



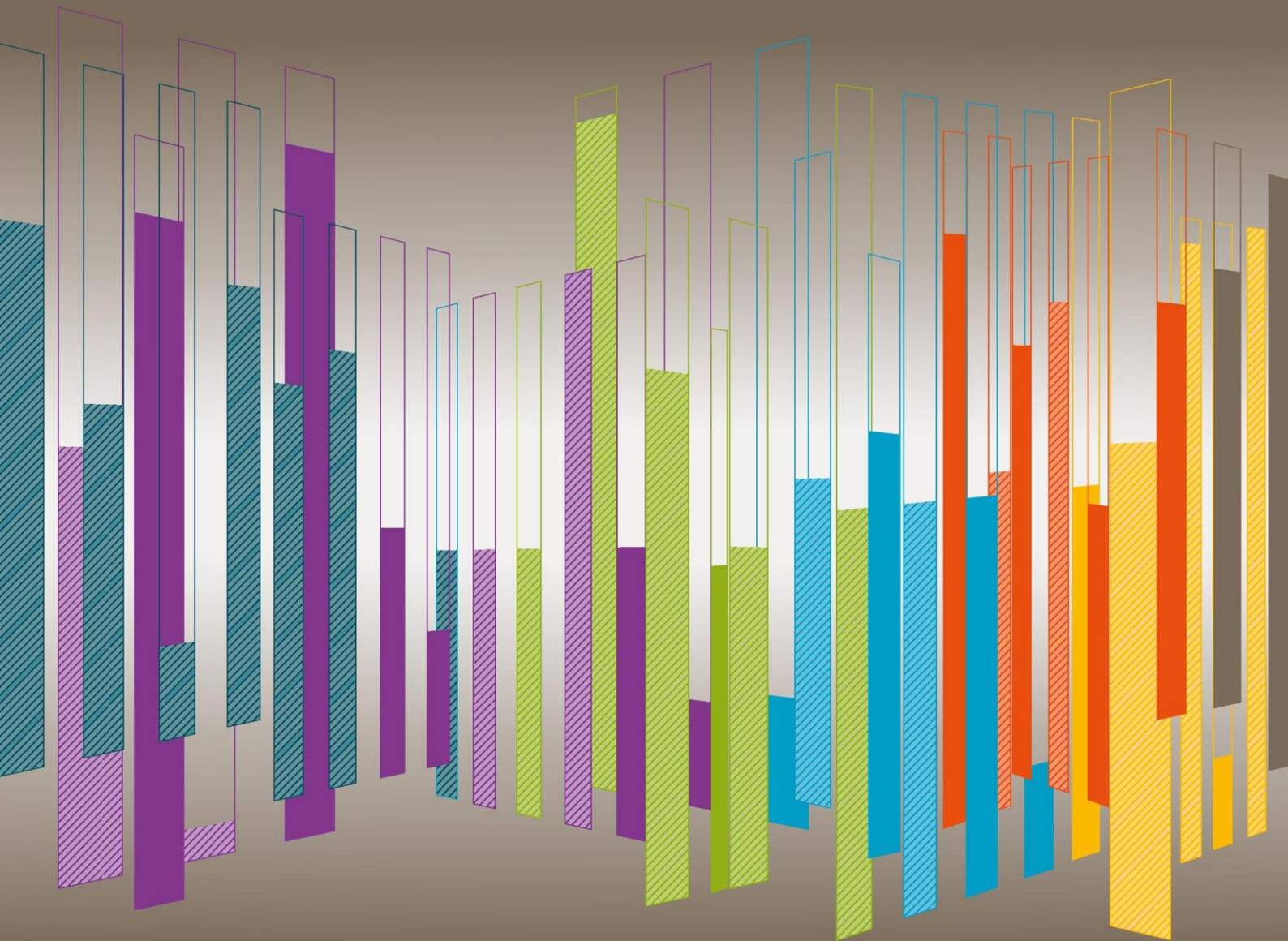
United Nations
Educational, Scientific and
Cultural Organization



Diversity of
Cultural Expressions

UNESCO CULTURE FOR DEVELOPMENT INDICATORS

Ghana's Technical Report



The UNESCO Culture for Development Indicators (CDIS) is an advocacy and policy tool developed within the framework of the Secretariat of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expression. Tested and implemented in 11 countries since 2009, the CDIS demonstrates, through quantitative and qualitative data, the enabling and driving role of culture in sustainable development. Its main objectives are to:

- Provide evidence-based justification for the inclusion of culture in national and international development strategies and plans;
- Gather new data for informed policies and monitoring systems for culture;
- Build capacities in data collection and analysis on culture and development;
- Promote awareness of culture's role in sustainable development through participative inter-institutional dialogue;
- Foster a comparable understanding at the international level ;

More information on the CDIS (www.unesco.org/creativity/cdis).

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Technical Report prepared by Akunu Dake and Bernice Serwah Ofosu-Baadu (Economy Dimension) based on the data collection process and the construction of the Culture for Development Indicators in Ghana (2011-2013), with the support of AECID.

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UNESCO CULTURE FOR DEVELOPMENT INDICATORS

TECHNICAL REPORT

GHANA

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1.0 IMPLEMENTATION PROCESS AT THE NATIONAL LEVEL

1.1 GENERAL CONDITIONS AND CONTEXT

About thirty participants and stakeholders met at the Ministry of Education in Accra, Ghana on May 5, 2011, for the first national workshop on the Culture for Development Indicators (CDIS) organized by the UNESCO office in Accra. This officially launched the beginning of implementation of the CDIS in Ghana.

Through a range of advocacy efforts in the last couple of years, the cultural sector in Ghana is increasingly being recognised for its importance to national development. This recognition is the result of the affirmation and profiling of the sector as evidenced in a number of key documents such as the Cultural Policy of Ghana promulgated in 2004, the current medium-term national development policy framework, The Ghana Shared Growth and Development Agenda (GSGDA) (2010 – 2013) and The 15 Years National Tourism Development Plan (2013-2027).

The critical challenge is how to ensure that culture is continuously mainstreamed as a defining and sustainable component in national development policy and frameworks and contributes to the realisation of the Millennium Development Goals (MDGs). This raises the importance of the CDIS, as a research and information tool, in generating the needed statistics to demonstrate the sector's role in development. This is also to provide an evidenced based picture to respond, among others, to the frequently asked question 'what is the exact contribution of culture to overall national development?'

1.2 MAIN INSTITUTIONS AND ORGANISATIONS

As Ghana's lead institution in the production of official statistics, the Ghana Statistical Service was the main organisation that assisted in the construction of the Indicators of the Economic Dimension. Data sources included National VAT Data and the Controller & Accountant General Department.

The following institutions and data sources were used in the construction of the Education Dimension. Ghana Education Service (GES), GES Official Curriculum 2010-2013, Ministry of Education, Bureau of Ghana Languages, University of Ghana Hand Book (2012); Ministry of Education; Kwame Nkrumah University of Science and Technology; Council for Technical and Vocational Education and Training (COTVET); National Board for Professional and Technical Examination, National Film and Television Institute Hand Book (2010-2013), and the EFA Global Monitoring Report, Reaching the Marginalized, 2010.

For the Governance Dimension, the following were used in the construction of the indicators: Attorney General's Department; National Commission on Culture;

Ministry of Tourism, Culture and Creative Arts; 1992 Constitution of the Republic of Ghana; Parliament of Ghana, National Development Planning Commission; Ministry of Local Government and Rural Development; National Communication Authority, ICOM - Ghana Partner Museums and Parks in Ghana, Ghana Museums and Monuments Board, National Media Commission, Ghana Investment Fund for Electronic Communication, Ghana Library Authority, and the Metropolitan, Municipal and District Committees on arts and culture.

For Social Participation, the data source was the World Values Survey (2007).

The Inter Parliamentary Union, Barro and Lee, UNDP Human Development Report; OECD Gender, Institutions and Development Database and the World Values Survey were used in the construction of the Gender Equality Dimension.

The data sources and institutions for the Communication Dimension were Freedom House Afrobarometer, ITU, Measuring the Information Society Report, Methodology and calculation, and Ghana Television.

For the Heritage Dimension, the Ghana Museums and Monuments Board; the National Commission on Culture, the Ghana Shared Growth and Development Agenda (2010 – 2013), and the Ghana Forestry Commission were the main sources and institutions.

The methodology and calculations used for all the indicators was by UNESCO CDIS.

1.3 METHODS AND PROCESS

A range of research methods were used in the construction of the indicators. They included face-to-face meetings, audit and verification of documents, desk-top research, use and verification of international sources, email and telephonic conversation.

Some of the data sources had to be checked and verified. The checklist style was employed in a number of the indicators and were completed in face-to-face meetings with stakeholder actors.

Raw data was sourced particularly on the data related to the number of broadcasting hours dedicated to domestic fiction undertaken at the national broadcaster, Ghana Television.

All in all, the face-to-face method proved the most efficacious.

1.4 CHALLENGES

The challenges encountered were minimal. Apart from the normal official red tape associated with research of this kind, many of the respondents were eager to help as soon as an appointment was secured for the purpose. Officials were co-operative and ready to assist with documents and to proffer the necessary information. There seemed, in many instances, a readiness to contribute to the realization of the objectives of the CDIS in Ghana as the stakeholders expressed a shared hope that the CDIS will fill the needed gap in pooling together researched and quantifiable information on the culture sector.

The only gaps which have to be filled with additional research are on the Social Participation and Gender Equality as well as aspects of the Education and Communication Dimensions where the indicators were constructed from international sources. Ideally it would have been desirable for these to have been constructed from national sources but this was not to be because of unavoidable reasons. Be it as it may, some of the information which were contested during the Results Presentation Workshop were validated by further research using available national information.

1.0 CONSTRUCTION OF THE INDICATORS AT THE NATIONAL LEVEL

This section describes the methodology described in the construction of the CDIS in Ghana. It includes a clear and detailed explanation of the methodology and technical aspects related to the construction of the core indicators as well as the alternate and additional indicators. This is accompanied by the relevant raw data used and the completed CDIS data table.

This part of the report is divided into seven sections – one for each Dimension. The methodology used is presented separately; and likewise within each dimension each indicator is addressed separately.

	DIMENSIONS	CORE INDICATORS	
1	Economy	1.1	Contribution of cultural activities to GDP
		1.2	Cultural employment
		1.3	Household expenditures on culture
2	Education	2.1	Inclusive education
		2.2	Multilingual education
		2.3	Arts education
		2.4	Professional training in the culture sector
3	Governance	3.1	Standard-setting framework for culture
		3.2	Policy and institutional framework for culture
		3.3	Distribution of cultural infrastructures
		3.4	Civil society participation in cultural governance
4	Social Participation	4.1	Participation in going-out cultural activities
		4.2	Participation in identity-building cultural activities
		4.3	Tolerance of other cultures
		4.4	Interpersonal trust
		4.5	Freedom of self-determination
5	Gender Equality	5.1	Gender equality objective outputs
		5.2	Perception of gender equality
6	Communication	6.1	Freedom of expression
		6.2	Access and Internet use
		6.3	Diversity of fictional content on public television
7	Heritage	7.1	Heritage sustainability

3.0 ECONOMY¹

INTRODUCTION

Over the past 20 years, culture as a productive sector has played an increasingly important role in national economies, becoming a driver for growth, enabling the diversification of national economies, generating income and creating employment in developing, emerging and OECD economies.

In addition, the products and services generated by cultural activities and industries are a powerful vector for social and cultural development due to their dual nature—both economic and cultural.

¹ For the detailed Economy Dimension Technical Report, prepared by Bernice Serwah Ofosu-Baadu, please see Annexes.

This dimension examines the contribution of the cultural sector to economic development through three core indicators:

- Contribution of cultural activities to GDP
- Cultural Employment
- Household expenditures on culture

3.1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP

Introduction

This indicator is descriptive and contextual and gives us a first idea as to culture's contribution to national GDP, however due to the limits of the methodology and available raw data at the national level, the global contribution of culture to the GDP is likely underestimated by this figure. It measures only the contribution of private and formal central and equipment/supporting cultural activities to GDP, and thus the results reflect only the "tip of the iceberg" of the overall contribution of cultural activities to national GDP. This indicator does not cover: non-market cultural activities such as those of non-profit organizations, and it does not cover indirect and induced impacts of the cultural sector, such as the money spent by cultural attendees on hotels, restaurants, transportation and services near a cultural activity, such as a heritage site. In addition, the informal cultural activities are not taken into account in the core CDIS methodology, and may be significant in Ghana.

Nevertheless, the indicator offers valuable information on the national contribution of cultural activities to the GDP.

It's also significant to note that of the 1.53% contributed by formal Cultural Activities to the GDP, the Central domain accounted for 40.5%, whilst the Support/Equipment domain accounted for 59.5% of the culture's total contribution to GDP.

Indicator

Percentage of the contribution of private and formal cultural activities to Gross Domestic Product

Data Sources

National VAT Data. Methodology and calculation: UNESCO Culture for Development Indicators.

Year: 2010

Formula

Using the Production Approach recommended by the CDIS methodology to construct this core indicator, the figure for the percentage of the contribution of private and formal cultural activities to GDP was generated for the first time in Ghana. The main purpose of this indicator is to assess the contribution of central and equipment/supporting cultural activities to GDP.

Result

	Data	Domains	
		Central	Equipment/support
N° of digits	4		
Year	2010		
Source	VAT data		
Comment			
Results (%)	1.53%	40.50%	59.50%

TABLE 1: Percentage of the contribution of private and formal cultural activities to Gross Domestic Product

Using the Value added Tax data for 2010, and United Nations Classifications of International Standard of Industrial Classification Revision 4 (ISIC Rev 4) for the Value Added component of the Economic dimension, the contribution of Cultural activities to GDP was 1.53%.

3.2 CULTURAL EMPLOYMENT

Introduction

This is a descriptive indicator meant to assess the role of culture as an ‘employer’ at the national level, as well as the vitality and dynamism of the culture sector and its potential in improving the material welfare of those employed in the sector. This number gives us a first idea as to culture’s contribution to national employment.

Indicator

Percentage of persons engaged in cultural occupations within the total employed population

Data Sources

Controller & Accountant General. Methodology and calculation: UNESCO Culture for Development Indicators.

