly increase their workload. Therefore, it is argued that reducing the workload of teachers is one of the strategies that could be adopted and implemented to avert teachers' interest in school cultural festival.

2.5.3 Recognition of school cultural representatives

The extent of recognition of the teachers who also serve as cultural reps, as well as the esteem, accorded the teachers has been identified as a major determinant of teacher dissatisfaction. Research findings underscored the significant relationship between teachers' status and their satisfaction (Tye & O'Brien, 2002). This finding implies that in societies where teachers and the teaching profession are held in high esteem, dissatisfaction among teachers is low. On the other hand, where there exists low recognition of the teacher, the dissatisfaction is likely to increase. The findings of Quartz et al. (2008) supported the preceding results when they discovered that teachers who act as cultural reps in their various schools often leave their duty due to lack of recognition in the school and the directorate. Therefore, when school cultural

reps gain greater recognition, they will become committed to the work, and eventually, increases their desire to work effectively.

2.5.4 Student discipline towards teachers

Burkhauser (2017) argued that students' misbehavior contributed to progress of activities in a school. This is to say that the misconduct of students serves as a push out factor that elicits indiscipline in the school. It is presumed from this finding that teachers expect their students to exhibit good behaviour which eventually motivates the teachers to participate fully in co-curricular activities in the schools. Therefore, when students involve in antisocial behaviours, it discourages teachers from engaging themselves in various activities in the school in the schools, leading to none participation of inter schools activities. A similar finding was discovered by Kraft and Papay (2014) that discipline among students engenders teachers' commitment to retaining interest of teachers in participation of school activities.

2.5.5 Motivation of teachers and pupils

Motivation is a major concern to organizations. In spite of its importance, it is still a difficult concept to define. The difficulty in defining the concept has been attributed to the fact that motivation has no fixed meaning in contemporary psychology. The word 'motivation' comes from the Latin word mover or 'to move'. The definition of motivation is 'how to provide something to a person to drive him/her to do something' (Ruthankoon & Ogunlana, 2003, p. 333). According to Reiss (2014) motivation means a feeling of enthusiasm, interest or commitment that makes somebody want to work, a reason for doing something or behaving in a certain way. Guajardo (2011) describes motivation as the willingness, drive or desire to engage in

good teaching.

A careful analysis of the foregoing definitions reveals a number of ideas about the concept of motivation. It involves purposive, designated or goal directed behavior. It deals with what starts and energizes human behaviour, how it is directed and sustained. It is related not only to behavior but also to performance. It involves certain forces acting on or within a person to initiate and direct behavior; it is not measured directly but inferred from behavior and even attitude. Motivation teams can operate at many levels of job satisfaction. Motivation can also be a great source of job satisfaction.

Scholars have researched the impact of motivation on teachers. Kavenuka (2013) posited that motivation is a key factor that attracts and retains employees on their jobs. The author further pointed out that, the most remarkable strategies for employees' retention in an organization are motivation and fringe benefits. In line with these claims, it is anticipated that employers offer motivation and compensation that is enticing to employees so as to enhance their retention.

In the education sector, therefore, teachers especially school cultural reps need to be adequately motivated to enhance their propensity to work effectively. The outcome of other studies showed that sufficient motivation is vital in the retention of competent teachers who act as cultural reps and coordinators. This assertion is supported by the research finding of Moncarz, Zhao, and Kay (2009) who established that highly competitive reward system increases employee commitment and leads to the attraction and retention of well qualified and experienced employees.

In relation to motivation, it has been noted that both intrinsic and extrinsic are the most influential factors for teachers to perform extra-curricular activity. In both

developing and developed countries, Imazeki (2005) found that the lack of motivation of teachers is a major factor making teachers quit teaching their extra-curricular activity assigned to them, especially in the United States of American schools. Therefore, school administrators are expected to provide teachers with a competitive motivational package, and other related benefits to retain their interest in the extra duty assigned to them.

2.5.6 Availability of Resources

The argument that organizational success is contingent on the quality and quantity of resources, both material and human, and how they are utilized is widely recognized. Consistent with this claim, scholars like Armstrong (2011) contended that tangible (physical assets) and intangible (people) resources collectively constitute the total worth of an institution.

Therefore, all organisations like educational institutions strive to gather the required resources to enable them to achieve their goals. Particular to teachers (school cultural representatives) satisfaction, studies have shown that the availability of resources at the disposal of the teacher determines the extent to which they are willing to work effectively in their schools as well as the profession. Podolsky, Kini, Bishop, and Darling-Hammond (2017) discovered among other things that the amount and quality of resources in schools positively influence school cultural representatives desire to remain at post. Therefore, lack of teaching and learning materials such as traditional drums and other musical instruments affect the preparation of students for school cultural festival (Adjepong, 2018).

2.5.7 Financing Cultural Activities/Festival

Preparation and organization of school cultural festival demand a lot of funding. The capitation grant which is the main source of funding for cultural programmes in the schools, Districts, Municipality, Metropolitan, Regionals and the National Festival of Arts and Culture in Ghana. The release of capitation for the organization of the school cultural festival is always in arrears for at least two terms hence delay activities in the schools, districts, regions, and the national as a whole.

Apart from capitation grants, the internal generated funds within the schools are sometimes used to support the cultural festival but due to its scanty nature, it becomes very imperative to fully cater for the entire budget for the school festival. Most of the planning involves money, when you ask about it, you are told “the money hasn't come.” It becomes difficult to provide good lunch for teachers when workshops are being held for them.

Again, cultural officers or coordinators do not get good resource persons to handle the various disciplines during workshops due to scanty moneys available to be give them as honorarium. This also affects the quality of adjudicators to cultural festivals at the various levels especially district levels or school levels as headteachers cannot pay for instructors or resource persons to teach their pupils in some of the disciplines like choral music, drum language, dance, drama in English, poetry recital or even exhibition. Headteachers have no option than to do anything within their means to present something at the festival or will not come to participate at all. This normally affect the preparation and participation of the school cultural festival.

2.6 Improving participation in cultural festivals

It is important to acknowledge the fact that quite a number of Ghanaian basic school teachers lack adequate knowledge and skills to teach the performing arts (Opoku-

Asare et al., 2015; Adjepong, 2018) in order to devise appropriate strategies to address the challenge. The Ministry of Education should consider planning and implementation of workshops, seminars and in-service training for teachers to improve upon the teaching and learning of the performing arts in the basic schools. Such training sessions coming into fruition will equip basic school teachers with the necessary understanding, knowledge and skills that will enable them to prepare their students effectively to participate in the annual schools cultural festivals.

Specialist music and dance teachers may be engaged to serve as mentors for and collaborates with basic school teachers in teaching the performing arts. This will afford teachers the opportunity to talk to experts and observe better teaching to apply same in their practice to achieve better learning outcome. District and national programmes such as symposia, public lectures, and durbars should be organized to heighten awareness on the importance of the cultural festival so that teachers are accorded the respect and dignity they deserve. Provision of adequate teaching and learning materials for performing arts activities in the basic schools should be given a priority.

The literature review sheds light on issues relating to decline in school cultural festival as determined by the research questions. From the literature reviewed, it was evident that the decline in school participation is a challenge that confronts schools in both developed and developing countries. There are plethoras of research findings that indicate that countries are struggling to maintain their cultural heritage in their school at the basic level.

It is gleaned from the literature that even though Ghana has gone a long way to supply more teachers to meet the demands of increased access to education, their major

challenge is most of the teachers are not specialized in music education. This view is stressed in literature that getting more teachers into the career pipeline alone cannot address the decline in school cultural festival (Adjepong, 2018). This implies that attention should also be focused on the motivation, teachers' workload, and recognition of teachers and provision of resources.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter gives an outline of the research methodology that was followed in the study. It provides information on the research approach and the research design. The chapter discusses the philosophical assumptions and also the design strategies underpinning this study. In more details, the chapter covers the population, sample size, sampling technique, research instrument and measures for trustworthiness. The researcher also discusses the methods used to analyse the data. Lastly, the ethical issues that were followed in the process are also discussed.

3.1 Research Approach

In this study, qualitative approach was carefully chosen for the purpose of this research. This was chosen because according to Berg (2007) it allows the researcher to share in the understanding and perception of others and to explore how people structure and give meaning to their daily lives. Historically, qualitative research was employed in fields such as sociology, history, and anthropology according to Miles and Huberman (2009).

Miles and Huberman (2009) further allude that qualitative data are a source of well-grounded, rich descriptions and explanations of processes in identifiable local contexts. With qualitative data I can preserve chronological flow, see precisely which events lead to which consequences, and derive fruitful explanations. On this premise, the study rests on the qualitative or interpretivist approach as its philosophical assumption. Andrade (2009) argues that the premise of interpretive research is that

access to reality (whether given or socially constructed) is only through social constructions such as language, consciousness and shared meanings.

One advantage of this approach is what Weinreich (2009) insightfully indicated as that which provides the researcher with the perspective of target audience members through immersion in a culture or situation and direct interaction with the people under study. This also implies that in the qualitative paradigm the researcher becomes an instrument of data collection, and results may differ greatly depending on who conducts the research.

The strength of qualitative research is its ability to provide complex textual descriptions of how people experience a given research issue. It provides information about the human side of an issue that is, the often contradictory behaviours, beliefs, opinions, emotions, and relationships of individuals. Another strength of qualitative approaches according to Weinreich (2009) is that, it generates rich, detailed data that leave the participants perspective intact and provide a context for the phenomena being studied. A disadvantage of data collection in the qualitative approach is that it may be labour intensive and time consuming.

