Danish Ghanaian Culture and Development Programme
2012-2014

November 2011
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1. Introduction
This draft programme - “Danish Ghanaian Culture and Development Programme 2011 – 2013” – was developed by the Danish Centre for Culture and Development (DCCD). During a mission in July 2011, a team from DCCD had extensive discussions with Embassy staff, key stakeholders and partners of existing projects as well as with potential new partners. The mission included a visit to Kumasi and a meeting in Accra with the representative from Tamale Youth Home. At the end of the mission, the findings and recommendations of the team were discussed with the Embassy – including also proposals for new initiatives. On that basis, the present programme has been designed.

2. The Cultural Sector in Ghana
Ghana’s maiden cultural policy was formulated soon after independence in 1957 and has since then gone through a number of revisions. The last major reformulation was fashioned at a national stakeholders workshop convened by the National Commission on Culture in 2004. The policy recognises culture as a tool for national development and a vehicle to promote unity amongst the country’s diverse cultural and linguistic communities. It is also seen as a vital instrument to help citizens evolve a distinctive African identity and collective pride within the nation and in the global community.

The national policy document also acknowledges that culture is a dynamic phenomenon and as one of its writers put it, with wheels that keep turning. But the accent is on the preservation and promotion of the country’s cultural heritage and traditional values.

Development of the arts and culture in Ghana comes under Ministry of Chieftaincy and Culture which co-ordinates implementation of national strategy and programmes of activity through regional cultural and arts centres. The ministry also takes the lead in staging national cultural events, and together with the Ministry of Tourism promotion of cultural sites and museums. Due to the absence of state funding, a vibrant sector of independent cultural and arts activities and organisations has emerged over the last decade. This sector, with a keener focus on what is contemporary about Ghanaian culture is mostly self-funded or supported by development partners and to some extent corporate sponsorship.

The national cultural policy document recognises the critical role a vibrant national culture can play to enhance popular creativity, interpret experience and express the best of Ghanaian arts and culture to the world. However, translation of policy to concrete interventions designed to make an impact are handicapped by a myriad of challenges. Vibrant sectors like music for example, lack effective regulation and legislative oversight to enforce copyright and ensure that musicians can earn a living from their creativity. Piracy in music and video are persistent challenges.
The Ghana Poverty Alleviation Strategy (GPRS) II, 2006-9, a key policy document for development, recognises the importance of culture and signals commitment to the creative industries but the absence of updated information to guide policy formulation for revitalisation of the industries hinders progress. The total revenue from the global trade in cultural goods was in excess of $3.5 trillion and Ghana stands to gain from this with its abundant creative talent. But cultural goods like recycled Krobo glass beads, bespoke Labadi coffins, Kente and Adinkra textile and cultural artefacts need to be supported to be repackaged where necessary and to find global markets. Foundation for the Ghana Creative Industries has been formed and is currently in dialogue with government agencies, World Bank and development partners to design a positive road map for development.

The linkage between creative industries - such as Cultural Sites, Visual Arts, Traditional Cultural Expressions, Performing Arts, Music, Publishing, Audio Visuals, New Media, Design and Creative Services - and economic development is also recognized in the Ghana Shared Growth and Development Agenda (GSGDA) 2010-13. However, the GSGDA also points at the fact that the existing institutional framework for the development of the Creative arts industry is weak as industry related-laws do not conform to the tenets of the copyright law and contract. Lack of access to long-term financing for the industry is also seen as a major challenge.

As a response to these challenges, the GSGDA lays out a number of policy initiatives to develop and strengthen Ghana’s Creative industry. These include: provision of an appropriate legal and regulatory framework for promoting the creative areas and for protecting intellectual property rights; promotion of the use of multimedia technology in the Creative industry, with the creation of opportunities for the development of the relevant human resources; facilitation of access to finance and the export market for products of Ghanaian Creative industry.

One of the recent international donor initiatives, funded with a two million Euro grant from the European Development Fund is the Cultural Initiatives Support Programme (CISP) The aim was to support Ghana’s National Cultural Strategy by funding activities within a three and half years period, in areas such as human resource development, employment, income generation and research. It was also intended to support non-state actors in the cultural sector. The funds were channelled through the National Commission for Culture and disbursed after calls for applications. Demand far outstripped availability of funds, and incidentally raised questions about the fund’s focus. Independent arts organisations criticised it for favouring established organisations at the expense of more experimental companies and grassroots organisations.

2.1 The Music Sector

Music in Ghana reflects a rich diversity of forms and styles steeped in indigenous cultures and High Life described as ‘the musical soul’ of Ghana. Indigenous music is traditional based and normally associated with social or religious functions. Ghanaian music reflects cultural and linguistic communities such as Abadza (Ewe) Kpalogo (Ga) and Adowa (Asante) and relies on complex
polyrhythm played by skin drums and bells as well as harmonising song. Occasionally, as in Goje (Dagomba) and Seprewa (Asante), strings are added to enhance melody for listening and dancing. Much of indigenous music is unrecorded, except in ethnographic collections and seminal recordings by musicians such as Mustapha Teddy Addy, Koo Nimo, Ephraim Amo and Nana Kobina Nketia.

**Ghanaian Popular Music**

During the colonial era, Ghana was a hotbed of musical syncretism. Rhythms from across West Africa, especially gombe and ashiko from Sierra Leone, Liberian guitar styles like mainline and fireman, Fante osibisaba, European brass bands and Christian music were all combined into a melting pot that became Highlife.