Year: 2010

Formula

To generate the indicator for the employment indicator, International Standard Classification of Occupations (ISCO 2008) was used to classify the two types of cultural employment as recommended by the CDIS using the

TABLE 2: Percentage of persons engaged in cultural occupations within the total employed population

To generate the indicator for the employment sub-dimension, International Standard Classification of Occupations (ISCO 2008) was used to classify the two types of cultural employment as recommended by the CDIS using the

	Data	Domains	
		Central	Equipment/support
Number of digits	4		
Year	2010		
Source	Controller & Accountant General's Department		
Working age population			
Comment			
Results (%)	0.03	87.7	12.3

data at the four digit level;

Result

The final result of Cultural Employment for Ghana was 0.03%.

To assess the role of culture as an “employer” at the national level, its potential in improving the material welfare of those employed in the sector and the vitality and dynamism of the cultural sector, the number of people engaged in employment for each type was added. These types are: Persons that have a cultural occupation who work in establishments engaged in cultural activities; and Persons that have a cultural occupation who work in establishments engaged in non cultural activities;

This number gives us a first idea as to culture’s contribution to national employment, however due to the limits of the methodology and available raw data at the national level, the global contribution of culture to employment is underestimated. For example, here we are only looking at those formally employed in cultural activities and do not include in our calculations those with non-cultural occupations in cultural establishments or induced occupations like those working in hospitality (hotels,

restaurants) next to a heritage site, nor those informally employed.. Moreover, in Ghana this indicator was not able to count employment in some core areas such as software development, sociologists, anthropologists, as well as some support professions like Pre-press technicians due to data unavailability. Regardless, this indicator provides, for the first time in Ghana, valuable information on cultural employment.

Even though this is a great underestimation of employment, the figure of 0.03% is quite low considering national objectives and priorities that have been established in years past. For instance, the implementation of the Cultural Initiative Support Project (CISP), which has the objective of providing an effective framework to make the sector relevant for national development.

3.3 HOUSEHOLD EXPENDITURES ON CULTURE

Introduction

The indicator assesses how resident households value cultural goods and services through market transactions and the allocation of income supporting national and foreign cultural production. Obtain insight into the size and the potential of the national market for cultural activities, goods and services.

This is a descriptive indicator to assess the demand side of the cultural economy in Ghana by assessing how resident households of Ghana value cultural goods and services through market transactions and the allocation of income supporting national and foreign cultural production; and to obtain insight into the size and the potential of the national market for cultural activities, goods and services.

Indicator

Percentage of household final consumption expenditures on cultural activities, goods and services set against total household final consumption expenditures

Data Sources

Ghana Statistical Service. Methodology and calculation: UNESCO Culture for Development Indicators.

Year: 2012

Formula

The percentage of the total household final consumption expenditures spent on culture was calculated using the following formula:

$$CHFC = \frac{\sum I HCS_{COICOP\ codes}}{HFC}$$

Result

	Data	Central	Equipment/supporting
N° of digits	4		
Year	2012		
Source	National Accounts Statistics estimation of 2010 Expenditures (2012), Ghana Statistical Service		
Reference period	2010		
Comment			
Results (%)	0.66%	95.40%	4.60%

TABLE 3: Percentage of household final consumption expenditures on cultural activities, goods and services set against total household final consumption expenditures

The final result for Ghana was 0.66%. Using Ghana's National Accounts Statistics estimation of Household Consumption expenditure of 2010 Expenditures based GDP and classified using United Nations Classification of Individual Consumption by Purpose (COICOP), this descriptive indicator is to assess the demand side of the cultural economy in Ghana by assessing how resident households of Ghana value cultural goods and services through market.

This indicator nevertheless provides significant insight into how resident households value cultural goods and services. While households spent 0.66% of total expenditures on cultural goods and services, 96.42% of this was spent on central cultural goods and services such as books and music, 4.58% of this figure was spent on supporting activities such as Equipment for the reception, recording and reproduction of sound and pictures. This indicates that the majority of spending in this category is going to central cultural goods, suggesting that the national market is favourable to this kind of consumption and further development of the sector.

It is important to note that this indicator is an approximation and more than likely underestimates the actual final consumption. It does not cover all cultural household consumptions nor the contribution of culture to national product from the perspective of spending since:

- a) it includes imports
- b) Does not include the value of exports
- c) Excludes the majority of non-market products (non-profit goods, in-kind transfers)
- d) Leaves out certain spending on cultural products that are not financed directly by households, such as design services and advertisements.
- e) At the 4 digit level, leaves out certain expenditures such musical instruments which cannot be separated out from major durable for indoor recreation.

Nevertheless, this indicator provides significant insights for the first time.

4.0 EDUCATION

Education is essential to inclusive and sustainable human development, and critical for the emergence of knowledge-based societies, capable of devising innovative strategies in order to face future challenges. It is fundamental for the strengthening and diversification of skills and social potential in a society. Recognizing the interconnection between education and culture is essential to build the foundations of a society that appreciates cultural diversity and develops its creative talents.

The dimension includes four core indicators. These are:

- Inclusive Education
- Multilingual Education
- Arts Education
- Professional Training in the Culture Sector

4.1 INCLUSIVE EDUCATION

Introduction

The purpose of this Indicator is to evaluate:

- 1) the implementation of the cultural right to education in primary and the first two years of secondary education;

- 2) the extent to which children and young people can, on an equal footing, take up positive opportunities for interaction and integration and have access to the knowledge, values and skills required to contribute to their society's development and their own continuing personal development;
- 3) the levels of deprivation and marginalization in education in the country.

Indicator

Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect existing inequalities

Data Source

EFA Global Monitoring Report, Reaching the Marginalized, 2010. Methodology and calculation: UNESCO CDIS. Year: 2003.

Formula

The indicator is automatically created when the required data is entered into the relevant Data Table.

Result

The EFA Global Monitoring Report was used in calculating the result.

	Data	Years	Sources	Comments
Average number of years of schooling (of the population between the ages of 17 and 22)	7.1	2003	<i>EFA Global Monitoring Report, Reaching the marginalized, UNESCO, 2010</i>	
Percentage of the population with fewer than four years of schooling (17-22 years old)	20%			
Standardized average number of years of schooling	0.71			
Adjusted index according to inequalities	0.568			

Table 4: Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect existing inequalities

According to the EFA Global Monitoring Report Reaching the marginalized, UNESCO, 2010, the average number of years of schooling in Ghana is 7.1, which would make for a result of 0.71/1 (of the population between the age). But, there remains inequality in Ghana, 20% of the population 17-22 estimated is having less than 4 years of education. Thus, the adjusted indicator is 0.57/1, reflecting the average when adjusted for continuing inequality.

4.2 MULTILINGUAL EDUCATION

Introduction

The purpose of the indicator is to evaluate the extent to which multilingualism is promoted in basic secondary education as an approximation of the levels of promotion within the education system of interculturality, and valorization and understanding of cultural diversity, both at the national and international levels.

Indicator

Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8).

Data Sources

Official Curriculum 2010-2013, Ghana Education Service of the Ministry of Education; Bureau of Ghana Languages. Methodology and calculation: UNESCO CDIS.

Year: 2010-2013; 2010.

Formula

This is a descriptive indicator, the final result is thus to be interpreted given the local context.

The result for the indicator is automatically produced once the relevant data is included in the relevant CDIS data column.

The calculations are based on percentages of total hours required to be dedicated to languages, which are specifically required to be dedicated to the teaching of Official and National Languages, Local and Regional Languages and International Languages.

Result

	Data	Sources	Years
Number of official or national languages	1	Ghana Education Service	
Number of official or national languages taught during the first two years of secondary school	1	Ministry of Education	2010-2013
Number of your country's local or regional languages	81	LANGUAGES AND LITERACY POPULATION	
	11	Languages-BGL*, Ghana Education Service	2010
Number of local or regional languages taught in the first two years of secondary school	0	Ghana Education Service Ministry of Education	2013
Percentage of the total annual instructional hours dedicated to official or national languages in the first two years of secondary school (grades 7-8), in relation to the total number of hours dedicated to teaching languages	60%	Official Curriculum, Ghana Education Service Ministry of Education	2010-2013
Percentage of the total annual instructional hours dedicated to local or regional languages in the first two years of secondary school (grades 7-8), in relation to the total number of hours dedicated to teaching languages	0%		
Percentage of the total annual instructional hours dedicated to international languages in the first two years of secondary school (grades 7-8), in relation to the total number of hours dedicated to teaching languages	40%		
RESULT		40%	

Table 5: Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8).

The percentages are:

Official and National Languages – 60%

Local and Regional Languages - 0%

International Languages – 40%

Thus, the final result for this indicator in Ghana is 0.4/1, which indicates that according to the Official Curriculum (2010-2013), 40% of the time is to be spent teaching languages other than the official national language during the first two years of secondary school.

Official and National Languages

It is noted that the official or national languages taught during the first two years of secondary school is English.

Local and Regional Languages

In respect of Ghana's local or regional languages, it is to be noted that there are varied opinions from linguistic sources on the exact number. The official government body, the Bureau of Ghana Languages (BGL), use the number 81 languages. This is sourced from a study undertaken by Felix Nyamedor (The date of the Study could not ascertained from the Paper) on the topic "DESKTOP STUDY OF LANGUAGES AND LITERACY: POPULATION DYNAMICS AND LANGUAGE POLICY IN GHANA". It states that 'Ghana has 81 languages belonging to the Niger-Congo, Kwa, Gur and Gbe families with so many different ethnic underpinning that compound her case.'

The BGL also confirms that the 11 Government languages that the BGL works on are as follows: 1. Asante Twi 2. Akwapim Twi 3. Fante 4. Ewe 5. Dangme 6. Ga 7. Gonja.

8. Nzema 9. Dagbani 10. Dagaare 11. Kasem. The Ghana Education Service (GES) and the Ministry of Education also confirm that these 11 languages are those are approved to be taught in the educational system

The GES also confirms those 11 languages are taught but are classified as ELECTIVES. That is, they are OPTIONAL. The Compulsory subjects in the first 2 years are: 1. English, 2. Mathematics, 3. Integrated Science 4. Social Studies 5. ICT. They are also referred to as Core Subjects. This could be interpreted as reflecting a low priority for local and regional languages.

The GES further confirms that from the current 2010 - 2013 syllabus and curriculum that the standard total annual instructional hours for the official language English is 240 hours, that is 6 hours a week X 40 weeks in a year. International Language is French and the annual instructional hours is 160 hours, that is 4 hours a week X 40 weeks). Total number of OPTIONAL instructional hours for local or regional hours is 80 hours a year, that is, 2 hours a week X 40 weeks in a year.

4.3 ARTS EDUCATION

Introduction

The purpose of this Indicator is to evaluate the extent to which arts education is valued in basic secondary education as an approximation of the levels of encouragement in the education system of creativity and creative talents, as well as the promotion of the appreciation of cultural expressions and the “desire for culture” among the young public.

Indicator

Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)

Data Sources

Official Curriculum, Ghana Education Service of the Ministry of Education.
Methodology and calculation: UNESCO CDIS.

Year: 2010-2013

Formula

This is a descriptive indicator, the % is interpreted given the local context.

The result for the indicator is automatically produced once the relevant data is included in the relevant CDIS data column.

Result

	Percentage of instructional hours dedicated for arts education in the first two years of secondary school (grades 7-8), in relation to the total number of instructional hours
Year Sources	2010-2013
Comments	Official Curriculum, Ghana Education Service of the Ministry of Education
Data	13.33%

Table 6: Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)

The result is 0% since no arts education is part of the current required curriculum of 2010 - 2013. Should it be available, students may benefit from optional hours of arts education 4 hours/ week, of the 30 total hour week (13.33%)

This means that students have few opportunities to be exposed to these fields or to develop, cultivate and explore their talents, skills for future careers, or interests in arts & culture.

This suggests that there is a very low level of public priority given to arts education and fostering the culture sector and enjoyment of culture through education.

Link between low levels of priority given to arts education, limited education opportunities during key formative years, and low levels of formal cultural employment (which may likely require developed, nurtured skills).

Low levels of arts education may also be linked to nurturing the enjoyment of culture and perhaps low levels of household expenditures on culture. Arts education may assist to foster domestic cultural market for the enjoyment of cultural goods and services.

4.4 PROFESSIONAL TRAINING IN THE CULTURE SECTOR

Introduction

The purpose of this Indicator is to evaluate the extent to which the public and private government-dependent national education system is sufficiently

comprehensive in providing various types of training (technical, vocational and tertiary) in different cultural fields to current and future cultural professionals. Significant insights are thus obtained on the levels of public-sector investment aimed at fostering the emergence of a dynamic and competitive “creative class.”

Indicator

Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture.

Data Sources

University of Ghana Hand Book 2012; Ministry of Education; Kwame Nkrumah University of Science and Technology (2012); Council for Technical and Vocational Education and Training (COTVET) (2009); National Board for Professional and Technical Examination (2009); National Film and Television Institute Hand Book. (2010-2013. Methodology and calculation: UNESCO CDIS.

Formula

The indicator is automatically generated when the relevant Data Table is filled in. An “X” is entered into each cell for each question. The questions used to develop the indicator are used below for information. An equivalent value is given to each value.

Result

	Tertiary education	Year	Source	Technical education	Year	Source
Is there at least one public or private government-dependent educational institution in your country that provides heritage training courses ?	x	2012	University of Ghana Hand Book 2012	No		

Is there at least one public or private government-dependent educational institution in your country that provides music training courses ?	x	2012	University of Ghana Hand Book 2012. Ministry of Education	No		
Is there at least one public or private government-dependent educational institution in your country that provides training courses in the fine, visual and applied arts ?	X	2012	Kwame Nkrumah University of Science and Technology http://cass.knust.edu.gh/	x	2009	Ministry of Education, Council for Technical and Vocational Education and Training (COTVET), National Board for Professional and Technical Examination (NABPTEX)
Is there at least one public or private government-dependent educational institution in your country that provides training courses in cultural management ?	x	2012	University of Ghana Hand Book 2012	No		
Is there at least one public or private government-dependent educational institution in your country that provides training courses in film and image ?	x	2010 - 2013	National Film and Television Institute Hand Book	x	2009	Ministry of Education, Council for Technical and Vocational Education and Training (COTVET), National Board for Professional and Technical Examination (NABPTEX)

TOTAL	0.60
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Table 7: Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture.

The final result ranges between a value of 0 to 1. 0 being the lowest and 1 the maximum or the optimum/desired result.

The result for Ghana is 0.60

As it emerged, there remain gaps in the education system.

No technical training exists in heritage, music, cultural management, or film and image.

It is noted that the Department of Archaeology and Heritage Studies at the University of Ghana is at least one public government-dependent educational institution that provides heritage courses at the tertiary level. However, no technical training opportunities are available in public or private government-dependent institutions.