3.2 Research Design

The study was pitched in the frame of a case study. Case study “often focus on a classroom, group, teacher or pupil, often using a variety of observation and interview methods as their major tools” Burns (2000, p.10). “A case study design examines a phenomenon within its real-life context. Data are collected on or about a single individual, group, or event. In some instances, several cases or events may be studied. The primary purpose of a case study is to understand something that is unique to the

case(s). Knowledge from the study is then used to apply to other cases and contexts” (Guest, Namey, & Mitchell, 2012, p.15).

Case study design has been subjected to criticism on the grounds of non-representativeness and a lack of statistical generalisability. However, given the interpretive stance adopted in this research and the nature of the research question, the researcher believes that the case study design is the most appropriate research strategy for this study. The reason being that it reveals in detail the unique perceptions and concerns of individual participants in a real-world situation which would have been lost in quantitative or experimental strategies. The case study design is particularly well suited to situations where it is very difficult to separate a phenomenon’s variables from its context (Yin, 2017).

3.4 Population of the Study

The headteachers, school cultural representatives, resource persons, chief or representatives and pupils in the public basic schools in the Effutu municipality constitute the target population for this study. The target population in terms of numbers is represented as ninety three (93) people, and the sample for the study is also represented as twenty one (21) people.

Table1. The target population, sample and sampling techniques used.

Junior high school			
	Circuit	Target Population	Sample
Chief or rep.		20	3
Headteachers	CENTRAL	9	1
	EAST	8	1
	WEST	13	1
School cultural reps	CENTRAL	9	3
	EAST	8	3
	WEST	13	3
Resource person	CENTRAL	1	1
	EAST	1	1
	WEST	1	1
Schools/Pupils	CENTRAL	9	1
	EAST	8	1
	WEST	13	1
Total		93	21

3.5 Sample Size

The sample for this study comprised of three (3) chiefs, three (3) headteachers from public schools and three (3) resource persons, three (3) students and nine (9) school cultural representatives all in the Effutu Municipal Education Directorate in the

central region of Ghana. Sample was made from each circuit and there are three circuits in the Municipality. The total sample size is twenty-s one (21).

3.6 Sampling Techniques

3.6.1 Convenience Sampling

The Convenient sampling technique was used to select three (3) chiefs and three (3) headteachers from the circuits. Saunders et al. (2012) described the convenience sampling technique as the process of selecting cases based on the presence or absence of participants at the time of data collection, and their willingness to participate in the study. The convenience sampling technique was chosen because the interviews were conducted after school to avoid interrupting instructional time in the schools and also at the convenient place and time for the chiefs.

3.6.2 Purposive Sampling

Purposive sampling technique was also used to select nine (9) school cultural reps of which three reps were selected from each circuit. According to Elder (2009, p.6), “purposive sample refers to selection of units based on personal judgment rather than randomization”.

The researcher intentionally used this sampling technique to pick out people who gave much significant explanations that were relevant to the objectives of the study. To achieve this, the selected reps have been taking part in cultural activities in their schools, workshops on cultural events and even cultural festivals in the Effutu Municipal. Also Census sampling technique was used to select the three resource persons in the Effutu Municipality. The justification for the use of census sample technique was that the researcher covers the entire resource persons.

3.7 Research Instruments

3.7.1 Semi-structured Interview

The study mainly collected primary data. The primary data were collected with the aid of an interview-guide. Interviewing helped to comprehend human behaviour of the respondent. The interview-guide consisted of semi-structured item questions based on the objective of the study.

The instrument was constructed to consist of first the demographic information of respondents as age, gender, number of years spent in the school. The second section was formulated along open-ended questions based on the research questions. The interview guide was made up of 20 items. Berg (2007) suggested that open-ended and flexible questions are likely to get more detailed responses and therefore provides better access to interviewees' views, understandings, experiences, perceptions and interpretations of events.

The semi-structured interview was selected to give room for more clarifying, probing and cross-checking questions where the interviewer had the liberty to alter, rephrase and add questions according to the nature of responses from interviewees (Whiting, 2008). The semi-structured interviews provided opportunities for the recording of personal and more free-flow responses. The recording of the interview data took place by means of note-taking and audio recording as suggested by Miles and Huberman (2009) and De Vos et al. (2011). The note-taking served as an additional recording measure and as a back-up procedure when consent was not obtained from the interviewees to record the interview by means of an audio recorder.

3.7.2 Focused group discussion

Focused group was used in the research to obtain information from the accessible population. A focus group discussion was organized for relevant participants or

respondents. The discussion provided participants with the opportunity and space to discuss issues affecting the topic under discussion. It was noted by the researcher that the response rate was very high and information was more clarified.

The focus group was appropriate because the respondents felt safe and comfortable being in a group of people they know very well. They felt relaxed and welcomed as they sat comfortably in their chairs for the discussions in a horse shoe formation. The researcher adopted this seating arrangement because it facilitates interaction among participants as it allows them to freely see and hear each other.

The researcher sat in the middle to moderate the discussion which is in line with Krueger & Mueller (2002) argument that a focus group should have a moderator who has adequate knowledge of the phenomena under study the guidelines for the discussion. The discussion session lasted one hour thirty-eight minutes and this sits well with Escalada and Heong's (2009) assertion that to minimize boredom, focus group discussions should not be stretched beyond two hours.

Before the discussions started, the researcher welcomed the participants, the researcher himself introduced and informed them of the purpose of the discussion. The researcher encouraged them to feel free to share their views on the topic under discussion. For flexibility and free speech, English and Twi were used throughout the discussion processes. This was because, these two languages could easily be understood by all participants.

Intermittently, the discussion processes were field with comments and jokes that stimulated the interest of the participants to respond to issues and to also reduce tension. An unstructured interview questions guided the session. In a simple and

coordinated manner, questions were put forward and participants responded accordingly. The questions were set in a simple and clear manner to allow participants to talk freely and spontaneously. It was also to help the researcher keep the conversation on track with the permission of the participants, the researcher recorded everything discussed in writing and in audio during the discussions. Participants even before the commencement of the discussion were entreated to speak louder in order for the recorder to capture all that would be said.

3.8 Reliability

Reliability refers to the consistency and dependability of a test results. It is often defined as the degree to which a test is free from errors of measurement (Ebel & Frisbie, 2007). A test is reliable if similar result repeatedly obtained that is, the extent to which results are consistent over time and if the results of a study can be reproduced under a similar methodology (Joppe, 2000).

There was an initial stage of pre-testing of the interview guide. The researcher involved five (5) persons from Winneba in the pre-test. The participants were asked to comment frankly on the clarity of the interview questions after reacting to the questions. The pre-testing was done to improve the reliability of the research questions. Van Teijlingen & Hundley, (2001) allude that specific pre-testing of a particular research instrument such as a questionnaire or interview guide is a mini version of a full-scale study.

An interview is widely acknowledged as a suitable technique for qualitative inquiry to seek insights of those who have experienced or are experiencing the phenomenon (Collingridge & Gantt, 2008). Moreover, the exercise gave the researcher an intuition

of the duration for the interviews with the respondents. It also helped re-shape and re-structure the interview questions so as to obviate uncertain and confusing questions. Some of the questions were re-arranged to ensure logical ordering of questions and deletion of repeated ones.

3.9 Data Collection Methods

The data were collected at the selected schools (Don Bosco JHS, Anglican JHS and Presby JHS) and some selected Chiefs in the Effutu municipality in the Central region of Ghana. The researcher was also sensitive to the specific situation of each respondent, because of the nature of the study. The preliminary task was the establishment of a friendly, secure and cooperative relationship with the interviewee by thanking them for partaking in the research. The data were collected through face-to-face interviews and focus group discussions.

The focus group discussion was made up of one group with nine (9) persons. In all there were five male and four female respondents in the focus group discussion. According to Breen (2006) it allows multitude of perceptions in a defined area of interest and are fundamentally a way of listening to and learning from people to acquire ideas and insights.

The reason for including focus group interviews as part of this research was to obtain comments from participants in a group setting where participants could get the opportunity to discuss among themselves. The spontaneous comments reflect the views, experiences and feelings of the participants about the research topic and made new insights possible that further explained existing results (Sekaran & Bougie, 2016). De Vos (2005) regard the strength of a focus group discussion as the potential

of group interaction to uncover additional data that could have been lost in the case of individually gathered data.

The purpose of the focus group interviews in this research was to ensure cumulative and more elaborative data for a fuller, deeper understanding of the research topic according to the research purpose (Denzin & Lincoln, 2005). Caution was taken to balance the role of researcher with the role of facilitator according to the dynamics of each particular person to ensure an interactive and participative atmosphere in which all participants had an opportunity to share their views (Mertler, 2006). The participants were assured of the confidentiality of their participation in the interview and the background of the research and related aims were explained to provide the interviewees with relevant and necessary information about the research. The format and sequence of questioning were also explained before the actual interview. Also, as recommended by Breen, the pace and time during the interview were continuously monitored (Breen, 2006).

3.10 Measure of Trustworthiness

Birt et al. (2016) contended that the trustworthiness of results is the bedrock of high quality qualitative research. According to Rourke & Anderson (2004) demonstration of the trustworthiness of data collection is one aspect that supports a researcher's ultimate argument concerning the trustworthiness of a study. The aim of trustworthiness in a qualitative inquiry is to support the argument that the inquiry's findings are "worth paying attention to" (Polit & Beck, 2012). Elo, Kääriäinen, Kanste, Pölkki, Utriainen and Kyngäs. (2014) have outlined several trustworthiness evaluation criteria that have been proposed for qualitative studies like Lincoln & Guba (1985). Lincoln and Guba (1999) have proposed four alternatives for assessing

the trustworthiness of qualitative research, that is, credibility, dependability, conformability, and transferability.