The beginnings of the 20th century saw the development of a distinctly Ghanaian pop music spearheaded by popular musicians of the period such as E.K Nyame and Akan Trio.

Leading up to independence in 1957, Highlife incorporated elements of swing, jazz, rock, ska and soukous, and saw its first inroads into the cultures of West Africa and across the rest of Africa. To a much lesser extent, Ghanaian musicians found success in the United States and, briefly, the United Kingdom with the phenomenal success of Osibisa's Afro-rock in the 1970s.

By the beginning of the 1970s, traditionally styled highlife had been overtaken by electric guitar bands and pop-dance music. After the fall of Kwame Nkrumah, Ghana’s first president in 1966, and with the introduction of curfews, many Ghanaian musicians moved abroad, settling in the US, UK and Nigeria. Highlife bands like Okukuseku recorded in Lagos or Nigeria's eastern Ibo region. In 1971, the Soul to Soul music festival was held in Accra. Several legendary American musicians played, including Wilson Pickett, Ike and Tina Turner and Carlos Santana. With the exception of Mexican-American Santana, these American superstars were all black, and their presence in Accra was seen as legitimizing Ghanaian music. The concert is now mostly remembered for its role as a catalyst in the subsequent Ghanaian pop music revival. It also led to increased popularity for American rock and soul.

By the 1980s, the UK was experiencing a boom in African music as Ghanaians and others moved there in large numbers. The group Hi – Life International was probably the most influential band of the period, and others included Jon K, Orchestra Jazira and Ben Brako.

In the middle of the decade, however, British immigration laws changed, and the focus of Ghanaian emigration moved to Germany. The Ghanaian-German community created a form of highlife called Burger Highlife. The most influential early burgher highlife musician was George Darko, whose "Akoo Te Brofo" coined the term and is considered the beginning of the genre. Burgher highlife was very popular in Ghana, especially after computer-generated dance beats were added to the mix. The same period saw a Ghanaian community appear in Toronto in Canada.

By the late 1990s, a new generation of artists discovered Hip Life. The originator of this style is Reggie Rockstone, a Ghanaian musician who dabbled with hip-hop in the UK before finding his unique style. Hiplife is basically hip hop or soul funk beats with Ghanaian vocalisation backed by
elements of the traditional Highlife. HipLife has spawned many stars, mostly young and influenced by America’s domination of the global pop charts. The sound is mostly computer generated but persistent criticism is influencing live music recordings led by producers such as Kwame Yeboah. Currently, there is a revival of live music that brings together both the legendary musicians from the legendary world of Highlife and Hip life. The revival is championed by festivals such as High Vibes and venues such as +233, Rockstone’s Office and Bywell. Programmes like Bands Alive on TV 3 has also communicated the excitement of live music to younger audiences bred on computer generated music and stage miming.

Despite these positive developments, boosted also by proliferation of high quality recordings by independent producers, the music sector faces many challenges – ineffectual legislative instruments to enforce copyright and payment of royalties to musicians by the electronic media, hotels and restaurants etc. It is fair to say that Copyright Society of Ghana (COSGA) mandated to collect royalties on behalf of musicians and MUSIGA, Ghana’s main musicians Union, a way to go to become effective administrators or catalysts for change.

Piracy of musical works is rampant, causing many musicians to produce CD’s solely for promotional purposes. Availability of musical instruments is also a problem. Much of what is available is to be found in the churches, generally exempted from import duties. An extension of this exception more generally, even for a period will do a lot to boost the current live music revival and the quality of live shows and recordings.

**Music Education**

Music education in primary and high schools in Ghana has over the years declined due to curriculum changes by the Ghana Ministry of Education. Consequently, music as a subject has become part of ‘general arts’ or ‘cultural studies’. This has led to a drastic reduction in the level and quality of music education in the country.

Students who opt to study music in tertiary institutions encounter difficulties due to inadequate grounding in the basic understanding and practice of music.

There have been public calls for the reintroduction of music education in schools. This is yet to be taken up, even though that one the government’s key policy documents, Ghana Poverty Reduction Strategy II document, supports it. The policy document also commits government to help create an enabling environment for Ghanaian musicians and music specialists to participate in the digital knowledge society, support implementation of nationwide digital rights management, and the protection and licensing of creative works.

The New Music Ghana Project, initiated by the Institute for Music and Development and supported by the DCCD has stimulated interest in the learning of music instruments as well as notation among young musicians through competitions. It has also provided practical training through the use of
mentors who work with young musicians. Other arts organisations with a focus on youth creativity work with or in schools but such outreach programmes are sporadic due to funding constraints.

**Studios, rehearsal and performance venues**

Musicians throughout Ghana have limited access to professional recording studios, even though there has been a proliferation of home based studios since the 1980’s. Accra may boast up to a few hundred of such studios that also produce jingles for the numerous radio stations broadcasting from the capital and sound tracks for Ghana’s home movie industry. These studios are of varying quality due to the scarcity of professionally trained engineers and producers.

The few producers and engineers that have excelled, in spite of the technological deficit have produced hugely popular recordings for radio, television and for music videos. In terms of affordability, the fees of these producers are generally out of reach for new and upcoming musicians. The prevailing sound is also computer generated and inspired by the techno driven creativity that characterised western pop from the 1980’s and Hip Hop from the early 1990’s. But as music styles and taste change, there is now a yearning for live music performances and live recordings, spurred on by the popularity of live concerts and festivals.