The School of Performing Arts, University of Ghana and the University of Education Winneba are examples of public government-dependent educational institution in Ghana that provide advanced education opportunities in music. Training opportunities are however not available at the technical education level.

The College of Art and Social Sciences at the Kwame Nkrumah University of Science and Technology as well as the University of Education, Winneba are examples of public government-dependent educational institution in Ghana that provide tertiary training courses in the fine, visual and applied arts. The Takoradi Polytechnic offers courses in Design at the technical education level, and The Accra Polytechnic offers courses in Fashion at the technical education level.

The Institute of African Studies, University of Ghana is an example of one public government-dependent educational institution in Ghana that provides tertiary training courses in cultural management and related field such as cultural mediation and cultural politics. No such similar opportunities are available at the technical education level.

The National Film and Television Institute is an example of a public government-dependent educational institution in Ghana that provides training courses in film and image.

Again gaps in education opportunities can be linked to economic objectives such as employment.

5.0 GOVERNANCE

This dimension deals with regulations, policies, measures, institutional mechanisms and the availability of cultural infrastructure put in place by public authorities to structure dynamic cultural sectors, strengthen cultural processes from a development perspective and protect and promote cultural diversity in all its forms. Taken all together this dimension can provide an overview of a country's national system of cultural governance and institutionality.

The core indicators are namely:

- Standard-Setting Framework for Culture
- Policy and Institutional Framework for Culture
- Distribution of Cultural Infrastructures
- Civil society participation in cultural governance

5.1 STANDARD-SETTING FRAMEWORK FOR CULTURE

Introduction

The indicator, Standard-setting Framework for Culture is meant to analyze the following:

- 1) the extent to which the key international legal instruments affecting cultural development, cultural rights and cultural diversity have been ratified and/or adopted and national legal frameworks established to recognize and implement the obligations accepted;
- 2) the extent to which national legislation and regulations govern the interventions implemented by the State and other interested parties which aim to promote cultural sectors and processes from a development perspective

Indicator

Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity

Data Sources

Attorney General's Department; National Commission on Culture; Ministry of Tourism, Culture and Creative Arts; 1992 Constitution of the Republic of Ghana; Parliament of Ghana. Methodology and calculation: UNESCO CDIS.

Year: 2013

Formula

For the construction of the indicator, the Data Table is completed by answering yes (inserting “Y”) or no (inserting “N”) in the relevant cell, in light of the situation and context of the country. The benchmark indicator is thus automatically constructed.

Result

				Answer		Weight			
Binding international instruments ratified						0.55		Year	Source
Universal Declaration of Human Rights	UN	1948	Y	1	1	1992	Attorney General's Department, 2013; Constitution of the Republic of Ghana 1992, Preamble, Chapter V		
International Covenant on Economic, Social and Cultural Rights	UN	1966	Y	1	1	2000	Attorney General's Department, 2013		
Optional Protocol to the International Covenant on Economic, Social and Cultural Rights	UN	2008	N	1	0		Attorney General's Department, 2013		

International Convention on the Elimination of All Forms of Racial Discrimination	UN	1965	Y	1	1	2008	Attorney General's Department, 2013
Convention on the Elimination of All Forms of Discrimination against Women	UN	1979	Y	1	1	1986	Attorney General's Department, 2013
Convention on the Rights of the Child	UN	1989	Y	1	1	1990	Attorney General's Department, 2013
Convention on the Rights of Persons with Disabilities	UN	2006	Y	1	1	2012	Attorney General's Department, 2013
Convention on the Protection and Promotion of Diversity of Cultural Expressions	UNESCO	2005	N	1	0		Attorney General's Department, 2013
Convention for the Safeguarding of the Intangible Cultural Heritage	UNESCO	2003	N	1	0		Attorney General's Department, 2013
Convention on the Protection of the Underwater Cultural Heritage	UNESCO	2001	N	1	0		Attorney General's Department, 2013
Convention Concerning the Protection of the World Cultural and Natural Heritage	UNESCO	1972	Y	1	1	1975	Attorney General's Department, 2013
Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property	UNESCO	1970	N	1	0		Attorney General's Department, 2013

UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects	UNIDROIT	1995	N	1	0		Attorney General's Department, 2013; Online database of Parties to UNIDROIT, http://www.unidroit.org/english/implementation/i-95.pdf
Convention for the Protection of Cultural Property in the Event of Armed Conflict	UNESCO	1954	Y	1	1	1960	Attorney General's Department, 2013
Universal Copyright Convention	UNESCO	1952, 1971	N	1	0	1962 ratified the 1952, but the 1971 has not been ratified, which is the only form that can be enforced today	Attorney General's Department, 2013
Berne Convention for the Protection of Literary and Artistic Works	WIP O	1986	Y	1	1	1991	Attorney General's Department, 2013
Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations	UNESCO	1961	N	1	0		Attorney General's Department, 2013

Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms	WIP O	1971	N	1	0		Attorney General's Department, 2013
WIPO Copyright Treaty - WCT	WIP O	1996	Y	1	1	2006	Attorney General's Department, 2013
WTO Agreement on Trade-Related Aspects of Intellectual Property Rights - TRIPS	WTO	1995	Y	1	1	1995	Attorney General's Department, 2013
WIPO Performances and Phonograms Treaty - WPPT	WIP O	1996	Y	1	1	2012	Attorney General's Department, 2013
Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite	WIP O	1974	N	1	0		Attorney General's Department, 2013
Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and / or regulations					0.00		
UNESCO Universal Declaration on Cultural Diversity	UNES CO	2001	N	1	0		Attorney General's Department, 2013; National Commission on Culture, 2013
Declaration on the Right to Development	UN	1986	N	1	0		Attorney General's Department, 2013
Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)	UNES CO	1998	N	1	0		Attorney General's Department, 2013
Recommendation concerning the Status of the Artist	UNES CO	1980	N	1	0		Attorney General's Department, 2013
Declaration on the Rights of Indigenous Peoples	UN	2007	N	1	0		Attorney General's Department, 2013

Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace	UNESCO CO 2003	N	1	0		Attorney General's Department, 2013
Binding regional instruments ratified			1.00			
Has your country ratified / adopted at least one binding regional treaty or instrument relating to culture and/or cultural rights (for example, in Europe, the European Cultural Convention of 1954 or the European Social Charter of 1962, revised in 1996; in Africa, the Cultural Charter for Africa of 1977; in the Americas, the 1988 Protocol of San Salvador; etc.)?		Y	1	1	1990	Attorney General's Department, 2013
Bilateral cultural cooperation agreements signed			1.00			
Has your country signed a bilateral or regional cultural cooperation agreement with one or more countries in the last three years?		Y	1	1	2010	Ministry of Tourism, Culture and Creative Arts, 2013
SUPRANATIONAL OR INTERNATIONAL LEVEL			0.72			

National Constitution			1.00			
Recognition of cultural diversity and multiculturalism of the country		Y	1	1	1992	Constitution of the Republic of Ghana 1992 (Article 26:1)
Incorporation of the obligation to respect linguistic and cultural diversity		Y	1	1	1992	Constitution of the Republic of Ghana 1992 (Article 26:1)
Recognition of cultural rights in the constitution: right to an education that fully respects the cultural identity		Y	1	1	1992	Constitution of the Republic of Ghana 1992 (Article 38)

Recognition of cultural rights in the constitution: right to participate in the cultural life	Y	1	1	1992	Constitution of the Republic of Ghana 1992 (Article 39)
Recognition of cultural rights in the constitution: right to benefit from scientific progress and its applications	Y	1	1	1992	Constitution of the Republic of Ghana 1992 (Articles 25 & 38)
Recognition of cultural rights in the constitution: free exercise of creative activity; a person's right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he or she is the author	Y	1	1	1992 , 2010	Constitution of the Republic of Ghana 1992 (Articles 37 & 39) and Copyright (Amendment Act and regulations
Recognition of the cultural rights in the constitution: choice of and respect for cultural identities; access to cultural heritage; free and pluralistic information and communication; cultural cooperation	y	1	1	1992	Constitution of the Republic of Ghana 1992 (Articles 39 & Chapter 12)
National legislative and regulatory framework			0.74		
Existence of a "framework law" for culture	Y	1	1	1990	Attorney General's Department, 2013; PNDC Law 238. National Commission on Culture Act, 1990
Existence of a sectoral law on heritage	Y	1	1	1969	Attorney General's Department, 2013; National Museums Decree, 1969

Existence of a sectoral law on books and publishing	N	1	0		Ministry of Education, 2013
Existence of a sectoral law on cinema	Y	1	1	1961 , 1975	Attorney General's Department, 2013; Cinematography Act 1961 Act 76, Cinematography Amendment Decree 1975 NRCD 350
Existence of a sectoral law on television and radio	Y	1	1	1994 , 2008	Attorney General's Department, 2013; National Media Commission Act 449 of 1994. National Communication Authority Act 769 of 2008. The Electronic Communication Act 775 of 2008. The Electronic Transaction Act of Ghana Act 772 of 2008.

Existence of other sectoral laws dealing with culture (music, visual arts, performing arts)	Y	1	1	1990	PNDC Law 238. National Commission on Culture Act, 1990
Existence of copyright legislation	Y	1	1	2009 , 2010	Attorney General's Department, 2013; Copyright (Amendment) 2009 & Copyright Regulations 2010
Existence of neighbouring rights legislation	Y	1	1	2003 , 2004	Attorney General's Department, 2013; Patent Act (Act 657) 2003, Industrial Designs (Act 660) 2003 Trade Marks Act, (Act 664) 2004
Existence of legislation on non-profit cultural bodies (cultural foundations and associations)	Y	1	1	1963	Attorney General's Department, 2013; Companies Act (Act 179) 1963
The budget legislation contains an item or items for culture	Y	1	1	2013	Ghana Parliament Approved Budget Estimates for Culture and Creative Arts

Existence of laws/regulations/decrees regulating public assistance and subsidies for the cultural sector	N	1	0		National Commission on Culture, 2013
Existence of laws/regulations/decrees promoting cultural patronage and sponsorship	N	1	0		National Commission on Culture, 2013
Existence of laws /regulations /decrees dealing with the tax status of culture (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)	N	1	0		National Commission on Culture, 2013
Existence of laws/regulations/decrees to create a propitious and diversified environment for the development of local cultural industries (e.g. regulations on compagny ownership, broadcasting content and percentage, levels of concentration in cultural industries)	Y	1	1	1990	PNDC Law 238. National Commission on Culture Act, 1990
Existence of laws/regulations/decrees to create favourable environments for culture and creativity: promotion of arts education	Y	1	1	1990	PNDC Law 238. National Commission on Culture Act, 1990
Existence of laws/regulations/decrees to create propitious environments for culture and creativity: protection and promotion of artists' social status	Y	1	1	1990	PNDC Law 238. National Commission on Culture Act, 1990
Existence of laws/regulations/decrees to create favourable environments for culture and creativity: promotion of participation of minorities in cultural life, promotion of the cultural expressions and traditions of indigenous peoples.	N	1	0		National Commission on Culture, 2013

Existence of other laws/regulations/decrees to create propitious environments for culture and creativity: promotion of participation of young people in cultural life, access to cultural venues and infrastructures for disabled people, advancement of women in the field of culture.	Y	1	1	1990	PNDC Law 238. National Commission on Culture Act, 1990
Existence of a system of regulation to develop and apply laws enacted in the cultural sphere (e.g. existence of regulations/decrees implementing copyright legislation)	Y	1	1	2010	Attorney General's Department, 2013; Copyright (Amendment) 2009 & Copyright Regulations 2010
NATIONAL LEVEL		0.82			

TOTAL	0.79
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Table 8: Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity

The bench marks ranges between a value of 0 to 1. 0 being the lowest and 1 the maximum or the optimum/desired.

On Standard-setting Framework for Culture:

Supranational/International Level is 0.72

National Level is 0.82

Overall Total is 0.79

From information gathered from the Attorney General's Department, Ghana is a party to and /or ratified and /or assented to the following:

1. Universal Declaration of Human Rights
2. International Covenant on Economic, Social and Cultural Rights
3. International Convention on the Elimination of All Forms of Racial Discrimination

4. Convention on the Elimination of All Forms of Discrimination against Women
5. Convention on the Rights of the Child
6. Convention on the Rights of Persons with Disabilities
7. Convention Concerning the Protection of the World Cultural and Natural Heritage
8. Convention for the Protection of Cultural Property in the Event of Armed Conflict
9. Berne Convention for the Protection of Literary and Artistic Works
10. WIPO Copyright Treaty - WCT
11. WTO Agreement on Trade-Related Aspects of Intellectual Property Rights - TRIPS
12. WIPO Performances and Phonograms Treaty - WPPT

The following have not been ratified or assented to:

1. Optional Protocol to the International Covenant on Economic, Social and Cultural Rights
2. Convention on the Protection and Promotion of Diversity of Cultural Expressions (key as the CDIS assists in implementing Article 13 of this convention)
3. Convention for the Safeguarding of the Intangible Cultural Heritage
4. Convention on the Protection of the Underwater Cultural Heritage
5. Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
6. UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects
7. Universal Copyright Convention
8. Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations
9. Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms
10. Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite

Universal Recommendations and Declarations (soft law) whose content and principles have been explicitly incorporated/integrated into national laws and / or regulations

All the following have not been explicitly incorporated or integrated:

1. UNESCO Universal Declaration on Cultural Diversity
2. Declaration on the Right to Development
3. Stockholm Action Plan on Cultural Policies for Development (Intergovernmental Conference on Cultural Policies for Development)
4. Recommendation concerning the Status of the Artist
5. Declaration on the Rights of Indigenous Peoples
6. Recommendation concerning the Promotion and Use of Multilingualism and Universal Access to Cyberspace

A Binding regional instruments that has been ratified is the Cultural Charter for Africa of 1977

Bilateral cultural cooperation agreements signed:

Ghana has also signed bilateral cultural agreements with South Africa and China within the last 3 years

At the National level:

The following have been incorporated in the 1992 Constitution of the Republic of Ghana

- Recognition of cultural diversity and multiculturalism of the country (Constitution of the Republic of Ghana 1992: Article 26:1)
- Incorporation of the obligation to respect linguistic and cultural diversity (Constitution of the Republic of Ghana 1992: Article 26:1)
- Recognition of cultural rights in the constitution: right to an education that fully respects the cultural identity (Constitution of the Republic of Ghana 1992: Article 38)
- Recognition of cultural rights in the constitution: right to participate in the cultural life (Constitution of the Republic of Ghana 1992: Article 39)
- Recognition of cultural rights in the constitution: right to benefit from scientific progress and its applications (Constitution of the Republic of Ghana 1992: Articles 25 & 38)
- Recognition of cultural rights in the constitution: free exercise of creative activity; a person's right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he or she is the author (Constitution of the Republic of Ghana 1992 : Articles 37 & 39 and (Copyright (Amendment) 2009 & Copyright Regulations 2010))