A brief summary of Lincoln & Guba; Polit and Beck trustworthiness construct outlined that, in the perspective of establishing credibility, researchers must ensure that those participating in research are identified and described accurately. Dependability refers to the stability of data over time and under different conditions. Conformability refers to the objectivity, that is, the potential for congruence between two or more independent people about the data's accuracy, relevance, or meaning. Transferability refers to the potential for extrapolation. It relies on the reasoning that findings can be generalized or transferred to other settings or groups. The last criterion, authenticity, refers to the extent to which researchers, fairly and faithfully, show a range of realities (Lincoln & Guba, 1999; Polit & Beck, 2012).

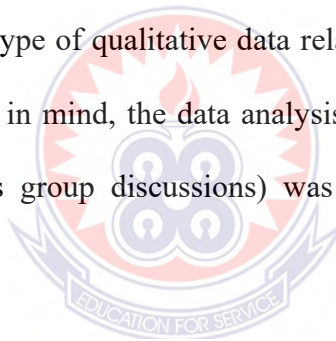
Member checking, also known as participant or respondent validation is a technique for exploring the credibility of results. In addressing credibility, all participants were taken through the same main question; same introduction, debriefing with informants and any additional information were taken into consideration during analysis. The participants were interviewed to the point at which there were data saturation and the interviews were audio-recorded and transcription was made for each interview.

To allow transferability, the researcher provided sufficient detail of the context of the fieldwork for a reader to be able to decide whether the prevailing condition is similar to another situation with which they are familiar and whether the findings can justifiably be applied to another setting. To achieve conformability, the researcher paid keen attention to the data analysis so that the findings that emerged from the data were true and not from personal predispositions.

Again, dependability is the extent to which the study could be repeated by other researchers and that the findings would be consistent. In other words, if a person wants to replicate my study, they should have enough information from my research report and also obtain similar findings as my study did. For this reason, the data were organised in themes and sub-themes. All interview materials, transcriptions, documents, findings, interpretations, and recommendations have been kept and made available and accessible to the supervisor and any other researcher, for the purpose of conducting an audit trail.

3.11 Data Analysis

Sparkes and Partington (2003) state that there is little standardisation with no absolute criteria where a specific type of qualitative data relates to a specific type of analysis. With the preceding ideas in mind, the data analysis of this research (responses from the interviews and focus group discussions) was done according to a qualitative content analysis process.



Data analyses involved transcribing the recorded data, coding and organizing the data under themes in the case of the qualitative data. The data collected in the study from the respondents during the interview was analysed by the thematic approach.

The responses were transcribed verbatim, and then read several times and in the process a list of various themes emerged and sub-themes were formulated and discussed accordingly. This started with field editing to check the appropriateness, consistency, and accuracy of the information provided by respondents. On several occasions the researcher had to re-listen to the recordings whilst reading the transcript so as to identify the participants' feelings that came with certain responses. Sorting,

coding, and categorisation were assigned to the major identified themes to arrive at a meaningful interpretation.

3.12 Ethical Consideration

Ethical considerations form a major element in a research. The researcher needs to adhere to these ethics in order to promote the aims of the research, discover authentic knowledge and truth and prevent of errors (Kumar, Priya, Musalaiah, & Nagasree, 2014). Therefore, the researcher maintained the ethical considerations in the study by observing the following standards.

First and foremost, informed consent was obtained from the participants. The researcher informed the participants about the purpose, nature, data collection methods, and the extent of the research prior to commencement.

Secondly, the researcher guaranteed and made sure that no participants were put in a situation where they might be harmed as a result of their participation, physically or psychologically. Other important ethical consideration that was duly observed included privacy, confidentiality, and anonymity. The researcher ensured that the confidentiality and anonymity of the participants was maintained through the removal of any identifying characteristics. The researcher made it clear that the participant's names would not be used for any other purposes, nor will information be shared that reveals their identity in any way.

In addition to the above-mentioned precautions, it was made clear to the participants that the research was only for academic purposes and their participation was absolutely voluntary. No one was forced to participate. Adhering strictly to all the

ethical guidelines served to uphold ethical standards, including honesty and trustworthiness of the data collected, and the accompanying data analysis.

3.13 Limitations to the Study

The research identified the following limitations:

Some respondents were unwilling to participate in the administration of the interview.

Some even declined at the later part of the study after accepting to participate at the earlier stage. Nonetheless, the quality of the study was not affected since every effort was made to operate within these constraints to produce excellent work.



CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.0 Overview

This chapter is allocated to results and discussions of findings. The chapter is presented in four subsections. Section one presents and discusses the response rate while the second section examines the demographic composition of the sample. The findings derived from the data analysis on the research questions are presented in the third section, and finally, the discussion of the results is captured in the fourth section. Presentations are done in the form of a chart and, in most instances, verbatim excerpts of participants' views and responses to questions. In this analysis, the study keeps in perspective the aim, objectives and research questions presented in chapter one.

The data gathered is presented in the form of descriptions of themes that emerged from the analysis of the information gathered through in-depth face to face interviews and focus group discussions. The findings and analysis are also related to the body of knowledge presented in the literature review in order to find out whether the data concurs with what is already known as well as the new insights it reveals on the issues in question. Participants were given code names, these codes were; 'C' represents chief, 'HT' represents headteacher, 'SCR' represents school cultural representative, 'RP' also represent resource person and 'P' represents pupil.

The chapter begins by presenting the response rate, demographic information of the respondents and proceeds to elaborate on how these demographic aspects predispose the respondent's responses to the study.

4.1 Response Rate

A total of twenty-one (21) respondents were sampled and interviewed, therefore, the response rate attained in the study was 100%. This response rate was attained because the entire twenty-one (21) respondents availed themselves for the interview. The response rate obtained in the study was deemed appropriate based on the recommendation of Babbie (2011) that a response rate of 50% and above is enough in a study.

4.2 Demographic Characteristics of Respondents

In order for effective decision to be made about the background of the respondent, it was important to collect the demographic characteristics of the respondent. This is imperative because the demographic data gathers information about respondents according to certain attributes such as age, gender, professional and academic qualification, position which may influence the findings of study.

At the introductory part of the interview guide, the participants were asked to provide some information such as their gender, academic and professional qualification, years in teaching, position and their age. The results were presented in tables.

Table 2: Gender characteristics of participants

Gender	Frequency	Percentage (%)
Male	13	61.9
Female	8	38.1
Total	21	100

Source: Field data, September 2020

The findings of the study on gender distribution are illustrated in table one above.

From the data collected, it shows that thirteen (13) respondents representing 61.9% were males while eight (8) respondents representing 33.3% were females. From the gender distribution, it could be inferred that majority of the respondents were males. There were fewer female respondents because some females declined to participate in the study although equal opportunity was given to both genders.

Table 3: Ranks of the participants

Category	Frequency	Percentage (%)
Chiefs	3	14.3
Headteachers	3	14.3
School cultural reps.	9	42.8
Resource persons	3	14.3
Pupils	3	14.3
Total	21	100

Source: Field data, September 2020

The results in Table 2 showed the ranking of the respondents and their percentages. 42.8% were the school cultural representatives from all the three circuits in the Effutu Municipality. Also, 14.3% of the respondents were, chiefs, headteachers, resource persons and pupils respectively. This attested to the facts that, the respondents in the study were not only teachers. Opportunity was given to the chiefs and pupils within the municipality to participate in the study.

Table 4: Age characteristics of participants

Age	Frequency	Percentage (%)
10-19	3	14.3
20-30	6	28.6
31-40	2	9.5
41-50	7	33.3
51-60	3	14.3
Total	21	100

Source: Field data, September 2020

The findings of the study on age range distribution are shown in table three (3) above: From the data collected, two (2) respondents were in the age range of 31 to 40 years, Six (6) of the respondents were in the range of (20-30) years, also three (3) of the respondents were in the range of (10-19) and (51-60) years while seven (7) of the respondents were in the range (41-50) years. The table clearly shows that majority of the respondents fall between 41-50 years.

Table 5: Number of years of teaching in the Effutu Municipality

Number of years	Frequency	Percentage (%)
1-5	2	13.3
6-10	6	40.0
11-20	3	20
21+	4	26.7
Total	15	100

Source: Field data, September 2020

The results showed that the respondents had varied years of teaching in the municipality. The respondents' years of teaching ranged from one to above 20 years. The respondents who had taught for 1-5 years were 13.3%. Also those who taught between 6-10 years were 40.0% while those who taught for 11-20 years were 20%.

Moreover 26.7% of the respondents had taught of 21years and above. This is an indication that a most of the respondent had taught for above 6-10 years. Six participants were not teaching staff hence excluded.

Table 6: Highest qualification

Academic qualification	SSSCE/WASCE		
	Diploma(Basic Education)	2	13.3
	Diploma in Music	1	6.7
	B. ED Basic Education	6	40.0
	B. Ed (Music)	2	13.3
	Masters	4	26.7
	TOTAL	15	100
Professional qualification	Cert 'A' 4 Year		
	Diploma (Basic Education)	2	13.3
	Diploma in Music	1	6.7
	B. ED Basic Education	6	40.0
	B. Ed (Music)	2	13.3
	Masters	4	26.7
	TOTAL	15	100.0

Source: Field data, September 2020

Data in Table five (5) shows that (6, 40.0%) of the respondents had B.Ed. (Basic Education) as their highest academic qualification. This was followed by those with Masters (4, 26.7%), then followed by respondents with Diploma in basic education their qualifications (2, 13.3%). Again, the results show the same number of respondent possessed the same professional qualification. This is an indication that all the respondents had certificate except six participants excluded (The chiefs and pupils). The demographic compositions of the respondents were crucial to the study for two main reasons. Firstly, the composition provided evidence that data were collected from respondents who had diverse backgrounds. This helped to enrich the data gathered through varied perspectives.