Recording with live musicians however poses its own challenges, there are few adequately resourced studios and producers experienced in the art, even though Ghana had a good number of them during the hey days of Highlife in the 1960’s and 1970’s. Presently, the industry is yet to make the required investment in technology and personnel to ensure high quality recordings.

Professional music rehearsal studios are also virtually non-existent. MUSIGA operates a suitably priced rehearsal studio to attract up and coming musicians but most Ghanaian musicians simply rehearse in the (dis) comfort of their homes or at church where instruments are usually available. Sometimes these musicians will exchange services with churches for rehearsal time. They will play gospel highlife songs to support church choirs, record jingles for their radio programmes or give free gospel performances.

### 2.2. Film

Ghana's film industry dates as far back as 1948 when the Gold Coast Film Unit was set up in the Information Services Department. In 1971, the Ghana Film Industry Corporation was created as a corporate body but ceased to exist in 1996 when it was divested and a greater percentage of its equity holding were sold to Malaysian interests. Long before the divestiture, the Corporation had stopped the production of black and white films as from 1990. The laboratory itself was not properly functional and was limited to the cleaning of black and white negative films and some positive films.
The Ghana Film and Industry Corporation co-produced with European and American funding some exemplary films that received critical international acclaim during the 1970’s and 1980’s. These include the famous film, Cobra Verde directed by German Director, Werner Herzog featuring Klaus Kinski and Contact, featuring Calvin Lockheart.

Ghana’s best-known filmmaker is Kwah Ansah of Film Africa fame whose two films, Love Brewed in the African Pot (1980) and Heritage Africa (1988) won more than 12 awards. Ama, written and co-directed by Kwesi Owusu and Kwate Nee Owusu is the highest grossing Ghanaian film that opened in the early 1990’s to record audiences and the last major Ghanaian film before the advent of video.

Until recently, film production in Ghana has been in the doldrums, except a few high quality films by experienced directors such as Ato Yanney and King Ampaw, and seen mostly at international film festivals. By the mid 1990’s, most of the famous cinema halls in Accra, Kumasi and Takoradi like Orion, Plaza and Rex have closed as video arrived and popular tastes swung from Hollywood blockbusters to African themed films.

The coming of video was a double edged sword. It caused the demise of film production in Ghana but ‘democratised’ the art and film sector. With affordable video cameras and camcorders, more and more people, with little or no professional training could try their hand at making ‘films’ and distribute them on video cassettes. Local video theatres and screening kiosks also sprung up all over the country. Later, video films were distributed on VCD, a cheaper and slightly low quality DVD.

Nigerian video films continue to dominate the Ghanaian market with distribution centres in the main cities churning out several dozens of titles a week. The popularity of locally themed films has encouraged a revival of the Ghana film sector and boosted production of ‘home movie type’ videos. These videos are generally of low to medium quality and produced mostly by non professionals. Kumasi, Ghana’s second largest city had become an important distribution centre for these productions, normally acted in Twi, set in rural or semi urban environments and infused with large doses of slap dash comedy.

Another group of group of filmmakers based in Accra produce videos based more closely on the Nigerian model – use of flamboyant cars, big mansions and costumes as well as obsession with all things supernatural. In recent times, graduates from the National Film and Television Institute have also made their mark on the emerging sector with better produced films. Foremost amongst them is Shirley Frimpong Manso and Leila Dzani, with a slate of exciting films, complimented by flamboyant film stars such as Jackie Appiah, Nadia Buari and Najib.

In spite of these encouraging developments, Ghana’s film sector faces a range of challenges. Essentially, a key component of the sector, Ghana Film Industry Corporation once the pride of African cinema was dismantled and has since not been rebuilt. There are also issues about lack of
production finance and training, copyright violations and rampant piracy. Access to public television is also problematic. Currently film makers must pay for airtime on public television to show their works. Two festivals have emerged to showcase Ghanaian film talent; a documentary festival run by the New York University in Ghana and the Environmental Film Festival of Accra. The latter is organised by Creative Storm includes a young film maker’s workshop and a schools programme.

NAFTI is Ghana’s only film school and has historically supplied some of the best technicians and directors to the Ghana film sector. The school has been a centre of excellence for a long while but its potential has been limited by the small number of students it can enrol a year (20) and outmoded equipment and training facilities.

Over the last few years NAFTI has collaborated with the Environmental Film Festival of Accra to encourage more positive developments within the sector. Both initiated an annual film competition which attracted entries from the broad spectrum of the Ghana film sector.

2.3 Dance
Traditionally, Ghana abounds in creative dance talent. Drumming and dancing form a critical dialectic in social rituals, culture and entertainment. Dance goes hand in hand with drumming, expressed through a multiplicity of forms and styles – i.e. Adowa, kpalogo, kete and Abadza, to name a few. Uniquely, drumming and dancing in traditional society had many other functions, including social decision making. In pre-colonial Asante for example, drum language, expressed by ‘talking drums’ or Fontomfrom made communication possible without vocal expression. The issues of a meeting, as well as various positions of interest could often be articulated/debated and decisions made through drumming and the varying interpretations of dancers.