- Recognition of the cultural rights in the constitution: choice of and respect for cultural identities; access to cultural heritage; free and pluralistic information and communication; cultural cooperation (Constitution of the Republic of Ghana 1992: Articles 39 & Chapter 12)

On National legislative and regulatory framework the following exist:

- A "framework law" for culture (PNDC Law 238. National Commission on Culture Act, 1990)
- A sectoral law on heritage (PNDC Law 238. National Commission on Culture Act, 1990)
- A sectoral law on cinema (Cinematography Act 1961 Act 76, Cinematography Amendment Decree 1975 NRCD 350)
- A sectoral law on television and radio (National Media Commission Act 449 of 1994. National Communication Authority Act 769 of 2008. The Electronic Communication Act 775 of 2008. The Electronic Transaction Act of Ghana Act 772 of 2008)
- Other sectoral laws dealing with culture (music, visual arts, performing arts) (PNDC Law 238. National Commission on Culture Act, 1990)
- Copyright legislation (Copyright (Amendment) 2009 & Copyright Regulations 2010)
- Neighbouring rights legislation (Patent Act (Act 657) 2003, Industrial Designs (Act 660) 2003 Trade Marks Act, (Act 664) 2004)
- Legislation on non-profit cultural bodies (cultural foundations and associations) (Companies Act (Act 179) 1963)
- Budget legislation containing an item or items for culture (Ghana Parliament Approved Budget Estimates for Culture and Creative Arts)

The following does not exist:

- A sectoral law on books and publishing
- Laws/regulations/decrees promoting cultural patronage and sponsorship
- Laws/regulations/decrees dealing with the tax status of culture (tax exemptions and incentives designed to benefit the culture sector specifically, such as reduced VAT on books)
- Laws/regulations/decrees to create favourable environments for culture and creativity: promotion of participation of minorities in cultural life, promotion of the cultural expressions and traditions of indigenous peoples. (link with participation in cultural governance indicator)

5.2 POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE

Introduction

The indicator, Policy and Institutional Framework for Culture is meant to analyze the following:

- 1) the priority strategies and areas of action forming the action programme established by the public authorities to promote cultural sectors and processes from a development perspective;
- 2) the main characteristics of the political and administrative system responsible for implementing the standard-setting framework for culture and for formulating, applying and managing cultural policies (type of bodies and position in the hierarchy, main areas of competence, etc.); and
- 3) the degree to which governance of culture is decentralized.

Indicator

Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity

Data Sources

National Commission on Culture; National Development Planning Commission; Ministry of Tourism, Culture and Creative Arts; Parliament of Ghana; Ministry of Local Government and Rural Development; National Communication Authority.

Methodology and calculation: UNESCO CDIS.

Year: 2013

Formula

For the construction of the indicator, the Data Table is completed by answering yes (inserting "Y") or no (inserting "N") in the relevant cell, in light of the situation and context of the country. The benchmark indicator is thus automatically constructed.

Result

POLICY FRAMEWORK			Year	Source
Existence of national policy/ strategic framework/action plan for culture with an allocated budget	Y	1 1	2004 , 2013	National Commission on Culture - The Cultural Policy of Ghana (2004) BUDGET STATEMENT AND ECONOMIC POLICY OF THE GOVERNMENT OF GHANA FOR THE 2013 FINANCIAL YEAR PRESENTED TO PARLIAMENT ON TUESDAY, 5TH MARCH, 2013
Existence of policies/measures to promote access to and participation in the cultural life by minorities and other groups with specific needs	Y	1 1	2004	National Commission on Culture - The Cultural Policy of Ghana (2004)
Existence of sectoral policies/strategic frameworks for the heritage	Y	1 1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter V (2004)
Existence of sectoral policies/strategic frameworks for book and publishing	Y	1 1	2002 , 2006	Ministry of Education Text Book Development and Distribution Policy (2002). National Book Policy (2006)
Existence of sectoral policies/strategic frameworks for the cinema	y	1 1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter XI (2004)

Existence of sectoral policies/strategic frameworks for music	Y	1	1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter IV, Clause 8.3.7 (2004)
Existence of sectoral policies/strategic frameworks for television and radio	Y	1	1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter XI (2004)
Existence of sectoral policies/strategic frameworks for other cultural sectors (visual arts, performing arts)	Y	1	1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter IV Clause 8.3 (Performing Arts) Clause 8.5 (Visual Arts) (2004)
Existence of policies/strategic framework for action to promote cultural development and creativity (arts education, social status of artist)	Y	1	1	2004	National Commission on Culture - The Cultural Policy of Ghana, Chapter III Clause 6.2 (Social Status of Artist) Clauses 6.3 and 7.0 (Arts Education) (2004)

Existence of policies/measures to promote cultural diversity (education and training of cultural audiences, promotion and appreciation of a variety of cultural programmes, encouragement for emerging forms of cultural expression)	Y	1	1	2004	National Commission on Culture - The Cultural Policy of Ghana (2004). Also Ghana National Theatre Law (1991), PNDC Law 259
Culture included in national development plans, e.g. poverty reduction strategy papers (PRSPs), the United Nation Development Assistance Framework (UNDAF), etc.	y	1	1	2010 - 2013	National Development Planning Commission. Ghana Shared Growth and Development Agenda
INSTITUTIONAL FRAMEWORK		1.00			
Existence of a Ministry of Culture or a Culture secretariat with ministerial status at the State level	Y	1	1	2013	Ministry of Tourism, Culture and Creative Arts
Culture is represented by a State ministry/secretariat in the Council of Ministers (present at regular meetings of the Government)	Y	1	1	2013	Ministry of Tourism, Culture and Creative Arts.
Existence of a "culture committee " in the Parliament/main national legislature	Y	1	1	2013	Parliament of Ghana
A number of cultural responsibilities are decentralized to regional/provincial authorities, which have a budget for this area (locally allocated or decentralized)	Y	1	1	2013	National Commission Culture. Ministry of Local Government and Rural Development
A number of cultural responsibilities are decentralized to local/municipal authorities, which have a budget for this area (locally allocated or decentralized)	Y	1	1	2013	National Commission Culture. Ministry of Local Government and Rural Development

In cases of decentralization, the majority of the regional/provincial governments have established special institutional structures for culture (secretariat, department etc.)	Y	1	1	2013	National Commission Culture. Ministry of Local Government and Rural Development
In cases of decentralization, the majority of the local/municipal governments have established special institutional structures for culture (councillors, directors, etc.)	Y	1	1	2013	National Commission Culture. Ministry of Local Government and Rural Development
Existence of organizations dedicated to the promotion of one or more cultural sectors (music, danse, cinema, etc.)at the national level, with public funding in full or in part.	Y	1	1	2013	Ministry of Tourism, Culture and Creative Arts. National Commission on Culture
Existence of an authority that regulates audio-visual media (with responsibilities that include granting broadcasting licences, monitoring competition rules, penalizing publishers, distributors and operators of audio-visual services that fail to fulfill their obligations, advisory functions in the area of policies and regulations)	Y	1	1	2013	National Communication Authority. National Media Commission
Existence of public systems of subsidies or financial assistance to support the culture sector	Y	1	1	2013	Ministry of Tourism, Culture and Creative Arts. National Commission on Culture
Existence of mechanisms and processes for monitoring, evaluating and reviewing cultural policy	Y	1	1	2013	Ministry of Tourism, Culture and Creative Arts. National Commission on Culture
Existence of training programmes for officials and/or workers in the public administration for culture in the last 12 months	Y	1	1	2013	National Commission on Culture

TOTAL	1.00
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Table 9: Index of development of the policy and institutional framework for the protection and promotion of culture, cultural rights and cultural diversity

The bench marks ranges between a value of 0 to 1. 0 being the lowest and 1 maximum or the optimum/desired.

Policy Framework is 1

Institutional Framework is 1

Total is 1

On Policy framework, the following were positively acknowledged:

- Existence of national policy/ strategic framework/action plan for culture with an allocated budget (The Cultural Policy of Ghana (2004) Budget Statement and Economic Policy of the Government of Ghana for the 2013 financial year Presented to Parliament on Tuesday, 5th March, 2013) (GH¢18,585,375 was announced in the current budget for the Ministry of Tourism, Culture and Creative Arts)
- Existence of policies/measures to promote access to and participation in the cultural life by minorities and other groups with specific needs (National Commission on Culture - The Cultural Policy of Ghana (2004))
- Existence of sectoral policies/strategic frameworks for the heritage (National Commission on Culture - The Cultural Policy of Ghana, Chapter V : (2004)
- Existence of sectoral policies/strategic frameworks for book and publishing (Ministry of Education Text Book Development and Distribution Policy (2002). National Book Policy (2006)
- Existence of sectoral policies/strategic frameworks for the cinema (National Commission on Culture - The Cultural Policy of Ghana, Chapter XI (2004)
- Existence of sectoral policies/strategic frameworks for music (National Commission on Culture - The Cultural Policy of Ghana, Chapter IV, Clause 8.3.7 (2004)
- Existence of sectoral policies/strategic frameworks for television and radio (National Commission on Culture - The Cultural Policy of Ghana, Chapter XI (2004)
- Existence of sectoral policies/strategic frameworks for other cultural sectors (visual arts, performing arts) (National Commission on Culture - The Cultural Policy of Ghana, Chapter IV Clause 8.3 (Performing Arts) Clause 8.5 (Visual Arts) (2004)
- Existence of policies/strategic framework for action to promote cultural development and creativity (arts education, social status of artist) (National Commission on Culture - The Cultural Policy of Ghana, Chapter III Clause 6.2 (Social Status of Artist) Clauses 6.3 and 7.0 (Arts Education) (2004)
- Existence of policies/measures to promote cultural diversity (education and training of cultural audiences, promotion and appreciation of a variety of cultural

programmes, encouragement for emerging forms of cultural expression) (National Commission on Culture - The Cultural Policy of Ghana (2004). Also Ghana National Theatre Law (1991), PNDC Law 259)

- Culture included in national development plans (National Development Planning Commission. Ghana Shared Growth and Development Agenda 2010 – 2013)

On Institutional Framework, the following were positively acknowledged:

- Existence of a Ministry of Culture or a Culture secretariat with ministerial status at the State level Culture is represented by a State ministry/secretariat in the Council of Ministers (present at regular meetings of the Government) (Minister is a member of Cabinet)
- Existence of a "culture committee " in the Parliament/main national legislature (Parliamentary Select Committee on Culture, Youth and Sports)
- A number of cultural responsibilities are decentralized to regional/provincial authorities, which have a budget for this area (locally allocated or decentralized) (National Commission Culture. Ministry of Local Government and Rural Development)
- A number of cultural responsibilities are decentralized to local/municipal authorities, which have a budget for this area (locally allocated or decentralized) (National Commission Culture. Ministry of Local Government and Rural Development)
- In cases of decentralization, the majority of the regional/provincial governments have established special institutional structures for culture (secretariat, department etc.) (National Commission Culture. Ministry of Local Government and Rural Development)
- In cases of decentralization, the majority of the local/municipal governments have established special institutional structures for culture (councillors, directors, etc.) (National Commission Culture. Ministry of Local Government and Rural Development. There are the Metropolitan, Municipal and District Committees on Culture)
- Existence of organizations dedicated to the promotion of one or more cultural sectors (music, dance, cinema, etc.)at the national level, with public funding in full or in part. (Ministry of Tourism, Culture and Creative Arts. National Commission on Culture)
- Existence of an authority that regulates audio-visual media (with responsibilities that include granting broadcasting licences, monitoring competition rules, penalizing publishers, distributors and operators of audio-visual services that fail to fulfill their

obligations, advisory functions in the area of policies and regulations) (National Communication Authority. National Media Commission)

- Existence of public systems of subsidies or financial assistance to support the culture sector (Ministry of Tourism, Culture and Creative Arts. National Commission on Culture)
- Existence of mechanisms and processes for monitoring, evaluating and reviewing cultural policy (Ministry of Tourism, Culture and Creative Arts. National Commission on Culture)
- Existence of training programmes for officials and/or workers in the public administration for culture in the last 12 months (National Commission on Culture)

5.3 DISTRIBUTION OF CULTURAL INFRASTRUCTURES

Introduction

The Indicator Distribution of Cultural Infrastructures is meant to assess the degree of equity, in relation to the population and the administrative divisions in which they reside, of the coverage and distribution throughout the country of the selected cultural facilities and infrastructures for public use with a view to:

- 1) promote widespread cultural participation and broad, egalitarian access to culture and cultural life; and
- 2) provide an enabling environment for culture professionals and businesses to create, produce, promote and disseminate their work.

Indicator

Distribution of selected cultural infrastructure relative to the distribution of the country's population in administrative divisions immediately below State level

Data Sources

ICOM - Ghana Partner Museums and Parks in Ghana, 2010; Ghana Museums and Monuments Board, 2012, 2013; National Commission on Culture, 2013; National Media Commission, Ghana Investment Fund for Electronic Communication, 2013; Ghana Library Authority, 2013. Methodology and calculation: UNESCO CDIS.

Year: 2010, 2012, 2013.

Formula

For the construction of the indicator, the relevant cells are completed on the appropriate sheet of the Data Table. Ghana's administrative divisions as identified in accordance with the "Definitions" section (provinces, departments or regions) The

relative standard is automatically generated for all 3 categories of selected cultural infrastructures (museums, exhibition venues dedicated to the performing arts, and library and media resource centres), as well as an overall average relative standard deviation.

The calculation method is based on the number of cultural infrastructures fully or partially funded by public funds that are open, running and accessible to the public including Museums, Exhibition venues dedicated to performing Arts and Libraries & Media Resource Centres.

Result

	Indicator (relative standard deviation)
Museums	0.379
Exhibition venues dedicated to Performing Arts	0.505
Libraries and Media resource center	0.491
TOTAL	0.459

Table 10: Distribution of selected cultural infrastructure relative to the distribution of the country's population in administrative divisions immediately below State level

The Total result was 0.46 for Ghana. This represents the total average standard deviations for the 3 selected categories of infrastructure. A standard deviation indicates how much dispersion or variation from the 'average' exists. Thus, it indicates if there is great inequality of distribution of infrastructures.