4.3 Findings

The section presents the findings of the study. The findings were presented based on the research questions as outlined in the study.

4.3.1. Research Question One

What is the history of basic school cultural festival in the Effutu Municipality?

Cultural festival are basic schools in Ghana has been in existence from 1972. These cultural festivals are to provide knowledge, entertainment, and to solve problems for living in a particular place or society with diverse cultural practices (Gbadegbe and Mensah, 2013). During the study the respondents were asked questions to examine the knowledge level on the history of cultural festivals in Ghana. Respondents were asked the following questions below.

4.3.1.1 Knowledge on history of Cultural festival in Ghana

Knowledge on the history of cultural festivals in Ghana

A question was asked to seek the respondents' in-depth knowledge on the history of Cultural festival in Ghana. All the twenty-one (21) respondents interviewed had some knowledge of the cultural festival in Ghana. The researcher also found out that eleven (11) out of the twenty one (21) respondents had in-depth knowledge on cultural festival. However some of the respondents declined having knowledge on the cultural festival and their reasons were lack of education on cultural festival and in-service training. The following are excerpts from the interview conducted.

A female respondent (SCR 1): Basic school cultural festival is celebrated biennially. It consists of the participation of the primary level and the Junior High Schools. The

festival involves disciplines like; sight singing, choral music and dance. (Dora Quansah May 28th, 2020)

Another interviewee said (HT2): Basic school cultural festival is a biennial programme for basic schools in Ghana. It is organized at the school level to the circuit level to the zonal level and inter-district. (Marian Yacoba Fynn, at Unipra South, May 28th, 2020)

Another interviewee(SCR2): Basic school cultural festivals are organized to help educate the school pupils and the public at large about the Ghanaian culture and also to help bring out the interest in pupils who have talents to exhibit in terms of poetry, drama, drum language, and choral music. (Samuel Akyeampong, at Gyahazde, M/A JHS May 30th, 2020)

Another interviewee (SCR 3): It is an activity that helps teachers and children to learn more about their heritage and also promote talents as well as science and technology (Francis Anane, at Unipra South, JHS, May 30th, 2020).

Contributions by respondents during the focus group discussion show that, little over half of the respondents have knowledge of the history of cultural festival. During the discussion, participants expressed their views on how the cultural festival came into being.

One of the participants had this to say (HT3): Cultural festival has been in existence for decades. I have been taking part in the festival since primary school. (Mavis Affran, at Unipra South 'C' Primary school on May 28th, 2020)

In the preceding excerpts, some of the respondents also said although they have been following the school cultural festival, they do not have any knowledge on the history

and how it came about. Responses from the chiefs indicated that they have been participating in the school cultural festival for so many years since they were enstooled as chiefs in their community. The cultural festival celebration in one way or the other has become part of their celebration in the community hence much attention is given by the directorate and stakeholders during the period.

This is supported by Nannyonga-Tamusuza (2003), teachers knowledge in Culture provides needed experiences to adapt to our surroundings to harness resources from the natural environment and to solve problems of living in a particular place. It gives people the skills they need to produce the tools, shelter, clothing and other objects they use to service the community (Gbadegbe & Mensah, 2013; van der Borg & Russo, 2005). The figure one below shows chiefs and pupils in a durbar ground performing a dance during school cultural festival.

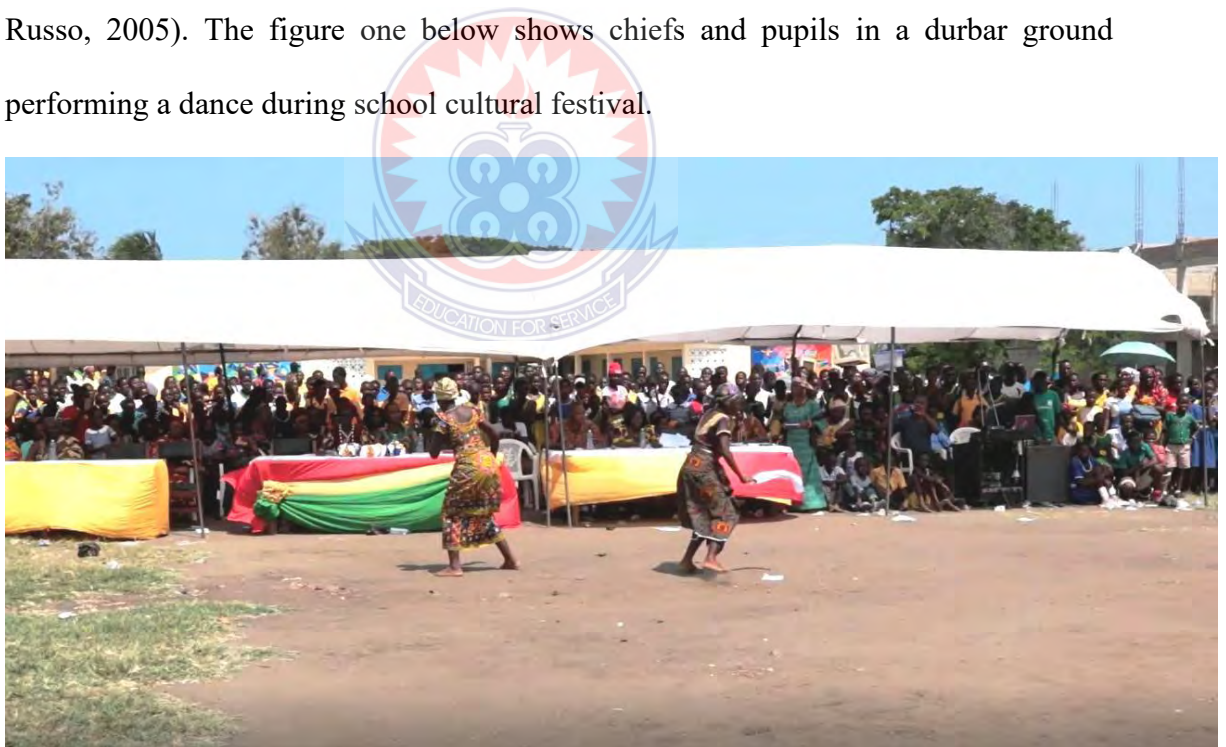


Fig. 1: Picture showing participants performing 4mpe dance during school cultural festival in the Effutu Municipality.

4.3.1.2 For how long has basic school cultural festival been in existence?

Respondents were further asked to mention for how long cultural festivals have been in existence. The responses indicated majority of the respondents said the cultural festival has been in existence for more than 15 years.

Table 7: Respondents response of years of existence of cultural festival

Number of years	Frequency(f)	Percentage (%)
0-10	8	38.0
11-20	4	19.1
21-30	5	23.8
31-40	4	19.1
	21	100

Source: Field data, September 2020

The result from table six (6) shows that most of the respondents have been following school cultural competitions for more than three decades. Respondents asserted that cultural festival was instituted in 1972. Responses from the focus group indicated that majority of the participants agreed that the festival has come to stay.

4.3.1.3 Disciplines in Basic schools cultural festival

According to Adjepong (2018), the National Cultural Festival has two (2) main disciplines, which are performing and visual arts. Under the performing arts disciplines are the performance of choral music, sight singing, drum language, poetry recital, dance and drama in English. The visual arts category usually takes the form of exhibitions showcasing painting, still life drawing, sewing, paper craft, and cook art.

Respondents were also asked to mention some of the disciplines in school cultural festival. The responses indicted most of the respondents had low knowledge of the

disciplines in the school cultural festivals. This is confirmed by excerpts from responses of some of the interviewees:

Response (SCR 2): Some of the school cultural festival disciplines I normally train my students are choral music, poetry recital, dance, drama and drum language. Although I can teach all the disciplines, my interest are those I have mentioned. (Samuel Acheampong, at M/A JHS May 30th, 2020).

Response (HT3): Dance, choral music and exhibition are some of the disciplines I am familiar with, there are a lot of other disciplines but these are the ones I enjoy most. (Mavis Affran, at Unipra South Primary 'C', May 28th, 2020)

Response (HT2): My school only participates in drum language, choral music and poetry recital. I know there are a lot of them but these are the few ones I know. (Marian Yacoba Fynn, at Unipra South Primary 'C', May 28th, 2020).

Response (P1): Am familiar with dance drummer, drum language and Poetry recital. I enjoy it anytime they are being performed. (Sarah Bonney, at Don Bosco 'A', May 29th, 2020).

Response (P2): I have been taking part in dance drama, Choral music and dance since primary school up to date. (Freda Agyemang, at Presby JHS, May 29th, 2020).

These comments suggested that the respondents are familiar with some of the disciplines in school cultural festivals organized at the school levels in the municipality. From the excerpts, majority of the respondents had knowledge on the disciplines in the school cultural festival. During the focus group discussions, some of the participants asserted that most of the schools do not take part in some of the

disciplines in the school cultural festival hence it is difficult to even recognize some of them.

According to Adjepong, (2018), Teachers' knowledge in the disciplines influences their level of perception and attitude towards their participation in school cultural festival. The perception held by some basic school teachers about their lack of knowledge and training to teach the performing arts normally influence the participation in school competition. Below are some pictures of some of the disciplines performed during school cultural festival in the Effutu Municipality.