Traditional styles and forms have provided much of the inspiration for Ghanaian contemporary dance expressed through state companies such as the Ghana Dance Ensemble and Ghana Dance Company or independents like Noyam African Dance. There is also a more syncretic fusion of traditional forms and popular contemporary styles expressed in Hiplife music videos, clubs and the annual Malt Guinness Dance competition. The final of the latter is staged at the National Theatre and televised and was hugely popular with youth audiences.

2.3.1 Noyam African Dance
From its base in Dodowa, on the picturesque hills of the Akwapim mountains, the Noyam African Dance Institute has over the past decade made great strides in its bid to send contemporary dance in Ghana onto the African and international scene. In the process, the institute has trained over four dozen dancers, some of whom have received further training in institutions in other African countries, Europe and the United States of America and are currently working with dance companies in diverse countries. Noyam is led by Prof. F. Nii Yartey, an accomplished choreographer and director of dance with a keen eye on what is ‘contemporary’ about Ghanaian dance culture.
The Ghana Dance Ensemble was established in 1962 and continues its role as the official flagship for the professional, world-wide promotion of the music and dance heritage of Ghana. The Ghana Dance Ensemble has a tradition of identifying young, talented artistes from different parts of the country and training them to express a variety of dances, usually showcasing classic movements of heritage dances.

2.4 Theatre

Professional theatre used to be the least patronised in the field of performing arts in Ghana but a recent series of commercialised productions at the National Theatre appear to be wooing back audiences. The director leading this resurgence is Ebo Whyte, heavily supported by Joy FM, Accra’s leading radio station. Generally, however, theatre has suffered a shortage of actors following the boom in local video films in Ghana. The Concert Party is Ghana’s most popular theatrical form with a long tradition but it seems not to be taken seriously by directors schooled in European theatrical traditions. The acting methodologies of the Concert Party, incidentally lends themselves more to experimentation in the tradition of Ngugi Wa Thiong'o, Augusto Baol and Peter Brook.

The National Drama Company is based at the National Theatre of Ghana and made strides in recent years, culminating in a number of performance tours outside Ghana. A number of associations like the Ghana Union of Theatre Societies and The Ghana Actors Guild have also been involved in the effort to raise the standard of acting in Ghana. Nevertheless, training and exchange programmes as well as financial support to mount productions and showcase will help raise the bar.

3. Previous Danish Support to the Culture in Ghana

In 2006, the Danish Embassy in Accra embarked on a strategy for culture and development for the period of 2006-8. The main elements of strategy were a Ghana Denmark Culture Fund for local projects administrated by the Ghanaian NGO “Institute for Music and Development” and an exchange fund for smaller exchange projects with Denmark funded by DCCD. Later on, the culture strategy was replaced by a culture and development programme for 2010-11. The culture programme included a mixture of local projects (supported through the Ghana Denmark Culture fund), longer partnership projects with Denmark (“Music in Schools” project between Egedal Music School and Tamale Youth Home and “New Circus” project between African Footprints and Performers House) as well as smaller Danish Ghanaian exchange projects (funded by DCCD).

Outside the culture strategy, but also of relevance to the culture co-operation with Ghana, is a project for music and development. The project is funded by DCCD under its “Africa South-South regional programme” and has been running since 2006 with a total budget of approximately 800,000 DKK. The project is working with music concerts and competitions, regional co-operation with other music events in Africa, micro credit, arts management training, advocacy for development assistance to the music sector, establishment of rehearsal...
facilities, and small music schools. The key activity has been the New Music Ghana music rehearsals, training and competitions organised by the Institute for Music and Development. Not only is it contributing to the rebirth of live music in Ghana among young musicians but through the association with Music crossroads in Southern Africa, New Music Ghana has become a window that broadens the scope of the young musicians and enhances their career, nationally and internationally.


The objective of the fund is to support and promote cultural development in Ghana as an integrated part of a democratic and open society as well as to foster Ghanaian-Danish collaboration through contemporary art and cultural exchanges reflecting also our shared history. The fund provides financial support to cultural events, professional development and artistic creation process as well as exchange projects between Danish and Ghanaian organisations. It has so far been administrated by the Ghanaian NGO “Institute for Music and Development” on consultancy basis.

Projects are screened by a Jury composed of professional artists and culture ressource persons, who gives their technical remarks and rank the project applications, and the projects are subsequently approved by the Board. Since its inception in 2007, the fund has supported more than 40 artists and institutions in areas such as research; training and recording of music, material for students, theatre for education, documentaries, equipping a music school, purchase of instruments for groups for outreach programmes and use by music students in two universities. The average size of grants is around 12-15.000 Ghana Cedis amounting to approximately 50.000 DKK.

The fund was reviewed in autumn 2009 by a local consultant commissioned by the Danish Embassy. It was concluded that the fund has made a positive impact on the arts scene in Ghana as it has bolstered confidence and raised the morale of artists owing to the knowledge that there is a possibility of support for their artistic creations. The Ghana Denmark Culture Fund has a high reputation among the public. This is due to the fact that all the names of successful applicants are published in several newspapers together with the names of peer review committee members and those of the board. Thus, the public is aware of the transparent and fair nature of the decision making process.