The final result can vary between 0 and 1, 1 being the optimal result, indicating nearly no variation and equal distribution across the 10 Regions of Ghana.

There are a total of 31 Museums representing a relative standard deviation of 0.38 (least fairly distributed category).

There are a total of 14 Exhibition venues dedicated to performing arts representing a relative standard deviation of 0.51.

There are a total in the category of 62 Libraries & Media Resource Centres representing a relative standard deviation of 0.49.

Museums (31)

The current breakdown of museums is as follows:

Greater Accra Region – (Population 3909764) - 12

Ashanti Region – (Population 4725046) - 6

Brong Ahafo Region – (Population 2282128) - 0

Central Region – (Population 2107209) - 6

Eastern Region – (Population 2596013) 2

Northern Region – (Population (2468557) 0

Upper East Region – (Population 2099876) 1

Upper West Region – (Population 677763) 0

Volta Region – (Population 1031478) 2

Western Region – (Population 2325597) 2

In addition to its original existing stock of 28 museums as at 2006, the Ghana and Monuments Board notes that the following new museums have been added:

A new museum, Ecomuseum of Cocoa at Mfuom in the Central region, was added in 2007.

Fort St. Antonio Museum at Axim in the Western Region was added in 2012

The Kente Museum at Kpetoe in the Volta Region was opened in 2013.

Exhibition venues dedicated to performing Arts (14)

The current breakdown is as follows:

Greater Accra Region – (Population 3909764) - 3

Ashanti Region – (Population 4725046) - 5

Brong Ahafo Region – (Population 2282128) - 1

Central Region – (Population 2107209) - 1

Eastern Region – (Population 2596013) 1

Northern Region – (Population (2468557) 1

Upper East Region – (Population 2099876) 0

Upper West Region – (Population 677763) 0

Volta Region – (Population 1031478) 1

Western Region – (Population 2325597) 1
Libraries (62)
Greater Accra Region – (Population 3909764) - 9
Ashanti Region – (Population 4725046) - 7
Brong Ahafo Region – (Population 2282128) - 8
Central Region – (Population 2107209) - 9
Eastern Region – (Population 2596013) 6
Northern Region – (Population (2468557) 3
Upper East Region – (Population 2099876) 4
Upper West Region – (Population 677763) 1
Volta Region – (Population 1031478) 9
Western Region – (Population 2325597) 6

The Ghana Library Authority notes these are the official public libraries run by the Authority. However there are a number of libraries being run by other institutions, particularly the District and Municipal Assemblies. The numbers could not be ascertained by the Ghana Library Authority. There are no media resource centres in Ghana as confirmed by the National Media Commission and the Ghana Investment Fund for Electronic Communication.

It is to be noted that the Upper West region only has libraries, and below fair distribution (no museums or exhibition venues).

Western region has a fairly 'ideal' situation in terms of distribution, as does the Greater Accra Region.

Several regions are under furnished in infrastructures of all categories: Eastern, Northern, Upper East, Upper West...

5.4 CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE

Introduction

The Indicator on Civil society participation in cultural governance evaluates the opportunities open to civil society – and to culture sector professionals and minorities in particular – to participate in the formulation and implementation of cultural policies, measures and programmes that concern them, both nationally and at the regional/municipal/local level.

Indicator

Index of the promotion of the participation of culture sector professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them

Data Sources

National Commission on Culture; Ministry of Tourism, Culture and Creative Arts; Metropolitan, Municipal and District Committees on arts and culture.

Methodology and calculation: UNESCO CDIS.

Year: 2013.

Formula

A qualitative process indicator is presented as a checklist. To rate the degree to which public authorities promote participation by civil society in the formulation and implementation of cultural policies, measures and programmes that concern it. The result for the indicator is automatically constructed when the relevant data is inserted in the CDIS Data Table.

Result

	Option of reply	Reply	Points		
Participation of minorities			50.00%	95	
National level			50%	95	Year
Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them? <i>These mechanisms or structures could be exclusively dedicated to culture or could be dedicated to broader issues that may treat culture as a thematic or transversal issue.</i>	Yes	X	40	40	2013
	No		0		
Can they be considered active (official meeting held in the last	Yes	X	25	25	

24 months)? Or not (no official meeting has been held in the last 24 months?)	No		10			
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	X	20	20		
	Ad hoc		10			
Are their resolutions binding? Or are they consultative?	Binding		15	10		
	Consultative	X	10			
Regional/municipal/local level			50%	95		
Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them?	Yes	X	40	40	2013	Article 155 of the Constitution (of Ghana) and also such other functions as are conferred on it by the Chieftaincy Act. 1971 (Constitution of the Republic of Ghana (1992); Cultural Policy of Ghana (2004)
	No		0			
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting has been held in the last 24 months?)	Yes	x	25	25		
	No		10			
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	x	20	20		
	Ad hoc		10			
Are their resolutions binding? Or are they consultative?	Binding		15	10		
	Consultative	x	10			
Participation of cultural professionals			50%	90		
National level			50%	85		

Are there institutional mechanisms or organic structures (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them?	Yes	x	40	40	2013	Ministry of Tourism, Culture and Creative Arts. National Commission on Culture
	No		0			
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting held in the last 24 months)?	Yes	x	25	25		
	No		10			
Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent		20	10		
	Ad hoc	x	10			
Are their resolutions binding? Or are they consultative?	Binding		15	10		
	Consultative	x	10			
Regional/municipal/local level			50%	95		
Are there institutional mechanisms or organic structures (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them?	Yes	x	40	40	2013	National Commission on Culture
	No		0			
Can they be considered active (official meeting held in the last 24 months)? Or not (no official meeting held in the last 24 months)?	Yes	x	25	25	2013	National Commission on Culture. Metropolitan, Municipal and District Committees on arts and culture.
	No		10			

Are they permanent in nature (e.g. committees)? Or ad hoc (e.g. meetings)?	Permanent	x	20	20	2013	National Commission on Culture. Metropolitan, Municipal and District Committees on arts and culture.
	Ad hoc		10			
Are their resolutions binding? Or are they consultative?	Binding		15	10	2013	National Commission on Culture. Metropolitan, Municipal and District Committees on arts and culture.
	Consultative	x	10			
TOTAL						92.50

Table 11: Index of the promotion of the participation of culture sector professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them

- The final result for Ghana is 0.925
- This is a benchmark indicator, 1 being optimal.

The Indicator Participation of Minorities is 0.95

The Indicator Participation of Cultural Professionals is 0.90

The key questions in relation to Participation of Minorities were as follows:

- Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them? *These mechanisms or structures could be exclusively dedicated to culture or could be dedicated to broader issues that may treat culture as a thematic or transversal issue.*
- Are there institutional mechanisms or organic structures (periodic meetings, committees) providing a framework or neutral forum for dialogue between representatives of minorities and administration officials in processes related to the

formulation, management, implementation and/or evaluation of cultural policies, measures and programmes that concern them?

Participation of Cultural Professionals

- There was the acknowledgement that there are institutional mechanisms or organic structures at the national level (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them.
- Also, they can be considered as active with a number of such meetings held with the Ghana Culture Forum a (network of cultural sector professionals and associations) in the last 24 months.
- It is however to be noted that these are not permanent in nature. The resolutions of these meetings are also not binding. They are essentially adhoc and also consultative.
- At the Metropolitan, Municipal and District level, it is noted that there are institutional mechanisms or organic structures (periodic meetings, committees) that provide for participation by representatives of cultural sector professionals (guilds, associations, networks, etc.) in processes related to the formulation and implementation of cultural policies, measures and programmes that concern them.
- These are active official meetings held once a month within the framework of the Metropolitan, Municipal and District Committees of Culture. They are permanent in nature and their resolutions are consultative.
- It can therefore be deduced that there are more structural mechanisms of a participatory nature at the decentralised levels than at the national level.

6.0 SOCIAL PARTICIPATION

Introduction

This dimension is interested in demonstrating how cultural practices, values and attitudes impact individuals' and communities' sense of inclusion, cooperation, empowerment, trust, which thus lead to orientating their actions. By doing so, this dimension highlights the multi-dimensional ways culture influences the preservation and enhancement of an enabling environment for social progress and development.

The core indicators are:

- Tolerance of Other Cultures
- Interpersonal Trust

- Freedom of self-determination

6.1 TOLERANCE OF OTHER CULTURES

Introduction

This indicator evaluates the degree of tolerance and openness to diversity, thus providing insight into the levels of interconnectedness within a given society. Essentially it is to appreciate the degree of tolerance within Ghana towards people from different cultural backgrounds.

Indicator

Degree of tolerance within a society towards people from different cultural backgrounds

Data Sources

World Values Survey. Methodology and calculation: UNESCO CDIS.

Year: 2007.

Formula

The Indicator is constructed when the relevant cells of the Results Table are filled with the required data.

Result

	Average	Gender		Age group		
		Female	Male	15-29	30-49	50+
Year	2007					
Source	WVS					
Comment						
Data	75.76%	74.90%	76.60%	74.60%	77%	76.63%

Table 12: Degree of tolerance within a society towards people from different cultural backgrounds

- The result for Ghana was 75.76%

This is a composite indicator assessing people's tolerance of individuals' in key social categories:

- When asked if they would not like to have certain categories of individuals as neighbours:
- People of a different race -77.5 % DID NOT NAME RACE AS AN ISSUE

- Immigrants/foreign workers -74.1 % DID NOT NAME IMMIGRANTS AS AN ISSUE
- People of a different religion -75.7 % DID NOT NAME RELIGION
- Thus, on average, 75.76% of the population positively responded regarding these key categories
- Female was 74.90%
- Male was 76.60%
- Those within the ages of 15-29 was 74.60%
- Those within the ages of 30-49 was 77%
- Those in ages 50+ was 76.63%

6.2 INTERPERSONAL TRUST

Introduction

This is a benchmark indicator assessing the level of trust and sense of solidarity and cooperation within a given society, thus providing insight into its social capital.

Indicator

Degree of interpersonal trust

Data Sources

World Values Survey. Methodology and calculation: UNESCO CDIS.

Formula

The Indicator is constructed when the relevant cells of the Results Table are filled with the required data.

Result

	Average	Gender		Age group		
		Female	Male	15-29	30-49	50+
Year	2007					
Source	WVS					
Comment						
Data	8.50%	8.80%	8.30%	6.90%	9.00%	12.40%

Table 13: Degree of interpersonal trust

- The Ghana result was 8.50%. This means that 8.5% of the population surveyed answered that most people can be trusted.

- Female was 8.80%
- Male was 8.30%
- Those between the ages 15-29 was 6.90%
- Those between the ages 30-49 was 9.00%
- Those 50+ was 12.40%
- The base for the survey and calculation was 1527
- The questions were:
- Most people can be trusted - 8.5 % (Male = 8.3 %, Female = 8.8 %)
- Can't be too careful - 91.5 % (Male = 91.7 %, Female = 91.2 %)
- Rather low result. The average result of all CDIS test countries is 21%
- Such low levels of interpersonal trust are an indicator of a society with cultural values, attitudes and norms that stifle co-operation, and by consequence, make it difficult to improve individuals' capabilities and opportunities towards development.

6.3 FREEDOM OF SELF-DETERMINATION

Introduction

This indicator assesses the levels of implementation of the individual's right of self-determination, that is, to live the life one chooses, according to his own values and beliefs. This indicator thus evaluates the degree to which a given society – and in particular the shared cultural values, norms and beliefs underlying it- succeeds in promoting a sense of empowerment amongst individuals to decide and orientate their own development.

Indicator

Median score of perceived freedom of self-determination

Data Sources

World Values Survey. Methodology and calculation: UNESCO CDIS.

Formula

The Indicator is constructed when the relevant cells of the Data Table are filled with the required data

Result

	Median	Gender		Age group		
		Female	Male	15-29	30-49	50+
Year	2007					
Source	WVS					
Comment						
Data	7.14	6.94	7.28	7.11	7.14	7.22

Table 14: Median score of perceived freedom of self-determination

- The final result is the median score of perceived freedom of self-determination.
- Ghana's median, final result was 7.14/ 10
- Though not a perfect 10/10, this indicates a fairly high perception of freedom of self-determination. This indicates that an enabling political, economic, social and cultural context for individual well-being and life satisfaction and builds common values, norms and beliefs which succeed in empowering citizens to live the life they value and orientate their development.
- Female was 6.94
- Male was 7.28
- Those between the ages 15-29 was 7.11
- Those between the ages 30-49 was 7.14
- Those 50+ was 7.22

It is to be noted that the other 2 core indicators, Participation in going-out cultural activities and Participation in identity-building cultural activities, were not able to be constructed.

7.0 GENDER EQUALITY

Introduction

This dimension seeks to assess the degree to which gender equality is viewed as important for national development, the respect for human rights (including cultural rights), and building open and inclusive societies.

This is measured by the extent to which women and men enjoy equal opportunities, resources and outcomes in key domains such as political participation, education and labour force participation, and the degree to which individuals' attitudes are favorable towards gender equality?

Valorization of gender equality through targeted policies, interventions and investments can strongly influence attitudes and perceptions of gender roles and improve the levels of gender equality in practice.

It is important to acknowledge the role of cultural attitudes and perceptions on the orientation and design of policies, actions and other measures in favour of gender equality.

Policies require people. Even if policies exist, they need to be endorsed and supported by the people for real change.

In order to provide insights into processes of and criteria for social change, this dimension is thus interested in understanding the correlations or gaps existing at the national level between on the one hand through targeted policies and equitable performance of objective indicators and on the other hand, perceptions of gender equality.

The core indicators are:

- Gender Equality Objective Outputs
- Perception of Gender Equality

7.1 GENDER EQUALITY OBJECTIVE OUTPUTS

Introduction

This is benchmark indicator that provides a snapshot of the status quo of performance outcomes of men and women across four selected domains, which have been chosen as examples of areas where gender equality is known to strengthen national development processes and ensure the respect of human rights.

A 'gaps analysis' approach is used to assess differences in opportunities between men and women. Gaps reflect areas for improvement.

Using this approach this indicator: 1) examines the degree to which women and men enjoy the same opportunities and rights to take part in the cultural, social, economic and political life of their country; and 2) to measures the degree to which gender equality is valorized as a human right and as a factor of development that contributes to building open and inclusive societies.

Indicator

Index of the gaps between women and men in political, labour and education domains and in the national legislative framework (objective outputs)

Data Sources

Inter Parliamentary Union; Barro and Lee; UNDP Human Development Report; OECD Gender, Institutions and Development Database. Methodology and calculation: UNESCO CDIS.