SIGHT READING



Fig: 2.1 Participant being taken through the rules before performing sight reading during school cultural festival.



Fig: 2.2 A school boy performing sight reading during school cultural festival.



Fig: 2.3 school girl performing sight reading during school cultural festival.

During school cultural festivals pupils are given the opportunity pick and perform sight singing.

Exhibition



Fig. 3. 1 Picture showing exhibition centers with chiefs and guests during school cultural festival



Fig.3.2 Picture showing exhibition centers with students and teachers



Fig.3.3 Picture showing exhibition centers with foreign observers

Drum language



Fig. 4. Picture showing a drummer performing during school cultural festival in the Effutu Municipality.

Choral Music



Fig 5. Showing Students performing choral music during cultural festival in the Municipality.

4.3.1.4 Disciplines teachers teach and why

Respondents were further asked to identify some of the disciplines they feel easy to teach their students, the responses indicated that majority of respondents stated that teaching students the visual arts aspect of the school cultural discipline interest them most. The justification that most of the disciplines under visual arts do not need much time and funds. Students normally provide materials for the lessons, for instance, most students normally design their artifact for exhibitions during school cultural festivals. Teachers only teach the students how to design and create those artistic works. This is confirmed by excerpts from responses of some of the interviewees:

Response (SCR1): Due to lack of funds I only teach my students disciplines which do not involve much funds, for instance during preparation towards exhibition, I teach the children how to make artifacts, students normally do it at home and bring it. (Dora Quansah, at Unipra South May 28th, 2020).

Response (SCR3): Dance, drum language and choral music are difficult to train students so i normally opt for exhibition and drama. (Francis Anane, at Unipra South JHS, May 30th, 2020).

Response (HT1): Funding the training and preparing students for competition is too high, hence select disciplines which are less expensive for my school to participate, for instance, dance, drama, poetry recital and exhibition are the disciplines I choose for my school (Joyce Fianu, at Don Bosco JHS, May 28th, 2020).

The above responses indicated that most of the respondents choose disciplines they can teach the students based on their interest, fund and availability of resources. Hence this adversely affects preparation and participation in the school cultural festivals.

4.3.2. Research Question two

What is the trend in the participation of schools in the cultural festivals in Effutu Municipality?

According to Amuah, Adum-Attah and Arthur (2002), the aim of instituting the schools cultural festival is to expose pupils to the wide spectrum of music and other cultural practices found in the Ghanaian society. This annual celebrations are dominantly a performing arts event. Disciplines that are performed during the occasion are choral music usually performed in local languages, traditional dance and drama, folk poetry recital and traditional drum language. (Amuah et al., 2002).

Over the years, participation of schools in the cultural festival has shown significant decline. The information obtained from the municipal directorate shown in the table below is a clear indication that the participation of schools in the cultural festival has declined.

Table 8: Participation of Schools in the Cultural Festival from 2009 – 2019 in the Effutu Municipal

Discipline	Various Years					
	2009	2011	2013	2015	2017	2019
1 Choral Music	8	6	6	3	1	1
2 Sight Singing	5	4	3	2	1	4
3 Drum Language	3	5	4	5	2	3
4 Dance	5	7	7	2	1	2
5 Drama in English	0	0	3	4	3	4
6 Poetry	7	12	14	10	3	4
7 Exhibition	9	12	10	11	14	14

Source :(GES, Effutu Municipal 2019)

The Effutu Municipal Director of Education in her presentation during the 2019 inter-schools cultural festival commented on the decline in the participation of schools in the cultural festival provided. She lamented over the low participation of schools in

the various disciplines. She added that, low participation of schools in the various disciplines calls for public discourse.

4.3.2.1. For how long has your school been participating in the municipal cultural festival?

Respondents' views and opinions were again sought on how long their schools have been participating in the municipal cultural festival. Interacting with the respondents' in an interview, the following excerpt emerged from the discussion: one of the headteachers hinted that most of the schools fail to participate in the municipal cultural competition or festival due to limited time and resources available to them. For her school, it was just two years ago that they started participating. (Juliet Henking, at Presby JHS, May 28th, 2020).

Another respondent had this to say:

Response (HTI): I have been in this school and municipality for more than five years, and I can evidently state that my school has been participating in the municipal cultural festival. This is because it is mandated for every school to participate in the competition. Although I have never seen the directorate coming to our aid to support the school but as a headteacher i try my best to motivate and resource the cultural representative to train and prepare the students for the competition. (Joyce Fianu, at Don Bosco JHS 'A' May 30th, 2020).

Response (SCR 2): I have been observing and participating in the municipal cultural festival for the past ten years, however the way most of the schools are failing to show up is alarming. I can say that most of the schools are not ready to take part in the

competition due to some reasons known to them. (Samuel Acheampong, at Gyahadze M/A JHS, May 30th, 2020).

Response (P2): My school does not participate in the school cultural festival because we do not have teachers to train us and also we do not have drums to use. (Freda Agyemang, at Presby JHS, May 30th, 2020).

According to the respondents, most of the schools readiness to participate in the municipal cultural festival has gone down. One respondent from the Focus Group stated that: Due to lack of motivation and support from the government, our participation in the school cultural festival has reduced.

Additionally, another interviewee stated that some of the schools are unable to participate due to financial constraints and non- availability of resources. Despite the importance of training, preparing and participating in the cultural festival, the respondents expressed common views on how long they have been participating in the municipal cultural festival. Some of the respondents registered their dissatisfaction regarding the unfriendly nature of how some schools dropping out of the competition.

Traditional dance



Fig. 6.1: Shows pupils performing apatampa dance during school cultural festival



Fig. 6.2: Shows pupils performing Osoode dance during school cultural festival

Drama in English



Fig.7.1 Shows pupils staging drama in English during school cultural festival in the Municipality.



Fig.7.2 Shows pupils staging drama in English during school cultural festival in the Municipality

4.3.2.2. How do you see the organization of the basic school cultural festival in the municipality?

This question was asked to find out respondents view on how they perceived the organization of the basic schools cultural festival in the municipality. According to some of the respondents, the organizing team or organization of the event varies year by year. Nevertheless, one respondent stated that how they organized the event is not attractive as expected by the schools and the communities around.

While few respondents agreed that proper organization of the schools cultural festival depend on the availability of resources and funds. One respondent who believes that for competition to be effective, funds and other logistics need to be in place to ensure smooth organization. Although the above responses showed the positive and negative towards the organization of the schools cultural festival, some respondents recounted the following as their experiences in the organization of the school cultural festival.

Response (SCR1): The organization of the basic school cultural festival has been good. Just that due to some financial challenges, it has not been organized so well to our expectation. (Dora Quansah, at Unipra Inclusive JHS, May 30th, 2020).

Response (RP 2): The interest has declined a bit, due to limited time at the school and also financial constraint. (Erdman Aidoo, UEW, June 1st, 2020).

Response (RP 1): Generally, the organization is okay except for a few lapses like insufficient canopies, chairs for participating schools as well as prompt beginning and ending of the programme. (Felix Danso Kwofie, at Winnesec , June 1st , 2020).

Response (RP 2): So far, the organization has been good with the organizers scheduling meetings for schools on how it will be done and sharing various disciplines among schools. The only thing is that since the whole day is spent on culture, provision of refreshment must be made for all participants. (Dennis Nugbemadoh, at Don Bosco JHS, 'A' June 1st , 2020). The responses above shows that majority of the respondent are not satisfied with the way cultural festivals are organized in the municipality.



Fig: 8. Picture showing panel of adjudicators during 2019 school culture festival in the Municipality.

4.3.2.3. How has been the performance of the Municipality in the Central Regional Cultural Festival over the years?

Respondents' views and opinions were also again sought on how the performance of the municipality in the central regional cultural festival has been. In the year 2019, the performance of the municipal in the disciplines during the regional cultural festival dropped massively. (Effutu Municipal, GES 2019). Discipline like, exhibition had worse results, the municipality position was 14th as compare to the previous years is an indication that the municipality has witness poor performance. Poetry recital, Drama in English and sight singing in the municipal paced 4th whiles dance and drum language had 2 and 3 respectively. In view of this, participants share their experiences on the low performances in the municipal.

Response (HT2): It's very good as compare to the other districts; I must say fantastic because our worst position has been 5th or 6th. There are times that the municipal team represent the whole region at the national level and there too they do well. (Marian Yacoba Fynn, at Unipra South Primary C, May 28th, 2020).

Another respondent had this to say:

Response (SCR1): Municipal performance off late is not encouraging as compare to the previous years. Recently their position range from 4th to 5th which is not good. (Dora Quansah, at Unipra Inclusive, May 28th, 2020).

Response (SCR3): Although general performance is not good, but most of the students are selected from the municipality to join the region to compete at the national level. (Francis Anane, at Unipra South JHS, May 28th, 2020).

Response (HT1): The municipal has been doing well when it comes to the regional cultural festival. The municipal wins most of the awards. (Joyce Fianu, at Don Bosco ‘A’ JHS, May 30th, 2020).

The comments above and the results in table one confirmed the decline in participation of schools during the inter school cultural festival.

4.3.3. Research Question three

What are the challenges of participating in cultural festivals in Effutu Municipality?

The third research question delved into challenges that influence school participation of cultural festival in the municipality. The challenges were Teachers’ subject of specialization, Teachers’ workload, Recognition of teachers, Student discipline, Motivation, Availability of Resources and Capitation Grant.