Danish development assistance to Ghana has changed considerably in nature over the last 15 years from primarily consisting of a number of smaller “Danida project”, e.g. a health clinic, a school, a road, etc. it is today mainly provided as general budget support or sector budget support directly to the Government of Ghana. While this is considered a much more effective way of promoting development in Ghana an unintended consequence of this shift has been that acknowledgement of Danida assistance and knowledge about Denmark and Danish values has reduced in the Ghanaian population, who used to know about Danida/Denmark from projects.
implemented in the community. One of the responses to this loss of “goodwill” from development assistance has been to emphasize the need for Public Diplomacy as an integrated part of activities within the Danish Ministry of Foreign Affairs. The activities of the Denmark Ghana Cultural Fund provide the Danish Embassy with an opportunity for such profiling of Denmark and Danida and strategic public diplomacy considerations should be mainstreamed into the objective and core functions of the Fund to ensure that this (rare) opportunity is fully utilized.

DCCD has on three occasions studied the Ghana Denmark Culture Fund (missions to Ghana in October 2009, January 2011 and July 2011), and these positive findings have been confirmed. It is noted especially, that the fund is quite unique and highly relevant in Ghana due to its “bottom-up” approach and its direct support to cultural operators. There is a strong local ownership and it is clearly demand driven. It is also concluded that the fund is well managed and the set-up with the jury, board and IMD as local administrator provides transparency, quality assurance and internal checks and balances. Thus, it is in many ways seen as a “best practice model” for such culture funds in developing countries.

Some of the main recommendations of the three DCCD missions which should guide the formulation of the next period are that the fund:

- Mainstream considerations about Public Diplomacy and the opportunity to profiling of Denmark, Danida and Danish in the core functions of the fund. It is proposed to hold an “Ambassador award” in 2012 with showcases of projects supported are presented
- Strengthens the cultural exchanges with Denmark. So far, grants have solely been disbursed to local initiatives but the purpose of the fund is also to promote cooperation with Denmark. All grants, however, shall still be channeled through the Ghanaian partners.
- Further concentrates its efforts on “pieces of excellence” within productions, performance and training carried out by highly qualified artists and culture operators
- Strengthens its focus on projects and partners that demonstrates creativity, clear visions and innovation in their work
- Directs the support to independent arts and cultural operators – governmental and semi-governmental institutions such as universities should not be eligible for support
- Strengthens its focus on final delivery/outputs, i.e. productions and performances that reaches an audience, for example in terms of music festivals or arts exhibitions. It is important to attract new audiences and give more people access to quality performances and products.
- Steers away from creative industries such as craft and textile design as the business part is often lacking in these small scale projects
- Increases the size of the Board from 6 to 7 members. The extra member should represent independent arts grassroots.
• Considers reducing its call for proposals to one call per year instead of two – as funds are scarce and this would reduce the administrative burden on the local administrator. It is important, however, that the experience of IMD is taking into account in this matter.

Following these recommendations, IMD has been requested by the Danish Embassy to formulate a new project document for Ghana Denmark Culture Fund 2012-13\(^1\) with assistance from DCCD. This proposal is attached to the culture programme as a separate document.

4. Objectives of the Culture Programme

The overall aim of the culture programme is to contribute to the overall priorities of the Danish Ghanaian development cooperation of poverty reduction and democratization in Ghana as well as the Ghanaian government priorities in the GSGDA mentioned above. This is done through the development of a vibrant and inclusive culture sector with progressive artists and creative industries that have a strong socio-economic potential as well as opportunities for children and youth to express themselves through cultural activities. One concrete example of the link to the GSGDA priorities of capacity building within creative industries – such as multi-media productions - is the animation film project. Finally, the culture program aims at strengthening the cultural ties and relations with Denmark, which are rooted in a joint history.

More specifically:

1. Promote the arts and culture as a medium for free expressions, debates and reflections on human and social issues as an integrated part of an open and pluralistic society.
2. Strengthen the capacities of key Ghanaian cultural operators and institutions that work within creative industries as well as formal- and informal arts education for children and youth
3. Stimulate children and youths creativity and self-confidence as well as school and career opportunities through active involvement in arts training and education projects
4. Develop selected creative industries such as music festivals and animation films to create new jobs and income opportunities in Ghana
5. Promote mutual understanding and co-operation between the people of Ghana and Denmark around art and cultural activities

5. Approach

The proposals presented in this programme are all based on consultations with the Danish Embassy and the culture resource base in Ghana as well as meetings with possible partners in Denmark prior to – and after – the mission to Ghana. The key approach from the previous

\(^1\) Year 2011 is already covered by the existing agreement between IMD and the Danish Embassy which means that the new design will be implemented from the beginning of 2012.
culture programme will be maintained, which means that the culture programme 2011-13 will contain two types of projects:

1) **“Ghana Denmark Culture fund”** for smaller projects – either local projects or exchange projects with Denmark, which are identified on an on-going basis and based on incoming applications from the Ghanaian partners.

2) **“Partnership projects”** - larger projects between Danish and Ghanaian organisations, which are identified from the onset of the culture programme. These will have a local component, implemented by the local partner, and technical assistance component covering the input from the Danish partner.