Year: 2009; 2010; 2012.

Formula

For the construction of the indicator, the relevant cells are completed on the appropriate sheet of the Data Table. The final result is automatically constructed.

Result

	Indicators	Data	Year	Source
Political Participation	Percentage of women in lower house of parliament (%)	8%	2012	Women in Parliaments Database
Education	Average years of education (female, 25 and over)	5.90	2010	Barro and Lee
	Population (female, 25 and over)	5087000	2010	Barro and Lee
	Mean years of education (total, 25 and over)	6.99	2010	Barro and Lee
	Population (total, 25 and over)	10208000.00	2010	Barro and Lee
	Average years of education (male, 25 and over)	8.07		
Labour Force Participation	Female labour force participation rate (%)	73.80%	2009	Human Development Report 2011
	Male labour force participation rate (%)	75.20%	2009	
Targetted gender equity legislation	<i>Rape</i>	0.25	2012	OECD Gender, Institutions, and Development database
	<i>Domestic violence</i>	0.25	2012	
	<i>Sexual harassment</i>	0.75	2012	
	Violence against women - Legal indicator	0.42		
	Quota systems for women	1.00	2012	OECD Gender, Institutions, and Development database

Political Participation		
Political Participation		Average

male	female			
0.9	0.1			0.500
Education				
Education				Average
male	female			
0.807	0.590			0.699
Labour Force Participation				
Labour force participation				Average
male	female			
75%	74%			0.745
Targeted gender equity legislation				
Violence against women		Quota systems for women		Average
male	female	male	female	
1	0.58	1	0.10	0.62
FINAL		0.340		

Table 15: Index of the gaps between women and men in political, labour and education domains and in the national legislative framework (objective outputs)

The Final Result for Ghana is 0.340

The most significant gaps persist regarding political participation and targeted gender equality legislation, though education also still continues to show a sizeable gap in the opportunities for men and women.

- Political Participation
- Male - 0.9
- Female - 0.1
- Average -0.500
- Percentage of women in lower house of parliament - 8% (2012) (Women in Parliaments Database) (Barro and Lee)

Targeted gender equity legislation

Violence against women

Male – 1

Female - 0.58

Quota systems for women

Male – 1

Female 0.10

Average 0.62

- Education
- Male - 0.807
- Female - 0.590
- Average -0.699

Labour force participation

- Male - 75%
- Female - 74%
- Average -0.745

Targeted gender equity legislation

Violence against women

Male – 1

Female - 0.58

Quota systems for women

Male – 1

Female 0.10

Average 0.62

- *Domestic violence* - 0.25 (2012) (OECD Gender, Institutions, and Development database)

- *Sexual harassment* - 0.75 (2012) (OECD Gender, Institutions, and Development database)
- Violence against women - Legal indicator - 0.42
- Quota systems for women - 1.00 (2012) (OECD Gender, Institutions, and Development database)

(1 in the input data actually indicates that there are NO quota systems (linked to political participation) and very little in terms of sexual harassment legislation)

Indicators

- Percentage of women in lower house of parliament - 8% (2012) (Women in Parliaments Database) (Barro and Lee)
- Average years of education (female, 25 and over) - 5.90 (2010) (Barro and Lee)
- Population (female, 25 and over) - 5,087,000 (2010) (Barro and Lee)
- Mean years of education (total, 25 and over) - 6.99 (2010) (Barro and Lee)
- Population (total, 25 and over) - 10,208,000.00 (2010) (Barro and Lee)
- Average years of education (male, 25 and over) - 8.07
- Female labour force participation rate (%) - 73.80% (2009) (Human Development Report 2011)
- Male labour force participation rate (%) 75.20% (2009) (Human Development Report 2011)
- *Rape* - 0.25 (2012) (OECD Gender, Institutions, and Development database)
- *Domestic violence* - 0.25 (2012) (OECD Gender, Institutions, and Development database)
- *Sexual harassment* - 0.75 (2012) (OECD Gender, Institutions, and Development database)
- Violence against women - Legal indicator - 0.42
- Quota systems for women - 1.00 (2012) (OECD Gender, Institutions, and Development database)

7.2 PERCEPTION OF GENDER EQUALITY

Introduction

The purpose of the Indicator is 1) To measure the extent to which gender equality is positively perceived and supported amongst members of a society (“bottom-up”) and 2) to assess the degree to which there are gaps in the valorization of gender equality between public legislation and investments and individual perceptions.

Indicator

Degree of positive assessment of gender equality (subjective output)

Data Sources

World Values Survey. Methodology and calculation: UNESCO CDIS.

Year: 2007.

Result

		Total							
Year		2007							
Source		World Values Survey							
Comment									
Responses		Disagree	Strongly disagree						
V44	0.3	37%							
V61	0.3	17%	5%						
V62	0.3	40%	38%						
Result		46%							
Gender				Age group					
Female		Male		15-29		30-49		50 and more	
Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree	Disagree	Strongly disagree
49.70%		25.50%		40.10%		35.10%		34.70%	
22.10%	7.20%	11.90%	2.70%	19.10%	5.20%	13.80%	4.80%	16.50%	4.20%
40.20%	44.50%	39.90%	31.70%	39.90%	39.40%	40.30%	36.50%	40%	37.10%
55%		37%		48%		44%		44%	

Table 16: Degree of positive assessment of gender equality (subjective output)

- The final result is a composite of the answer to three questions that parallel key domains considered in the objective indicator (see table above)
- The response to the question was whether one Disagrees or Strongly disagrees.
- It involved Female and Male respondents and saggregated over the ages 15-29, 30-49, 50 and more.

- Overall, 46% of those that responded positively perceived gender in regards to key issues for gender and development.
- 37% disagree that men should have more right to a job than women (link to labour force participation in objective indicator)...thus 37% positively perceive women's labour participation on equal footing with a men
- 17% disagree and 5% strongly disagree that university is more important for boys than girls, thus 22% of the population agrees that women and men equally deserve an education
- 40% disagree and 38% strongly disagree that men are better politicians, thus 78% positively perceive women's political participation.
- All but questions on political participation suggest that there is a lot yet to be achieved in promoting women and development. Majority not favorable to gender equality. Paradoxically, political participation perceptions suggest people okay with gender equality, yet this is the area with the largest objective gap.

8.0 COMMUNICATION

INTRODUCTION

This dimension assesses the extent to which a positive interaction between culture and communication is promoted with a view to:

- Respect and promote the right to freedom of expression, understood as the building block for the development of open and participatory societies as well as a key enabler for creativity and cultural diversity
- Promote access to digital technologies, in particular the Internet, which is significantly changing the way people communicate as well as the forms of access, creation, production and the dissemination of cultural content
- Offer a diversity of content in public broadcasting systems, which favours choice-based cultural participation as well as access to distributed products from different origins, and in particular local content.

The Dimension covers the following core indicators:

- Freedom of expression
- Going further: Perception of freedom of expression
- Access and Internet Use

- Diversity of Fictional Content on Public Television

8.1 FREEDOM OF EXPRESSION

Introduction

It assesses the existence of an enabling environment at the legal, political and economic levels for free media to operate and thus the degree to which the right to freedom of expression is guaranteed at the national level. Press and media freedom derives directly from freedom of expression. A free, independent and pluralistic print, broadcast, and internet-based media is essential in any society to ensure freedom of opinion and expression and the free flow of ideas, knowledge, information and cultural content.

This is a benchmark indicator. It provides a snapshot of the status of the print, broadcast, and internet-based media freedom at the national level and thus of the degree to which the right to freedom of expression is guaranteed. It also sets benchmarks or targets for improvement.

Indicator

Index of the print, broadcast, and internet-based media freedom

Data Sources

Freedom House. Methodology and calculation: UNESCO CDIS.

Year: 2012.

Formula

For the construction of the indicator, the relevant cells are completed on the appropriate sheet of the Data Table. The final result is automatically constructed.

Result

		Comparable values						
		Average	Legal env.	Political env.	Economic env.	Legal env.	Political env.	Economic env.
Year	2012							
Source	Freedom of the Press Index							
Comment	Ghana is 'free' according to Freedom House							
Data	28	8	10	10	26.7	25.0	33.3	

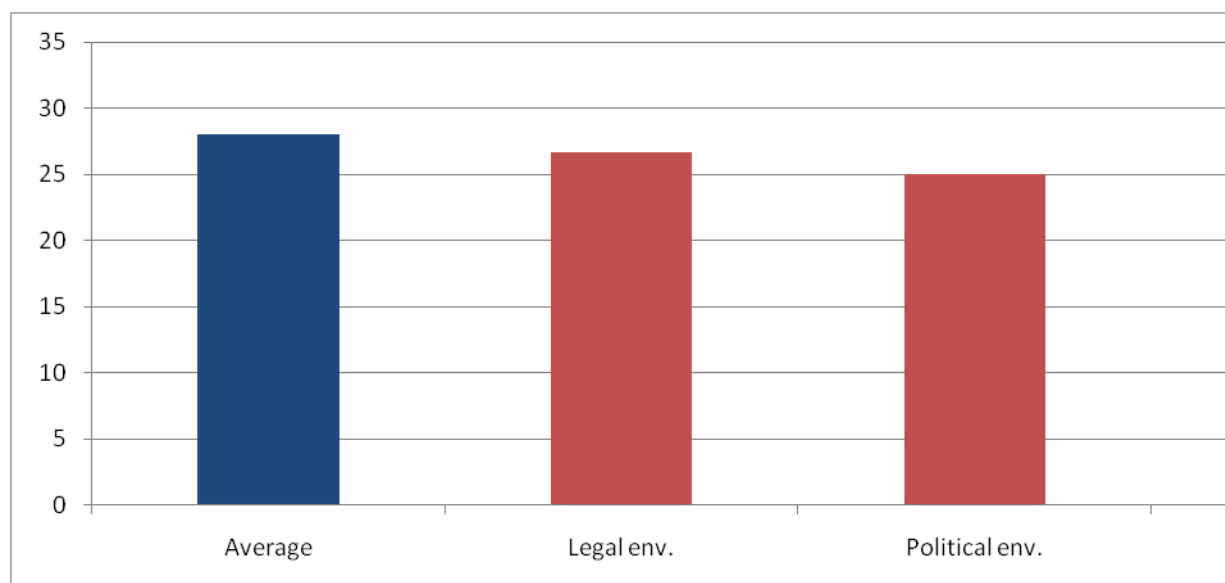


Table 17: Index of the print, broadcast, and internet-based media freedom

- The final result for Ghana is 28
- The result for this index can vary between 0 and 100, 0 being the ideal value and indicating complete freedom of the press.
- Countries with a score between 61 to 100 are considered as having ‘not free’ media. Scores between 31 to 60 indicate ‘partly free’ media. Scores from 0 to 30 indicate ‘free’ media.
- Ghana has a score of 28. This places Ghana as a ‘free’ country with a score just above the bar indicating ‘free’ media.
- This reflects to what extent there is an enabling environment for free media to operate in which freedom of expression is respected and promoted. This is a condition for fostering the free flow of ideas, knowledge, information and content, for building knowledge societies and enhancing creativity, innovation and cultural diversity. Finally, freedom of expression is intrinsically linked to cultural rights and freedoms, the result offering insight into the extent to which these are enshrined and implemented at the national level.
- This result can be broken down into 3 categories- economic environment, political environment and legal environment.
 - Economic- 33.3
 - Political – 25

- Legal- 26.7

8.2 GOING FURTHER: PERCEPTION OF FREEDOM OF EXPRESSION

Introduction

The purpose of this indicator is to provide additional and complimentary information to the assessment of the print, broadcast, and internet-based media freedom by including a subjective dimension focusing on perceived freedom of expression. Therefore, such an indicator aims to measure to what degree individuals feel that they have the right to exercise their right to freedom of expression.

Indicator

Percentage of the population who perceive that freedom of expression is fully guaranteed in their country

Data Sources

Afrobarometer. Methodology and calculation: UNESCO CDIS.

Year: 2008.

Formula

For the construction of the indicator, the relevant cells (the percentage of people who agree that freedom of expression is fully guaranteed within their country) are completed on the appropriate sheet of the Data Table. The final result is automatically constructed.

Result

	Average
Source	Afrobarometer
Year	2008
Comment	
Data	79.50%

BASE=1200	Q15a. Freedom to say what you think				
	Frequency	Percent	Cumulative Percent	Valid percent	Cumulative valid percent
Not at all free	34	2.9 %	2.9 %	2.9 %	2.9 %
Somewhat free	141	11.8 %	20.2 %	12.0 %	20.5 %
Completely free	937	78.1 %	98.3 %	79.5 %	100.0 %
Don't know	21	1.7 %	100.0 %		

Total	1200	100%	1200	100%
-------	------	------	------	------

Table 18: Percentage of the population who perceive that freedom of expression is fully guaranteed in their country

Below is the results of Study are as follows:

Freedom to say what you think by Gender of respondent

N=1,200; Weighted results

Not at all free

Total 3%

Male 2%

Female 4%

Not very free

Total 6%

Male 5%

Female 6%

Somewhat free

Total 12%

Male 14%

Female 10%

Completely free

Total 78%

Male 79%

Female 77%

Don't know

Total 2%

Male 0%

Female 3%

8.3 ACCESS AND INTERNET USE

Introduction

The purpose of this Indicator is to assess the degree of promotion and democratization of the use of digital technologies at the national level, and therefore access to cultural and creative content, and develop new forms of creativity and participation.

Indicator

Percentage of individuals using the Internet

Data Sources

ITU, Measuring the Information Society Report. Methodology and calculation: UNESCO CDIS.

Year: 2011.

Formula

The percentage of Internet users is calculated against the total population

Result

	Average
Source	Measuring the Information Society, 2012 Annual Report(ITU).
Age group	
Year	2011
Comment	It's interesting to note that the results for 2008 were 4,3%, indicating a major increase in 2 years time.
Data	14.10%

Table 19: Percentage of individuals using the Internet

The result for Ghana was 14.10%. This means that 14.1% of the population has access to and uses the Internet. The results for 2008 were 4,3%, indicating a major increase in 2 years. The average for all of Sub-Saharan Africa (48 countries) is 12.56%.

8.4 DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION

Introduction

The Purpose of this Indicator is to provide insights on the level of promotion, in the framework of national public broadcasting television services, of supplying domestic fiction productions (including co-productions), thus reflecting the support offered to the development of the domestic audio-visual industries, local content and expressions, as well as the diversity of choice available to audiences at the national level.