4.3.3. 1 Teachers’ subject of specialization

According to Adjepong (2018), preparing students to acquire the necessary competencies to participate in the annual schools cultural festival require teachers who possess knowledge, understanding and skills in the performing arts to be able to provide the appropriate learning experiences for learners. My experience and interactions with some basic school teachers reveal that, most of the teachers who have been assigned as school cultural representatives are not professionally trained in music and dance.

A question was asked to seek the respondents’ area of specialization. Out of the nine respondents interviewed only two (2) had B. Ed. in Music and Dance. The other seven (7) respondents specialized in subjects like English, Mathematics, Social Studies, Information and Communication Technology. This implies that majority of the

respondents were not trained music educators to handle the position they are occupying as school cultural representatives.

Hence, this affects their ability to train students to perform during the annual schools cultural festival. Disciplines in school cultural festivals help the children in many ways like to communicate, be disciplined, associate with others and it promotes unity. Despite the perceptions and values attached to them by Ghanaians, school cultural festival, attention has not been given to children when it comes to traditional dance, choral music, and sight singing. Contrary to the assertion that teachers' subject of specialization is not a challenge to preparation of students to school cultural festival, a respondent indicated that:

Response (SCR1): I consider subject specialization as important in teaching the students in the various cultural disciplines. I do not have any content and methodological knowledge in the disciplines in the school cultural festival. I was just assigned to the role as a school cultural representative to help the children when I was posted to the school because they did not have any music and dance teacher. Teaching the students has become a big challenge to me. I only feel uncomfortable when it is time for annual inter school cultural festival. (Dora Quansah, at Unipra inclusive JHS, May 28th, 2020).

In supporting the assertion that Subject specialization is important in training students to participate in school cultural festival, a respondent had this to say:

Response (SCR2): I have been teaching almost all the disciplines in the school cultural festival over the years, in-service training to upgrade my knowledge has become a problem. Although I hold Bachelor of Education in music and dance. i need 8training to update myself. (Samuel Akyeampong, at Gyahadze JHS, May 30th, 2020).

Response (SCR3): I am not professionally trained to have enough content knowledge in performing arts to help the students. Most of the time i hired competent professional performing arts personnel to train the students to be able to participate in the festivals. (Francis Anane, at Unipra South JHS, May 30th, 2020).

Response (HT1): I always engage part-time personnel to help me train the children. I studied Mathematics in the University, so I do not have knowledge in performing arts. (Joyce Fianu, at Don Bosco 'A' JHS, May 30th, 2020).

4.3.3. 2 Teachers' Workload

Interview was used to ask the respondents how workload affects their preparation towards the cultural festival. This is confirmed by excerpts from responses of some of the interviewees:

Response (SCR1): I teach form one to three in ICT and also act as school sports teacher in addition to school cultural representative. Due to the cumbersome nature of my duties, I find it difficult to have enough time to concentrate on training the people in the school cultural festival disciplines. (Dora Quansah, at Unipra Inclusive, May 28th, 2020).

Response (SCR2): Due to the workload, I find it difficult to train the children. The classroom work takes much of my time. (Samuel Acheampong, at Gyahadze M/A JHS, May 30th, 2020).

Response (SCR3): The number of disciplines in the school cultural festival is too much for me to handle. I have to teach and assess my pupils. So adding cultural activities to my normal duty is very difficult. (Francis Anane, at Unipra South JHS, May 30th, 2020).

Response (RP2): Workload influence the work I do in the school, I have a lot of responsibilities in the school. It has been difficult to have enough time to focus on them. (Erdman Aidoo, at UEW, May 30th, 2020).

Some of the excerpt from the focus group discussion:

Response (SCR2): Teaching the children all the disciplines in school cultural festival makes it difficult for me. I am assigned to a lot of extra activities in the school that has increased my workload. (Samuel Acheampong, at Gyahadze M/A, May 30th, 2020).

Response (SCR3): I go through stress in doing my work. This stress comes from various sources but mostly comes from the workload in the classroom. When the pupils population is large under the care of one teacher, about 60 pupils or more, it puts so much pressure on the teacher. Obviously, the decision will be to leave other duty assigned to me in the school. (Francis Anane, at Unipra South JHS, May 30th, 2020). It is deduced from this extract that teacher's workload is a challenge in the participation of school cultural festival.

4.3.3.3 Recognition of School Cultural representatives

The extent of recognition of the teachers who also serve as school cultural representatives, as well as the esteem, accorded the teachers has been identified as a major determinant of teacher satisfaction of the work assigned to them. Revelation from the interview was that most of the teachers and the directorate don't recognize and appreciate the works of the school cultural representatives. One male respondent shared the experience as:

Response (SCR1): The directorate does not recognize our duty as an essential service. The officer from the directorate makes me feel like what I do is not important because teaching students to participate in the school cultural festival is not just for fun. (Dora Quansah, at Unipra Inclusive, May 28th, 2020).

Response (SCR3): my colleagues who are in the same school with me see my work as not important, and just a waste of time. (Samuel Acheampong, at Gyahadze M/A JHS, May 30th, 2020).

Some of the responses from the focus group indicated that most of the teachers who devote their time and effort to train and prepare the school children are least recognized by the directorate. This normally discourage them from taking active part in the training and preparing them for schools competition.

Response (HT3): Due to the banned on canning and other forms of punishment, it has become very difficult for students to cooperate when teaching them in some of the discipline in school cultural festival. (Juliet Henking, at Presby JHS, May 28th, 2020).

Response (SCR2): I have been in this work for so many years but off late the behaviour of the students is not encouraging at all. I always find it difficult to organize them for the competition. (Samuel Acheampong, at Gyahadze M/A, May 30th, 2020).

Response (RP3): Indiscipline among students has been the order of the day, however I try to cope with their behaviour and train them for the competition. (Dennis Nugbemadoh, at UEW, June 1st, 2020).

4.3.3. 4 Motivation

According to Reiss (2014) motivation means a feeling of enthusiasm, interest or commitment that makes somebody want to work, a reason for doing something or behaving in a certain way. The most remarkable strategies for employees' retention in an organization are motivation and fringe benefits. In line with these claims, it is anticipated that employers offer motivation and compensation that is enticing to employees so as to enhance their retention. Motivating School cultural representative is one of the ways to enhancing their living standard. Excerpts from the interview indicate that majority of them lack motivation from the employers. The following are excerpts:

Response (SCR2): My employer does not give me any allowance for the extra work I do. (Samuel Acheampong, at Gyahadze M/A JHS, May 30th, 2020).

Response (SCR3): Am not motivated for the work I do, my headteacher always says is part of my work. I feel uncomfortable working as school cultural representative; my colleagues holding other responsibility like sports, union representatives enjoy some incentive packages. (Francis Anane, at Unipra South JHS, May 30th, 2020).

Response (SCR1): The only time I am motivated is when my school placed first. However during the preparation for the school competition, no allowance or incentive package is given to me. (Dora Quansah, at Unipra inclusive, May 28th, 2020).

Response (RP 1): The headteacher only motivates we the personnel who comes from outside to help train the students. (Dennis Nugbemadoh, at UEW, June 1st, 2020).

4.3.3. 5 Availability of Resources in schools

Armstrong (2011) contended that tangible (physical assets) and intangible (people) resources collectively constitute the total worth of an institution. For school cultural festival to be well organized, resources needed should be made available to aid preparation. Most of the respondents interviewed attests to the fact that they lack most of the cultural instrument and costume. Three out of nine interviewed were of the view that their schools parent teacher association (PTA) helps them in purchasing various cultural outfits for the students. One female representative had this to say:

Response (HT2): The PTA always comes to our aid to support us in preparation towards school cultural festival. The PTA in addition motivates the children and the teachers. (Marian Yacob Fynn, at Gyahadze M/A JHS, May 28th, 2020).

Most of the respondents agreed to the fact that, their employer and the headteachers are unable to provide them with the needed material resources to work effectively. The following were some responses:

Response (HT1): I always used my money to buy some of the needed costume and other items for preparation and participation of school cultural festival. (Joyce Fianu, at Don Bosco 'A' JHS, May 30th, 2020).

Response (SCR1): I hired and paid for some of the musical instrument we used. It's very difficult to retrieve the money from my headteacher. (Dora Quansah, at Unipra South Inclusive, May 28th, 2020).

Response (HT3): The school improvised some of the musical instrument. I sometime seek for sponsorship from the community. (HT3) (Juliet Henking, at Presby JHS, May 28th, 2020).

During the focus group discussions one of the participants had this to say:

Response (HT2): The municipal directorate sometimes releases some of their musical instrument for performance during the competition. It becomes difficult using them because the students don't use it in the training section. (Marian Yacoba Fynn, at Unipra south 'C' Primary, May 28th, 2020).

4.3.4. Research Question four

How could participation in cultural festivals be improved in schools?

This question was designed to find out how school cultural festivals could be improved in our Ghanaian basic schools. School cultural representatives were interviewed and the responses emanating from the interview indicated that despite the challenges facing school cultural festival, most of the respondents shared their difference views: these are some of the excerpt from the interview.

Response (HT3): Although there are challenges but I think Ministry of Education can equip the schools with the needed cultural equipment through Ghana Education Service. (Juliet Henking, at Presby JHS, May 28th, 2020).

Response (SCR1): I have been training the students for so many years without any recognition and motivation as a school cultural representative, moving forward I suggest incentive packages should be giving to us. (Dora Quansah, at Unipra Inclusive, May 28th, 2020).

Response (SCR2): Ghana Education Service should recruit more Music and dance teachers in the profession so that they will be better off to train the students. I don't hold any qualification in Music and dance so teaching and training the students becomes difficult. (Samuel Akyeampong, at Gyahadze M/A JHS, May 30th, 2020).