As a key principle, all partnership projects will be based on a clear vision, a strong local anchoring and a need for support from the Ghanaian partners and – on the Danish side - key professional competencies and motivation among the partners to engage them in the development of the culture sector in Ghana. In the identification of partnership projects, it has thus been a main criteria that the Danish partners are centres of excellence within the respective field and that they - or their main staff involved in the project - are able to utilise this knowledge in a multicultural setting. This way that the partners are able to respond adequately and professionally to needs for capacity building as identified by their Ghanaian partners. The respective thematic areas such as film, music pedagogy, animation, sound and light for music festivals and environmental friendly design are all areas where Denmark has a strong international trademark and the capacity support from the Danish partners. It has also been taken into consideration to which extent the Danish partners have, or have access to, a broader base in Denmark, for example of students, artists or members, in order to create a bigger popular foothold around the projects of personal meetings, exchanges and experiences.

In the identification of partnership projects, it has furthermore been a key principle to look for new initiatives but also, when relevant, to build on some of the positive outcomes from previous phases. As a preparation of the mission, DCCD had therefore studied mid-term reports and consulted the respective organisations of the partnerships projects to study their previous results and experience as well as their new plans and visions. The aim was not to “support more of the same” but to look at the potential and if relevant give room for further development. DCCD had the opportunity to visit both the “Music in Schools project” in Tamale and the “New Circus project” in Cape coast during the previous mission in January 2011. So, these findings were also incorporated in the process.
6. Programme content

Overview of Danish Ghanaian Culture and Development Programme 2012-14.

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<th>Partners</th>
<th>Budget (DKK)</th>
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<td>Ghanaian cultural operators + Danish partners when relevant</td>
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<td>Film exchange and training Project</td>
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The concrete initiatives are further describe below. The description focuses on the overall purpose and implementation strategy of the projects whereas it will be up to the respective partners to further describe outputs and indicators in the project documents. All partnership projects including projects funded by the Embassy (part 1) and the Arts and Environment project funded by DCCD must be in line with the framework outlined in this culture programme and approved by DCCD and the local administrator prior to implementation.

6.1 Ghana Denmark Culture Fund

The modality of the Ghana Denmark Cultural Fund for 2012-14 is outlined in a separate document. The fund will continue with the same overall set-up, purpose and mode of operation but some modifications in the new project document for the fund based on the
recommendations from the local review, priorities of the Danish Embassy and the DCCD missions mentioned above. It will concentrate its support on pieces of excellence in training, productions and performances – mainly local initiatives but also smaller exchanges with Denmark - and give priority to independent artists and organisations that demonstrate creativity, innovation and visions in their work and are able to reach an audience. It is expected that a total number of 40 projects will be approved over the 2-year period of the fund.

To further promote the fund and the Danish support to culture in Ghana, the previous event “The Ambassadors Award” will be carried out, with an estimated budget of 100,000 DKK. The aim is to make a spectacular and condensed showcase of the activities under the culture programme to attract the press and the key stakeholders in Ghana as well as a broader audience. The event will be organised by the local consultant administrating the fund and providing technical assistance to the local partners of the fund.

<table>
<thead>
<tr>
<th>Title</th>
<th>Ghana Denmark Culture Fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner(s)</td>
<td>Local consultant to be selected through a tender process. Beneficiaries to be identified based on project applications.</td>
</tr>
</tbody>
</table>
| Objectives | • Strengthen innovative and independent cultural operators in Ghana and give them opportunities to present pieces of excellence to a wide and diverse audience  
• Increase the knowledge and appreciation of Denmark and Danish Development Assistance in Ghana through culture co-operation |
| Outputs | • 40 culture projects implemented effectively and in accordance with the project application by local organisations  
• The event “Ambassadors Award” carried out in spring 2012 with a variety of local performances and strong coverage in local media |

### 6.2 Film Exchange and Training

One of the new initiatives in the next phase of the culture programme concentrates on the film sector. As described in section 2 above, the film sector is growing in Ghana and has a potential not only as a creative industry with film productions and festivals, but also a means of development communication. Young people are highly interested in film as a media, and there are examples of projects carried out by Creative Storm and Ananseman Productions that successfully combines workshops at community and schools levels with productions and awards ceremonies. After weeks of intensive training, the young people make their own films with technical support from professional film makers. The film address key social and environmental issues in a language and form created by the young people themselves. The project will build on
these activities and brings in specialists from Denmark to further strengthen the methodology as Denmark has a strong trademark in films for children and youth. A possible partner on the Danish side will be Buster Film Festival.

<table>
<thead>
<tr>
<th>Title</th>
<th>Film Exchange and Training project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner (s)</td>
<td>Main Ghanaian partner: Creative Storm. Other partners: Ananseman productions and the Ghanaian Film Institute “NAFTI”. Danish partner: A Danish film festival for children such as Buster festival</td>
</tr>
</tbody>
</table>
| Objectives             | • Stimulate the youth and children film sector in Ghana in terms of technical skills and inspiration from cooperation with Danish film specialists  
                           • Use film as a creative media for young people to address development issues in their own way |
| Outputs                | • Master classes for professional filmmakers and educators provided by Danish specialists  
                           • School and communities workshops, film productions, screenings and awards  
                           • Exchanges of films for festivals between Denmark and Ghana |