Indicator

Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national television channels

Data Sources

Ghana Television. Methodology and calculation: UNESCO CDIS.

Period: 17-24 June 2013

Formula

The following information from the National Broadcaster, Ghana Television was used to construct the Indicator.

- 1) the number of broadcasting hours dedicated to domestically produced fiction programmes on national public TV channels;
- 2) the number of broadcasting hours dedicated to co-produced fiction programmes on national public TV channels
- 3) the number of broadcasting hours dedicated to foreign produced fiction programmes on national public TV channels

The indicator is constructed automatically when the percentages of the annual broadcasting time programmed dedicated to domestic, co-produced and foreign fictions are inputted.

Result

Total	Domestic	Co-production	Foreign
-------	----------	---------------	---------

Time period	17-24 June 2013			
Year	2013	5.10		15.56
Source	GHANA TV			
Comment	Unable to calculate for 1 year period, calculated for a period of 8 days			
Data	20.66	5.10	0.00	15.56
Ratio	24.69%	24.69%	0.00%	75.31%

Table 20: Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national television channels

This study covered a period of 8 days of broadcasting of television fiction on Ghana Television.

It was realised that over the 8 days, the:

1. Number of broadcasting hours for domestic fiction was 5 hours and 10 minutes representing 24.69% of total broadcasting time on television fictional programmes.
2. Number of broadcasting hours for foreign fiction was 15 hours representing 75.31% of total broadcasting time on television fictional programmes
3. Number of broadcasting hours for co-produced fiction was zero.

The result reveals that a minority of productions are domestic fiction content, which may reflect limited opportunities and an inadequate environment for the flourishing of the sector.

DATA FROM GHANA TELEVISION TRANSMISSION LOG BOOK

DATE: 17TH JULY, 2013

DATE (8 DAYS)	DOMESTIC	TIME	DURATION (MINUTES)	FOREIGN	COUNTRY	TIME	DURATION (MINUTES)	CO-PRODUCTION	DURATION (HRS)	LANGUAGE
17-Jun-13				African Movie	Nigeria	10.05 - 11.44am	99.00			English

			er"						
	Local Drama	4.03 - 4.41pm	38.00						Akan
				"Juanita is Single"	Mexico	6.02 - 6.28pm	26.00		English
	"Chiefs Palace"	9.00 - 9.30pm	30.00						English
				"Valiant Love"	Mexico	10.04 - 10.29pm	25.00		English
				African Movie "King Solomon and Queen Sheba"	Nigeria	11.30am - 12.55pm	85.00		English
18-Jun-13				"Who am I?"	USA	11.04 - 11.47am	43.00		English
	Local Drama	4.03 - 4.48pm	45.00						Hausa
				"Juanita is Single"	Mexico	6.00 - 6.24pm	24.00		English
				"Valiant Love"	Mexico	9.59 - 10.20pm	23.00		English
19-Jun-13				African Movie "The Enemy I see"	Nigeria	10.07 - 12noon	113.00		English

	Local Drama	4.05 - 4.58pm	53.00							Ga
				"Juanita is Single"	Mexico	6.00 - 6.22pm		22.00		English
20-Jun-13				African Movie "Royal Touch"	Nigeria	10.05 - 11.44am		99.00		English
	Local Drama	4.02 - 4.30pm	28.00							Ewe
				"Juanita is Single"	Mexico	6.03 - 6.25pm		22.00		English
21-Jun-13	Movie Chat Room	12.05 - 1.57pm	112.00							English
22-Jun-13				African Movie "Royal Stronghold"	Nigeria	11pm - 12.50am		110.00		English
23-Jun-13				"Attack on the Queen"	America	11.58am - 1.25pm		87.00		English
24-Jun-13				"Valiant Love"	Mexico	10.08 - 10.30pm		22.00		English
				African Movie "Royal"	Nigeria	11.35pm - 1.15am		100.00		English

			Stro ngho ld"					
TOTAL NUMBER OF MINUTES		306.00				900.00		0
TOTAL NUMBER OF HOURS		5.10				15.00		0

Table 21: DATA FROM GHANA TELEVISION TRANSMISSION LOG BOOK

8.4 GOING FURTHER: DIVERSITY OF LANGUAGES IN FICTIONAL CONTENT ON PUBLIC TELEVISION

Introduction

Another interesting indicator that emerged from the study was based on the linguistic data in respect of the diversity of languages in fictional content over the study period.

Indicator

Percentage of broadcasting time of television fiction programmes aired in the national official language- English

Data Sources

Ghana Television. Methodology and calculation: UNESCO CDIS.

Period: 17-24 June 2013

Result

	Total	English	Akan	Dagbani	Ga	Ewe
Time period	17-24 June 2013					
Year	2013					
Source	GHANA TV					
Comment						
Data (in minutes)	1206.00	1,042.00	38.00	45.00	53.00	28.00
Ratio	86.40%	86.40%	3.15%	3.73%	4.39%	2.32%

Table 22: Percentage of broadcasting time of television fiction programmes aired in the national official language- English

It is noted that six main languages are used on National Television in addition to English. The languages are: Akan, Dagbani, Ewe, Ga, Nzema and Hausa.

86.4% of all fictional content was aired in English. Ga was 4.39%. Dagbani was 3.73%. Akan was 3.15% and Ewe was 2.32%.

What is significant to note is that local and regional languages are supported through TV but not in formally required education curriculums. Also, not all 11 government supported languages present. To learn more, more extensive research over a longer period of time would be required to have a more accurate picture.

DATE (8 DAYS)	DOMESTIC	TIME	DURATION (MINUTES)	FOREIGN	COUNTRY	TIME	DURATION (MINUTES)	CO-PRODUCTION	DURATION (HRS)	LANGUAGE
17-Jun-13				African Movie "Deep Water"	Nigeria	10.05 - 11.44am	99.00			English
	Local Drama	4.03 - 4.41pm	38.00							Akan
				"Juanita is Single"	Mexico	6.02 - 6.28pm	26.00			English
	"Chiefs Palace"	9.00 - 9.30pm	30.00							English
				"Valiant Love"	Mexico	10.04 - 10.29pm	25.00			English
				African Movie "King Solomon and Queen Sheba"	Nigeria	11.30am - 12.55pm	85.00			English
18-Jun-13				"Who am I?"	USA	11.04 - 11.47am	43.00			English
	Local Drama	4.03 - 4.48pm	45.00							Hausa
				"Juanita is Single"	Mexico	6.00 - 6.24pm	24.00			English

				"Valiant Love"	Mexico	9.59 - 10.20pm	23.00			English
19-Jun-13				African Movie "The Enemy I see"	Nigeria	10.07 - 12noon	113.00			English
	Local Drama	4.05 - 4.58pm	53.00							Ga
				"Juanita is Single"	Mexico	6.00 - 6.22pm	22.00			English
20-Jun-13				African Movie "Royal Touch"	Nigeria	10.05 - 11.44am	99.00			English
	Local Drama	4.02 - 4.30pm	28.00							Ewe
				"Juanita is Single"	Mexico	6.03 - 6.25pm	22.00			English
21-Jun-13	Movie Chat Room	12.05 - 1.57pm	112.00							English
22-Jun-13				African Movie "Royal Stronghold"	Nigeria	11pm - 12.50am	110.00			English
				"Attack on the Queen"	America	11.58am - 1.25pm	87.00			English
24-Jun-13				"Valiant Love"	Mexico	10.08 - 10.30pm	22.00			English
				African Movie "Royal Stronghold"	Nigeria	11.35pm - 1.15am	100.00			English
TOTAL NUMBER OF MINUTES			306.00				900.00		0	
TOTAL NUMBER OF HOURS			5.10				15.00		0	

Table 23: DATA FROM GHANA TELEVISION TRANSMISSION LOG BOOK

9.0 HERITAGE

Introduction

Protection of heritage ensures that traditions, values and the wealth of the past are transmitted and shared with present and future generations. It is a vehicle for the transmission of expertise and knowledge between generations.

This dimension addresses the degree of commitment and action of public authorities in formulating and implementing a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability.

The aim is to evaluate the efforts undertaken by public authorities and their outcomes, in relation to the establishment and implementation of standards, policies, concrete mechanisms and measures for the conservation, safeguarding, management, transmission and valorization of heritage in a given country. A better understanding of the challenges, potentials and shortcomings of these efforts is thereby gained.

The main core indicator is Heritage Sustainability.

9.1 Heritage Sustainability

Introduction

This Indicator offers a global picture of the strengths and shortcomings of public efforts deployed for the protection and promotion of heritage sustainability through the analysis of three key components:

- 1) the establishment and further development of national and international registers and inventories ;
- 2) the efforts made to protect, conserve, safeguard and manage heritage while involving all stakeholders and fostering its sustainability; and
- 3) the strategies established to raise awareness and mobilize support in favour of safe-guarding and revitalising heritage.

Indicator

Index of development of a multidimensional framework for heritage sustainability

Data Sources

Ghana Museums and Monuments Board; National Commission on Culture; Ghana Shared Growth and Development Agenda 2010 - 2013; Ghana Forestry Commission. Methodology and calculation: UNESCO CDIS.

Year: 2013.

Formula

In constructing the indicator, the Data Table was completed by answering yes (inserting "Y") or no (inserting "N") in the relevant cell, in light of the situation and context of Ghana. The benchmark indicator was thus automatically constructed. All the additional information inserted in the 'Data' column was purely descriptive.

On the calculation method, the national level is given twice the weighting of the international in recognition of the primacy of national policy and interests. The weighting of this component in the final indicator is 30% of the total value and comprises two sub-components:

Result

	Y/ N	Data	Weight		Year	Source
1. REGISTRATIONS AND INSCRIPTIONS			30%	0.18		
International Level			33%	20%		
Creation and submission of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Center in the last 5 years	N	The last update was done in 2000	1	0	2013	Ghana Museums and Monuments Board
Inscription of cultural, natural or mixed heritage sites on the UNESCO World Heritage List (Number of inscriptions)	Y	There are two inscriptions. Forts and Castles of Ghana (32) and Asante Traditional Buildings (10)	1	1	1979, 1980	Ghana Museums and Monuments Board. NLCD Act 387 of 1969
Inscription of an element on the UNESCO's Representative List	N		1	0	2013	National Commission on Culture

of the Intangible Cultural Heritage of Humanity (Number of inscriptions)						
Inscription of an element on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding (Number of inscriptions)	N	-	1	0	2013	National Commission on Culture
Programmes or projects selected as best safeguarding practices by the Intergovernmental Committee of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage (Number of programmes or projects)	N	-	1	0	2013	National Commission on Culture
National Level			67%	17%		
Existence of a national natural and cultural heritage registry or list (Number of items inventoried)	Y	The list was compiled by the Ghana Museums and Monuments Board in 1999. It was submitted to UNESCO and inscribed on 17th January 2000. It is available on the internet www.whc.unesco.org/en/tentativelist/state=gh	1	1	2000	Ghana Museums and Monuments Board.
The national natural and cultural heritage registry or list has been updated at least once in the last 5 years (Date of the last update)	N	The last update was done in 2000	1	0	2013	Ghana Museums and Monuments Board.
Existence of intangible heritage inventories at the national or sub-national level (Number of items inventoried)	N		1	0	2013	National Commission on Culture

At least one of the intangible heritage inventories existing at the national or sub-national level has been updated in the last 5 years (Date of the last update)	N		1	0	2013	National Commission on Culture
Existence of a list or inventory of protected cultural property (Number of items inventoried)	Y	There are a total of 33 items listed.			1972	Ghana Museums and Monuments Board. National Monuments Instrument Executive Instrument 42 of 1972.
The list or inventory of protected cultural property has been updated in the last 5 years (Date of the last update)	N	The last update was done in 1999	1	0	2013	Ghana Museums and Monuments Board.
Existence of a list or database of cultural property stolen from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide	N	The Ghana Museums and Monuments Board does not have the list. They however confirm that there are items of such nature in private museums in Europe	1	0	2013	Ghana Museums and Monuments Board.
2. PROTECTION, SAFEGUARDING AND MANAGEMENT			40%	0.62		
Conservation, Valorization and Management			33%	67%		

Dedicated annual budget at the national level for the identification, protection, safeguarding, conservation and management of natural, tangible and intangible cultural heritage (Amount)	Y	There is a bulk budgetary allocation of GHS2,873,242 in the 2013 National Budget to the National Commission on Culture and the allied Departments and Agencies to support programmes of the kind among others. The main bulk divisions are as follows: Salaries (GHS1,259,809), Assets (GHS1,121,500) and Goods and Services (GHS491,933). The allocation for Goods and Services will cover such an activity.	1	1	2013	National Commission on Culture
Specific legislations/policies/measures for conserving and promoting inventoried cultural and natural heritage adopted in the last 5 years (Date(s) of adoption)	N		1	0		Ghana Museums and Monuments Board.
Specific legislation/policies/measures for safeguarding inventoried intangible heritage adopted in the last 5 years (Date(s) of adoption)	N		1	0		National Commission on Culture
National legislation/policies/measures regulating archaeological excavation adopted: for example supervision of archaeological excavations, in situ preservation, reservation of areas for future archaeological research (Date of adoption)	Y	This is enshrined in the Ghana Museums and Monuments Board. NLCD Act 387 of 1969	1	1	1969	Ghana Museums and Monuments Board. NLCD Act 387 of 1969

Measures for preventing the illicit trafficking of protected cultural property adopted: for example measures to control the export of cultural property - such as certificates authorizing the export cultural property; measures to control the acquisition of cultural property - such as mechanisms to prevent museums, cultural dealers and similar institutions from acquiring cultural property exported illegally, etc. (Date(s) of adoption)	Y	This is enshrined in the Ghana Museums and Monuments Board. NLCD Act 387 of 1969. There is a structural link with Interpol and the Customs and Excise Service on this. The Ghana Museums and Monuments Board issues a certificate before such exports. The dealers also need a certificate from them to sell.	1	1	1969	Ghana Museums and Monuments Board. NLCD Act 387 of 1969
Existence of specialized units in the police and customs forces for the fight against the illicit trafficking of cultural objects and movable heritage	Y	The Ghana Customs, Excise and Preventive Service and the Ghana Police Service have a unit of trained persons.	1	1	2013	Ghana Museums and Monuments Board.
Existence of museums holding permanent collections of heritage (Number of museums)	Y	There are a total 31 of them both public and private. Of these there are 8 national museums	1	1	2013	Ghana Museums and Monuments Board.
Management plan(s) elaborated or updated in the last 3 years for registered heritage sites at the sub-national, national or international level (Date(s) of publication)	N		1	0		Ghana Museums and Monuments Board.