Response (SCR3): School cultural festival can only be improved if resources are provided to the schools. Moreover issues relating to students indiscipline in our schools can be curb when disciplinary measures are put in place. Doing so will help we the teachers to develop more interest in training and preparing the students for the cultural festival. (Francis Anane, at Unipra South JHS, May 30th , 2020).

Response (C1): Chiefs in the municipality can be made part of the planning committee, this will help the traditional leader invest more in the organization of the school cultural festival. (Nana Kojo Bedu V, at Kojo Bedu, May 28th , 2020).

Response (P1): We the school children can be motivated, to participate in the festival. (Sarah Bonney, at Don Bosco 'A', May 30th , 2020).

4.4 Discussions of Findings

The first research question sought to investigate the history of the cultural festivals in Ghana, and the findings showed that majority of the respondents have fair knowledge on the history of school cultural festival. Particularly, the results pointed out that thirteen (13) out of twenty one (21) respondents had in-depth knowledge on culture festival. This is supported by Nannyonga-Tamuza (2003), teachers knowledge in culture provides needed experiences to teach and train students to adapt to their surroundings.

The study further indicated that respondents had enough knowledge of how long the cultural festival has been in existence, all the respondents agreed that the cultural festival has been in existence for the past 37years. This implies that most of the respondents have been following the cultural festivals for a longer period.

Teachers' knowledge in the disciplines influences their level of perception and participation towards school cultural festival (Adjepong, 2018). This affirms findings of Adjepong (2018). Based on these, this study concluded that teachers, headteachers and resource persons have fair knowledge in the history of cultural festivals in Ghana. Besides, this study has provided evidence for further inquiry relating to Headteachers, Cultural representatives and resource persons knowledge in the history of cultural festivals.

The second research question investigates the trend in school cultural festivals in the Effutu Municipality. According to Amuah, Adum-Attah and Arthur (2002), the aim of instituting the schools cultural festival is to expose pupils to the wide spectrum of music and other cultural practices found in the Ghanaian society (p. 157). This annual celebrations are dominantly a performing arts event. Disciplines that are performed during the occasion are choral music usually performed in local languages, traditional dance and drama, folk poetry recital, traditional drum language, and storytelling (Amuah et al., 2002).

Basic schools are supposed to take part in the annual cultural festival and are therefore compelled to prepare students to be able to present the various artistic disciplines during the festive occasion. However, the findings showed that majority of the schools have declined in participating in the Municipal cultural festival due to financial constraints which form the major reason for the decline. This implies that, schools that can finance the preparation participate in the competition.

The study further indicated that organization of the school cultural festival in the Municipality has not been encouraging due to poor planning of the event. This is supported by Amuah & Adum-Attah,(2016) planning and preparation to organize

visual and performing arts activities during schools cultural festivals must be well planned.

The study further indicated that the performance of the municipality at the regional level has declined massively. The responses from the respondents indicated that in 2019 the performance of the municipality at the regional level dropped (Effutu Municipality, GES, 2019). Disciplines like Exhibition, Poetry recital, Drama in English, Sight Singing had worse results. However, the findings reported in this study were consistent with previous studies by Adjepong,(2018). Therefore, this study provided evidence that the performance of the Municipality has not shown any improvement. Therefore, could predict decline of school cultural festivals in Effutu Municipality

The third research question examines challenges of participation in cultural festivals in Effutu Municipality, and the findings showed that generally Teachers' subject of specialization, Teachers' workload, Recognition of teachers, Students discipline, Motivation, Availability of Resources contributed considerably to schools not participating in the Municipal cultural festival. The findings of this study suggested that when these challenges are unfavorable to the teachers, it will elicit their desire not to function well in their duties assigned to them.

These findings concurred with studies carried out elsewhere which established that teachers' workload (Tye & O'Brien, 2002), availability of resources (Lumandi, 2008; Quartz et al., 2008), and Motivation (Bennel & Akyeampong, 2007) contributed immensely to decline in schools participation in cultural festivals. It is therefore presumed that headteachers, school cultural representatives and resource persons will

be inspired to work effectively in their duties assigned to them if those challenges are addressed.

On the fourth research question, the ways of improving participation in cultural festivals were examined to determine the extent to which cultural festivals can be improved. The findings showed that majority of the teachers agree to the fact that the Ministry of Education should consider planning and implementation of workshops, seminars and in-service training for teachers to improve upon the teaching and learning of the performing arts in the basic schools.

Such training sessions coming into fruition will equip basic school teachers with the necessary understanding, knowledge and skills that will enable them to prepare their students effectively to participate in the annual schools cultural festivals. Specialist in music and dance teachers may be engaged to serve as mentors and trainers and collaborate with basic school teachers in teaching the performing arts. This will afford teachers the opportunity to talk to experts and observe better teaching to apply same in their practice to achieve better learning outcome.

Provision of adequate teaching and learning material for performing arts activities in the basic schools should be given a priority. The findings of this study were in line with studies conducted in the past which showed that if teachers are given the needed training, provision of resources and motivation they will practice and train the child to the peak level of expectancy (Adjepong, 2018). These findings confirmed Herzberg's theory (1966) that job context factors such as remuneration, reward and recognition, motivation are hygiene factors and motivational factors which motivate employees.

In sum, the chapter has discussed the decline of disciplines in cultural festivals for basic schools in the Effutu Municipality. The analysis and discussions were derived

from both primary and secondary sources. These findings were discussed within the confines of the aim, objectives of the study and were grounded on Schechner theory.



CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

5.0 Overview

This chapter of the study is allocated to the summary, conclusion, and recommendations. The chapter is organized into six sections. The first part discusses the summary which highlights the purpose of the study and the processes involved in carrying out the study. The second part presents the major findings of the study, while the third part involves the conclusions drawn from the study. The limitations and recommendations are presented in the fourth and fifth sections respectively. Finally, the suggestion for further studies is presented in the sixth section.

5.1 Summary of the Study

The purpose of the study is to investigate the causes of decline in the participation of various schools during the cultural festival in the Effutu Municipality and explore ways of assisting those schools to overcome the challenges. To accomplish the purpose of the study, four research questions were formulated for the study. They included:

- a. What is the history of cultural festivals in Ghana?
- b. What is the trend in the decline of school participation in the cultural festivals in Effutu Municipality?
- c. What are the challenges of participating in cultural festivals in Effutu Municipality?
- d. How could participation in cultural festivals be improved in schools?

The background to the study gave some insight on the historical perspective of school cultural festivals in Ghana. The study affirmed that Cultural festivals are moral claims which are inalienable and inherent in all individuals by virtue of their humanity alone, irrespective of caste, colour, creed, and place of birth, sex, cultural difference or any other consideration. In the same breadth, cultural festival is universal, irrevocable, dynamic, and necessary for the fulfilment of the purpose of life.

The statement of the problem pointed to the fact that over the years, the records in the form of score sheets from the Cultural coordinator for Effutu Municipal Educational Directorate shows the attendance of the various schools and the marks (scores) they obtained for each discipline during the biannual cultural festival.

A critical look at these score sheets which double as a form of attendance sheet indicate a massive decline in the participation of some schools in the various disciplines during cultural festivals. Furthermore, extensive literatures were reviewed. The review was organized under three themes. The first theme discusses the theoretical framework of the study. The second theme delves into the empirical review which discusses the things of previous studies conducted on cultural festivals in Ghana. The final part of the related literature review is the conceptual framework of the study.

The study employed case study design which commences with the collection and analysis of qualitative data. Twenty- one (21) participants were involved in the study. Convenient, Purposive Census sampling technique was used to select the various respondents for the study. Through interview and focus group discussion, data were collected on the decline of disciplines in cultural festivals for basic schools, these

instruments were validated and their reliability was ensured. I was personally involved in the collection of the data.

The presentation and analysis were discussed in the Chapter Four. These were done using the primary data from the interviews and focus group discussion form the study. Some authorities in the field were cited to support and refute some responses from the respondents. The ethical issues adhered to in this study included access, informed consent, confidentiality, and anonymity.

5.2 Major Findings of the Study

The major findings of the study included the following:

5.2.1 Research Question 1: *What is the history of cultural festivals in the Effutu Municipality?*

It was found in this study that majority of the respondents knowledge on the history of cultural festival was low because majority of them did not have any form of in service training which would have helped them acquire or deepen their knowledge on school cultural festival and its disciplines. Aside their low knowledge of the cultural festival, majority of the respondents were able to mention the various disciplines in the school cultural festival. However their responses indicated they lack the content knowledge of the disciplines in school cultural festival.

5.2.2 Research Question 2: *What is the trend in the decline of schools cultural festivals in Effutu Municipality?*

The findings showed that majority of the schools have declined in participating in the school festival due to financial constraint although the finding indicated that it is mandatory for every school to participate. It was also found in the study that

organization of the school cultural festival in the Municipality has not been encouraging due to poor planning of the event. The study further indicated that the performance of the municipality at the regional level has declined massively. The responses from the respondents indicated that in 2019 the performance of the municipality at the regional level dropped (Effutu Municipality GES, 2019). Disciplines like exhibition, drama in English, sight singing had worse results.

5.2.3 Research Question 3: *What are the challenges of participating in cultural festivals in Effutu Municipality?*

The findings showed that generally teachers' subject of specialization, their workload, and recognition, as well as students' discipline, motivation and the availability of resources contributed considerably to schools not participating in cultural festivals. The findings of this study suggested that when these challenges are unfavorable to the headteachers, school cultural representatives and resource persons spend a considerable time of the day in the school training and preparing the students and their experiences with challenges are a day-to-day affair. It is therefore presumed that headteachers, school cultural representatives and resource persons will be inspired to work effectively in the duties assigned to them if those challenges are addressed.