**6.3 Music Education for Children and Youth**

The conclusion from the mission is that the “Music in Schools” project continues, as the outcome of phase one has been very positive and the potential is strong. The project has supported the empowerment of more than 1,000 children through music and dance – and made them more familiar with their own cultural roots. In the next phase, the focus of the project will be widened to cover also more advanced training and small competitions for talent groups at the Tamale Youth Home (TYH) institution carried out by the TYH trainer team. This means that the most dedicated children will have an opportunity to further develop their skills and take part in smaller shows and festivals carried out at TYH. TYH has already started the formation of “talent teams” from the schools and held showcases and a competition between them at TYH on pilot basis, which has been very successful. At the same time, the training and supervision of primary school teachers will be enforced so that the teachers will play a stronger role in the basic training that already takes place at the schools conducted by the TYH team. This is done to strengthen the sustainability of the project. Technical assistance from Egedal Music School in music pedagogic and methodology will continue, but in a reduced form, and by gradually delegating all responsibilities for the training to TYH.
**Music in Schools**

**Partner(s):** Egedal Music School and Tamale Youth Home

**Objectives**
- Stimulate children’s creativity and learning abilities
- Increase younger generations knowledge of distinct Ghanaian music styles and promote social values and inclusion through music

**Outputs**
- Teachers from 6 local primary schools have strengthened their basic skills in music education and are able to teach their students in this field as extra-curricular activities
- 6 talents groups with approximately 120 pupils with an equal representation of boys and girls have more to a more advantaged level in their music and dance performances
- Music and dance performances from Northern Ghana and other parts of Ghana presented to a large audience at Tamale Youth Home contributing to creating a national unity

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**6.4 Sound and Light for Music Festivals**

Another new initiative, of smaller scale, is a sound and light capacity building project for music festivals. The main partner is the High Vibes Music festival in Accra which is Ghana’s largest cutting edge music festival featuring more than 180 leading African artists (app. 40% from Ghana). High Vibes forms a creative industry with a strong socio-economic growth potential and it is key vector for stimulating the development of the music sector in Ghana – and West Africa. It also helps other smaller festivals in Ghana in arts management and technical fields. The High Vibes festivals itself, however, point at internal some shortcomings in sound and light design – mainly in terms of technical skills. As the festival already has a sound funding base for its programme, and a large audience - it is found that an upgrade of the technical level would have a high impact. The festival manager points at the Roskilde festival in Denmark as a centre of excellence in this field – and the aim of the project is thus establish a co-operation between the two festivals. Roskilde Festival will provide practical on-the-job training in light and design at the High Vibes Festival and at the same time scout for new names for their own festival.

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**Sound and Light for Music festivals**

**Partner(s):** High Vibes festival and Roskilde Festival

**Objectives**
- Develop the technical capacities of music festivals in Ghana both as a creative industry and a key platform for artistic development of
the music sector

<table>
<thead>
<tr>
<th>Outputs</th>
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</thead>
<tbody>
<tr>
<td>• Master classes and on-the-job training for High Vibes Music festival</td>
</tr>
<tr>
<td>sound and light designers provided by Danish specialists</td>
</tr>
<tr>
<td>• Technical support to other festivals and events in Ghana with High</td>
</tr>
<tr>
<td>Vibes as a centre of excellence</td>
</tr>
</tbody>
</table>

6.5 Animation film

As a response to the priorities of the GSGDA, the fact finding also looked for opportunities within the multi-media sector as a creative industry. It was decided to concentrate on film animation, a relatively new area that has a strong growth- and market potential Ghana. A group of young Ghanaian multimedia designers from Creative Factory has embarked on a large and ambitious project that aims at telling the history of Ghana through interactive web-design and animation film clips that are internet based. They work with established historians to make sure that facts are correct – but then use creative means to reach a younger and broader target group. One of the plans is to use the documentaries at historical sites – such as the slave castles – and thus create a more exciting and learning exercise for the visitors. Creative Factory tries to raise funding from Ghana authorities and donors and need a pitch production for this purpose. They have produced the key web design and have some ideas for the animation film clip but lacks proficiency in this field. As Denmark and Ghana share the historical epoch of the slave trade – and that Denmark is strong animation film it is felt, that this is an area, where co-operation with Denmark is relevant. Animation film training will thus be production oriented and the outcome will be a short pilot animation film showing the joint Ghanaian-Danish history that can be used for promotion of the whole project.

<table>
<thead>
<tr>
<th>Title</th>
<th>Animation Film</th>
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</thead>
<tbody>
<tr>
<td>Partner (s)</td>
<td>Creative Factory and Animation Film Workshop</td>
</tr>
<tr>
<td>Objectives</td>
<td>• Support the skills development of the animation film industry in Ghana</td>
</tr>
<tr>
<td>Outputs</td>
<td>• High-end practical training for young Ghanaian animators provided by Danish specialists</td>
</tr>
<tr>
<td></td>
<td>• Production of an animation film pitch about the joint Danish-Ghanaian history epoch to promote the Ghana history project and attract funding</td>
</tr>
</tbody>
</table>
6.6 Arts and Environment

The mission has also looked at the “Arts and Environment” project between Kolding Design School and Kumasi University Arts Department. The project was outlined already in the previous phase of the culture programme but had to be postponed for budget reasons. In the meantime, DCCD has funded two fact finding missions of Kolding Design School to Kumasi University, which has resulted in the development of an action plan and budget for the project. The idea is that groups of Danish and Ghanaian students will work out-of-university with context specific art and design that address environmental issues to raise awareness and suggest practical solutions. In practice, the work will take place in selected communities and involve the local population in the identification of topics and production processes. There will also be an exhibition at the end in which the communities will be invited. The work is supervised by Danish and Ghanaian tutors. Thus, the basic concept of the project was endorsed but it was also recommended to involve key Ghanaian resource persons – such as Nubuke Foundation – to strengthen the local anchoring and relevance of the project. This project will be funded by DCCD.