5.2.4 Research Question 4: *How could participation in cultural festivals be improved in the schools?*

The findings showed that majority of the teachers agreed to the fact that the Ministry of Education in collaboration with Ghana Education Service should consider planning and implementation of workshops, seminars and in-service training for teachers to improve upon the teaching and learning of the performing arts in the basic schools. If such training sessions come to fruition, then basic school teachers will have the

necessary understanding, knowledge, and skills that will enable them to prepare their students effectively to participate in the annual school cultural festivals. It was also found out that most of the teachers were not professionally trained music and dance teachers, which hinders effective training and participation in the school cultural festival.

5.3 Conclusions and Implications

This study represents an initial effort to provide documentation on the decline of disciplines in cultural festivals for basic schools in the Effutu municipality. Using qualitative approach, this study provided research based understanding of certain strengths and weaknesses of the current decline of disciplines in cultural festivals for basic schools in the Effutu Municipality.

The findings put the need of assigning teachers who have adequate content knowledge in visual and performing arts to handle disciplines in school cultural festival in our Ghanaian basic schools. This will create new ways and opportunities for the development of basic school cultural festival in the Municipality and Ghana as a whole. The findings showed that professional development opportunities available to the teachers matters. Hence, it was recommended that the Education Directorate should design and implement training programmes that are relevant in equipping the teachers to discharge their duties effectively.

The findings showed that generally teachers' subject of specialization, teachers' workload, recognition of teachers, students discipline, motivation, availability of resources contributed considerably to school not participating in the cultural festival. Therefore, it was recommended that the Effutu Municipal Assembly and the

Education Directorate should institute incentive packages for the teachers so as to entice them to stay and work during preparation and participation of school cultural festivals. The incentive packages should be awarded to headteachers, school cultural representatives and resource persons in the Municipality.

It was also established in this study that subject of specialization significantly influenced teachers training and participation of school cultural festival in the public basic schools in the Effutu Municipality. Hence, it was recommended that the Effutu Municipality should sponsor teachers for further studies in Music and Dance so as to help in uplifting the image of cultural festival to the peak level of expectancy in the municipality. Provision of adequate teaching and learning materials for performing arts activities in the basic schools should be given a priority.

The Ministry of Education should consider planning and implementation of workshops, seminars and in-service training for teachers to improve upon the teaching and learning of the visual and performing arts in the basic schools. Such training sessions coming into fruition will equip basic school teachers with the necessary understanding, knowledge and skills that will enable them to prepare their students effectively to participate in the annual schools cultural festivals.

5.5 Suggestion for Further Studies

The findings of this study call for further research in the area of the decline of disciplines in cultural festivals for basic schools. The following are recommended for further research:

The findings of the study cannot be generalised because they do not represent a regional picture of the decline of disciplines in cultural festivals for basic schools in

the central region of Ghana. So there is the need to replicate the study in other District/ Municipal / Metropolitan in the region to provide a regional data on the decline of disciplines in cultural festivals for basic schools. This will contribute immensely to future national cultural festival.



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Appendix A

University Of Education, Winneba
Department of Music Education,
P. O. Box 25
Winneba C/R

29th September, 2020

The Director
Ghana Education Service
Effutu Municipality
Winneba

Dear Madam,

PERMISSION TO CONDUCT RESEARCH
EMMANUEL GYEBI (8181750001)

I would be grateful if permission is granted me to conduct a research in your municipality. This is in partial fulfillment for a Master of Philosophy in Arts & Culture degree I am pursuing at the above named University.

The topic for the research is 'The decline of disciplines in Cultural festivals for basic schools in the Effutu Municipality'.

Hoping this will meet your kind consideration and cooperation.

Attached is an introductory letter from the Department of Music Education, University of Education, Winneba.

Thank you




Yours faithfully,

EMMANUEL GYEBI

(0244945224)

Appendix B

	
UNIVERSITY OF EDUCATION, WINNEBA	
SCHOOL OF CREATIVE ARTS	
DEPARTMENT OF MUSIC EDUCATION	
P. O. Box 25, Winneba, Ghana	dmu@uew.edu.gh
+233 (03323) 22035 / (020) 2041084	

Ref: SCA/DME/INT/Vol.1/46

28th September, 2020

.....
.....
.....
.....

Dear Sir/Madam,

INTRODUCTION LETTER – EMMANUEL GYEBI (8181750001)

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

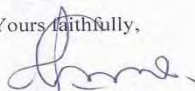
He is currently writing his thesis on the topic *“The Decline of Disciples in Cultural Festivals for Basic Schools in the Effutu Municipality”* and therefore needs your assistance to enable him acquire the necessary information for his thesis.


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,


John Francis Annan
Ag. Head of Department



Appendix C

UNIVERSITY OF EDUCATION, WINNEBA DEPARTMENT OF MUSIC EDUCATION

INTERVIEW GUIDE FOR TEACHERS/RESOURCE PERSON

PART I

Bio data:

1. Sex Male Female

2. Academic qualification

.....

3. Professional qualification

.....

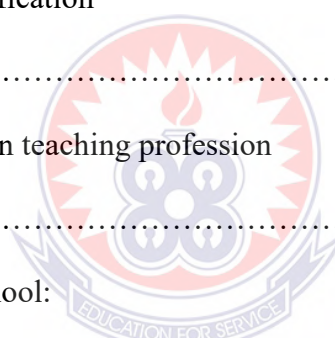
4. Number of years in teaching profession

.....

5. Position in the school:

Headteacher School Cultural Rep. Resource Person

6. Age 20 -30 31-40 41-50 51-60



PART II

A. What is the history of Basic school cultural festivals in Ghana?

- What do you know about basic school cultural festival in Ghana
- For how long has basic school cultural festival been in existence
- Mention some of the disciplines in basic school cultural festival you know
- Which of the basic school cultural festival disciplines do your school participate

- What discipline in basic school cultural festival do you teach your students and why?

B. What is the trend in the decline of school cultural festivals in Effutu Municipality?

- For how long has your school been participating in the basic school cultural festival
- How do you see the organization of the basic school cultural festival in the municipality?
- What could be the causes for the decline of schools participation in some of the discipline in the basic school cultural festival
- How has the performance of the municipality in the regional cultural festival been over the years

C. What are the challenges of participating in cultural festivals in Effutu Municipality?

- What are the main challenges undermining the participation of school cultural festival in the municipality
- How do your school finance preparation and participation in school culture festival
Are workshops, seminars or in-service training organized for head teachers, cultural reps and resource persons

D. How could participation in cultural festivals be improved in schools?

- In your own opinion how can school be made to participate in school cultural festival
- What new thing would you like to be added to the school cultural festival

Appendix D

UNIVERSITY OF EDUCATION, WINNEBA DEPARTMENT OF MUSIC EDUCATION

INTERVIEW GUIDE FOR PUPILS

PART I

Bio data:

1. Sex Male Female

2. Name of school and class:

3. Age 0 -10 11-20

PART II

E. What is the history of Basic school cultural festivals in Ghana?

- What do you know about basic school cultural festival in Ghana
- For how long has basic school cultural festival been in existence
- Mention some of the disciplines in basic school cultural festival you know
- Which of the basic school cultural festival disciplines do your school participate

F. What is the trend in the decline of school cultural festivals in Effutu Municipality?

- How do you see the organization of the basic school cultural festival in the municipality?
- What could be the causes for the decline of schools participation in some of the discipline in the basic school cultural festival

G. What are the challenges of participating in cultural festivals in Effutu Municipality?

- What are the main challenges undermining the participation of school cultural festival in the municipality

H. How could participation in cultural festivals be improved in schools?

- In your own opinion how can school be made to participate in school cultural festival
- What new thing do you think it should be added to the school cultural festival



Appendix E
UNIVERSITY OF EDUCATION, WINNEBA
DEPARTMENT OF MUSIC EDUCATION
INTERVIEW GUIDE FOR CHIEF

PART I

Bio data:

1. Sex Male Female

2. Academic qualification

.....

3. Age 20 -30 31-40 41-50 51-60

PART II

I. What is the history of Basic school cultural festivals in Ghana?

- What do you know about basic school cultural festival in Ghana
- For how long has basic school cultural festival been in existence
- 00Mention some of the disciplines in basic school cultural festival you know

J. What is the trend in the decline of school cultural festivals in Effutu Municipality?

- How do you see the organization of the basic school cultural festival in the municipality?
- What could be the causes for the decline of schools participation in some of the discipline in the basic school cultural festival

K. What are the challenges of participating in cultural festivals in Effutu Municipality?

- In your own view what are the main challenges undermining the participation of school cultural festival in the municipality

L. How could participation in cultural festivals be improved in schools?

- In your own opinion how can school be made to participate in school cultural festival
- What new thing would you like to be added to the school cultural festival



Appendix F

UNIVERSITY OF EDUCATION, WINNEBA DEPARTMENT OF MUSIC EDUCATION

Focus Group Discussion

1. What is the history of Basic school cultural festivals in Ghana?

- What do you know about basic school cultural festival in Ghana
- For how long has basic school cultural festival been in existence

2. What is the trend in the decline of school cultural festivals in Effutu Municipality?

- For how long has your school been participating in the basic school cultural festival
- How do you see the organization of the basic school cultural festival in the municipality?

3. What are the challenges of participating in cultural festivals in Effutu Municipality?

- What are the main challenges undermining the participation of school cultural festival in the municipality

4. How could participation in cultural festivals be improved in schools?

- In your own opinion how can school be made to participate in school cultural festival?