<table>
<thead>
<tr>
<th>Title</th>
<th>Art and the Environment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner (s)</td>
<td>Kumasi University and Design Academy in Kolding</td>
</tr>
</tbody>
</table>
| Objectives             | • Changing people’s awareness and behaviour in a given community to be more environmentally friendly  
                        • Strengthening the knowledge of Ghanaian designers and artists of how to combine art creations, design and context analyses |
| Outputs                | • An “environmental campaign” with art and design produced by groups of Danish and Ghanaian students carried out in 8-10 local communities in close cooperation with the local population  
                        • The Ghanaian artists gain professional inspiration and knowledge about context-specific design from their work with students from Kolding Design Academy |

7. Management and Administration

The Embassy of Denmark will enter into a contract agreement with a local administrator (consultant) that will take care of the co-ordination, management and administration of the culture programme. The total budget of 4 million DKK provided by the Embassy of Denmark will thus be channelled through the local administrator. This means that the local administrator will take of management and administration of the Ghana Denmark Culture Fund as well as the
administration of three partnership projects funded by the Danish Embassy - “Music in Schools”, “Sound and Light Design for Music Festivals” and “Animation film pitch about Ghana History”. The local administrator will be engaged on a consultant basis and identified through a tender process initiated by the Embassy of Denmark. As the current administrator “Institute for Music and Development” is employed until the end of 2011, the new contract agreement will cover the period of 2012-14.

DCCD will take care of the management of administration of the project “Arts and Environment” which is funded directly by DCCD. DCCD will also provide technical assistance to the implementation of the cultural programme focusing on facilitating the partnerships and exchanges with Denmark. This includes identifying and mobilising the Danish partners as well as supporting the overall planning and elaboration of key documents (As described above, each of the partnership projects will have a local component and technical assistance component. These will be described in a joint project document - however with a separate budget for the local component and the technical assistance component). There will thus be a close co-operation between DCCD and the local administrator. The support from DCCD will be provided at a no-cost basis for the Danish Embassy utilising the DCCD resources for frame agreements with the Danish Embassies. The specific tasks of DCCD will be stipulated in a “Memorandum of Understanding” with the Danish Embassy.

The overall responsibilities and tasks of the administration and management of the culture programme are the following:

**Danish Embassy:**

- Participating on the Board of the Denmark Ghana Culture Fund according to Terms of Reference for the Board
- Participating in Ambassadors Award
- Conducting the tender process that leads to a contract agreement with a Fund Administrator for 2012-14 and transfer the funds subsequently
- Entering into a no-cost service contract with DCCD

**Fund Administrator**

- **Management and Administration of the Denmark Ghana Culture Fund.** This includes filing and administration of the applications, servicing the jury and the board, establishing contract agreements with grant holders, disbursing funds to grant holders and financial control, monitoring of projects, updating the web-site, check and approval of narrative and financial reports from grant holders, providing a bi-annual progress report and an annual financial overview for the Board
- **Counselling and support to applicants and partners.** Support to Ghanaian artists and cultural operators to develop ideas and formulate proposals for the fund and process support during implementation, for example in terms of visa applications.

- **Organising the Ambassador Award.** It is planned to hold an “Ambassador Award” event in first half of 2012. The event will contain showcases from the projects supported by the Ghana Denmark Culture Fund. The task of the local administrator will be to organise the event (venue, programme, logistics, etc) as well as marketing and PR.

- **Administration of the partnership projects** - (Music in Schools, Sound and Light Design for Music festivals and Animation film pitch on Ghana History). This includes: Input to project and budget proposals prepared by the partners in co-operation with DCCD, transfer of funds to the local partners as well as Danish partners (TA support), monitoring of projects, check and approval of narrative and financial reports

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**DCCD**

- **Management, Technical Assistance and Administration of the Arts and Environment project.** This includes support to the development of project methodology and design, partner agreements, elaboration of project document with separate budget and work plans, contract agreement, disbursement of grant, financial control, monitoring, check and approval of reports and audits.

- **Facilitation and support to partnership projects.** DCCD will identify, mobilise and sensitize the Danish partners and specialists prior to project formulation and then assist the Ghanaian and Danish partners in formulating a joint project proposal, with joint objectives, indicators and actions – but a separate budget for the local component and the TA component. DCCD will also support the partners in establishing the internal agreements and tools that will lead to transparent relations with clear distribution of roles, responsibilities and means. This includes TA agreements with the Danish specialists. DCCD will then, in close co-operation with the local administrator, oversee and supervise their implementation of the projects – and support the partners when necessary. This includes a monitoring visit carried out in 2012.

- **Facilitate exchange projects for Ghana Denmark Culture Fund.** DCCD will on a needs basis support Ghanaian and Danish organisations in developing joint project ideas and formulating project proposals for the Ghana Denmark Culture Fund. The role here is solely as “match- and idea-maker” – all assessments and approvals of applications will still be carried out in Ghana by the administrator, jury and board.

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**8. Budget**
The total budget is DKK 5.1 million of which the Embassy of Denmark will contribute 4,600,000 DKK and DCCD contribute 500,000 DKK.

The contribution from the Danish Embassy will be channelled through the local administrator which will then be accountable for financial management and reporting to the Embassy following Danida Aid Management guidelines.