Existence of Disaster Risk Management (DRM) plan(s) for major heritage sites in cases of hazard and vulnerability (Date(s) of publication)	Y	Risks, threats and mitigation measures are included in the existing management plans of the Ghana Forestry Commission for the Kakum and Mole National Parks and the Shai Hills reserves. Plans were last updated in 2012.	1	1	2012	Ghana Forestry Commission
Existence of documentation centres for natural, tangible or intangible cultural heritage (Number of centers)	Y	There are 2 tangible centres at the Ghana Museums and Monuments Board	1	1	2013	Ghana Museums and Monuments Board.
At least one scientific study identifying actions to address the dangers threatening natural, tangible or intangible cultural heritage conducted in the last 2 years	Y	The Ghana Forestry Commission have undertaken such studies during the last 2 years and they also have management plans for all the sites. The last one was updated in 2012	1	1	2012	Ghana Forestry Commission
Explicit reference to the role of cultural heritage for development integrated into the current national development plans (Date of the plan)	N	However reference is made to the importance for the development of cultural sites as an integral part of the cultural industries in the national development plan called the Ghana Shared Growth and Development Agenda 2010 - 2013 (Page 33)	1	0	2010 - 2013	Ghana Shared Growth and Development Agenda 2010 - 2013 (Page 33)

Knowledge and Capacity-Building		33%	60%			
Existence of operational national centre(s) for capacity-building in heritage related areas and adressed to heritage professionals (Number of centres)	N		1	0	2013	Ghana Museum s and Monume nts Board
Existence of capacity-building and training programme(s) implemented in the last 3 years, to increase heritage site management staff's expertise in protection and conservation of tangible heritage (Number of programmes)	Y	There was one in 2010 in Institutional support and activation of pilot valorization activities in the sector of cultural heritage. It was a 3 year rolling programme from 2009 to 2011.	1	1	2009 - 2011	Ghana Museum s and Monume nts Board
Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in safeguarding and transmission of intangible cultural heritage by local communities (Number of programmes)	Y	There was done in 2010 on culture and water supported by UNESCO.	1	1	2010	National Commiss ion on Culture

Existence of specific capacity-building and training programme(s), implemented in the last 3 years, for the armed forces on the protection of cultural property in the event of armed conflict. (Number of programmes)	N		1	0	2013	Ghana Museum s and Monume nts Board
Existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in the fight against the illicit trafficking of cultural property involving police forces, customs, museum staff, and governmental representatives (Number of programmes)	Y	There was one organised in 2010 in the Central Region	1	1	2010	Ghana Museum s and Monume nts Board
Community Involvement			33%	60 %		
Evidence of community involvement during the decision-making process of identifying tangible heritage elements and registering them.	N		1	0	2013	Ghana Museum s and Monume nts Board
Evidence of community involvement during the decision-making process of labeling intangible heritage elements and inventorying them.	N		1	0	2013	National Commiss ion on Culture

Measures and practices to strengthen the role of communities in the protection of cultural heritage and the fight against the illicit trafficking of cultural objects implemented in the last 2 years.	N		1	0	2013	Ghana Museums and Monuments Board
Existence of heritage site management committees with local community representation.	Y	Fort Appolonia, Beyin. Fort Batenstein in Butre	1	1	2013	Ghana Museums and Monuments Board
Measures and practices to involve minorities and/or indigenous peoples in heritage protection, conservation, safeguarding and transmission implemented in the last 2 years.	Y	Fort Appolonia, Beyin. Fort Batenstein in Butre. Asante Traditional Buildings. Cape Coast and Elmina Castles. Kakum National Park. Mole National Park	1	1	2013	Ghana Museums and Monuments Board
Measures taken to respect customary practices governing access to specific aspects of intangible cultural heritage implemented in the last 2 years.	Y	The Regional Centres of National Culture of the National Commission on Culture on culture in the Northern and Upper West and East Regions organised seminars on widowhood rites and early marriage and bethrotals and female genital mutilations.	1	1	2011 - 2012	National Commission on Culture
3. TRANSMISSION AND MOBILIZATION OF SUPPORT			30%	0.80		

Raising Awareness and Education		60%	100%			
World Heritage sites and major national cultural heritage sites inscribed in national registries are clearly identified for visitors to recognize their status as heritage sites.	Y	All the Forts and Castles and the Asante Traditional Buildings.	1	1	2013	Ghana Museum s and Monume nts Board
Existence of visitor interpretation centres or services for the transmission and presentation of cultural and/or natural heritage to the general public at the 3 most visited sites.	Y	Cape Coast and Elmina Castles. Kakum and Mole National Parks. Tongo-Tenzuk Cultural Landscape. Nzulezu Stilt Settlement in Western Region	1	1	2013	Ghana Museum s and Monume nts Board
Existence of community centres and associations created and managed by communities themselves intended to support the transmission of intangible cultural heritage and inform the general public about its importance for those communities.	y	The Communities in some districts example in Wa in the Upper West Region	1	1	2013	National Commiss ion on Culture
Existence of differential pricing (lower) for national visitors at heritage sites.	Y	Examples are Cape and Elmina Castles; Adult Foreign Visitors(\$10 or its equivalent in Ghana Cedis) and Foreign Students with ID (\$4 or its equivalent in Ghana Cedis). Ghanaian Adult: (GHS5) School Children (GHS1.00)	1	1	2011	Ghana Museum s and Monume nts Board

National awareness-raising programmes or actions on cultural and natural heritage implemented in the last 2 years, informing and educating the general public on the significance, value and fragile wealth of heritage (i.e long term public education programmes, national heritage day or week, etc).	Y	Based on the oil finds, sensitization programme were undertaken in the Western Region by the Ghana Museums and Monuments Board	1	1	2011	Ghana Museums and Monuments Board
Capacity-building and training activities intended to increase heritage expertise amongst teachers and educators implemented in the last 2 years (Number of programmes).	Y	The Ghana Museums and Monuments Board organised an education workshop for teachers in basic schools on appreciation of Ghana's heritage.	1	1	2012	Ghana Museums and Monuments Board
School programmes to raise awareness and promote all forms of cultural heritage among primary students implemented in the last 2 years (Number of programmes).	Y	The Ghana Museums and Monuments Board organised one in 2012 in Accra	1	1	2012	Ghana Museums and Monuments Board
Media campaign intended to raise awareness of heritage among the general public launched in the last 2 years.	Y	A media sensitization programme was organised as part of the International Museum Day celebration in the Greater Accra and Volta Regions	1	1	2013	Ghana Museums and Monuments Board

Stimulating Support		40%	50%			
Specific measures to involve civil society and/or private sector in heritage protection, conservation, and transmission implemented in the last 2 years (Date of adoption).	N		1	0	2013	Ghana Museums and Monuments Board
Existences of formal agreements with tour operators for the protection, conservation and transmission of heritage sites (number of agreements).	N		1	0	2013	Ghana Museums and Monuments Board
Existence of private foundations or associations working for heritage advocacy and funding protection initiatives.	Y	The Ghana Heritage Conservation Trust (a not for profit foundation) supports heritage development and funding. Also, Ricerca e Cooperazione, an Italian NGO supports heritage advocacy and conservation activities.	1	1	GHCT (1996) Ricerca e Cooperazione (2011 - 2012)	Ghana Museums and Monuments Board
TOTAL	0.54					

Table 24: Index of development of a multidimensional framework for heritage sustainability

a. **International level registrations and inscriptions** (weighting: 33% of the total for the level);

b. **National level registrations and inscriptions** (weighting: 67% of the total for the level).

On the international registers and inventories based on information received from the Ghana Museums and Monuments Board, the weight obtained was 20% of a maximum weight of 33%. The bench mark score is 0.20 of the maximum weight of 1.

- On the Creation and submission of tentative lists or inventories of cultural and natural heritage to the UNESCO World Heritage Center in the last 5 years, the last update was done in 2000.

- There are two inscriptions of cultural, natural or mixed heritage sites on the UNESCO World Heritage List and these are Forts and Castles of Ghana (32) and Asante Traditional Buildings (10).
- As per information received from the National Commission on Culture, there were no inscription on the following:
 1. An element on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity (note, have not ratified convention on intangible cultural heritage as seen in governance dimension).
 2. An element on the UNESCO List of Intangible Cultural Heritage in Need of Urgent Safeguarding.
 3. No Programmes or projects selected as best safeguarding practices by the Intergovernmental Committee of the 2003 Convention for the Safeguarding of Intangible Cultural Heritage. This is essentially because Ghana has not ratified that particular convention.
- On national registers and inventories the weight obtained was 17% of a maximum weight of 67%. The bench mark score is 0.17 of the maximum weight of 1.
- On the existence of a national natural and cultural heritage registry or list, it was noted that this was compiled by the Ghana Museums and Monuments Board in 1999 and submitted to UNESCO and inscribed on 17th January 2000. This was the last time it was updated.
- Secondly, there are a total of 33 items listed on the inventory of protected cultural property. The last update was done in 1999.
- Further, The Ghana Museums and Monuments Board does not have the list or database of cultural property stolen from a museum, religious institution or public monument established for transmission to the police and customs officials as well to museums, auction houses and art dealers worldwide. They however confirm that there are items of such nature in private museums in Europe.
- Again from information received from the National Commission on Culture, there are no intangible heritage inventories at the national or sub-national level and therefore consequently there have been no updates.

On Conservation, Valorization and Management, the calculation is based on an allocated weight of 33%. The total obtained for that level was 67% representing 0.67 of a maximum of 1.

- With specific reference to dedicated annual budget at the national level for the identification, protection, safeguarding, conservation and management of natural,

tangible and intangible cultural heritage, it was noted that there is a bulk budgetary allocation of GHS2,873,242 in the 2013 National Budget to the National Commission on Culture and the allied Departments and Agencies. This is to support programmes of the kind among others. The main bulk divisions are as follows: Salaries (GHS1,259,809), Assets (GHS1,121,500) and Goods and Services (GHS491,933). The allocation for Goods and Services will cover such an activity.

- There has not been any specific legislations/policies/measures for conserving and promoting inventoried cultural and natural heritage as well as for safeguarding inventoried intangible heritage adopted in the last 5 years.
- National legislation/policies/measures regulating archaeological excavation adopted is enshrined in the Ghana Museums and Monuments Board. NLCD Act 387 of 1969.
- Measures for preventing the illicit trafficking of protected cultural property is also enshrined in the same Act. There is a structural link with Interpol and the Customs and Excise Service on this. The Ghana Museums and Monuments Board issues a certificate before such exports. The dealers also need a certificate from them to sell.
- The Ghana Customs, Excise and Preventive Service and the Ghana Police Service have a unit of persons who have been trained persons in the fight against the illicit trafficking of cultural objects and movable heritage.
- There are a total 31 museums holding permanent collections of heritage. These are in the public and private domains. Of these there are 8 national museums.
- There are no management plan(s) elaborated or updated in the last 3 years for registered heritage sites at the sub-national, national or international level.
- However, the Ghana Forestry Commission indicates that there are the existence of Disaster Risk Management (DRM) plan(s) for major heritage sites in cases of hazard and vulnerability.
- These risks, threats and mitigation measures are included in their existing management plans for natural sites such as the Kakum and Mole National Parks and the Shai Hills reserves. These plans were last updated in 2012.
- There are 2 tangible documentation centres for natural, tangible cultural heritage at the Ghana Museums and Monuments Board.
- The Ghana Forestry Commission has undertaken scientific study identifying actions to address the dangers threatening natural, tangible or intangible cultural heritage in the last 2 years. The last one was updated in 2012.
- On the explicit reference to the role of cultural heritage for development integrated into the current national development plans, it was no noted that while no specific

reference is made as such, the importance for the development of cultural sites as an integral part of the cultural industries is recognised in the Ghana Shared Growth and Development Agenda 2010 – 2013.

On Knowledge and Capacity-Building, the calculation is based on an allocated weight of 33%. The total obtained for that level was 60% representing 0.60 of a maximum of 1.

- There is no existence of operational national centre(s) for capacity-building in heritage related areas and addressed to heritage professionals
- There is the existence of capacity-building and training programme(s) implemented in the last 3 years, to increase heritage site management staff's expertise in protection and conservation of tangible heritage. There was one in 2010 in Institutional support and activation of pilot valorization activities in the sector of cultural heritage. It was a 3 year rolling programme from 2009 to 2011.
- There is the existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in safeguarding and transmission of intangible cultural heritage by local communities. The National Commission on Culture notes that an example is one done in 2010 on culture and water supported by UNESCO.
- The Ghana Museums and Monument Board notes that there is the existence of capacity-building and training programme(s), implemented in the last 3 years, to increase expertise in the fight against the illicit trafficking of cultural property involving police forces, customs, museum staff, and governmental representatives. There was one such example organised in 2010 in the Central Region.
- However, there is no record of any specific capacity-building and training programme(s), implemented in the last 3 years, for the armed forces on the protection of cultural property in the event of armed conflict.

On Community Involvement, the calculation is based on an allocated weight of 33%. The total obtained for that level was 60% representing 0.60 of a maximum of 1.

- There is no evidence of community involvement during the decision-making process of identifying tangible heritage elements and registering them.
- There is no evidence of community involvement during the decision-making process of labeling intangible heritage elements and inventorying them.
- There are no records of measures and practices to strengthen the role of communities in the protection of cultural heritage and the fight against the illicit trafficking of cultural objects implemented in the last 2 years.

- There is the existence of heritage site management committees with local community representation. An example is Fort Appolonia, Beyin. Fort Batenstein in Butre.
- Measures and practices to involve minorities and/or indigenous peoples in heritage protection, conservation, safeguarding and transmission implemented in the last 2 years. Examples are Fort Appolonia, Beyin. Fort Batenstein in Butre. Asante Traditional Buildings, Cape Coast and Elmina Castle as well as the Kakum and Mole National Parks.
- There is the record of measures taken to respect customary practices governing access to specific aspects of intangible cultural heritage implemented in the last 2 years. The Regional Centres of National Culture of the National Commission on Culture on culture in the Northern and Upper West and East Regions organised seminars on widowhood rites and early marriage and bethrotals and female genital mutilations.

Transmission and mobilization of support is allocated a weight of 30%. The total obtained for that level was 0.80 of a maximum of 1.

Under this is Raising Awareness and Education. The calculation is based on an allocated weight of 60%. It obtained the full 100% equalling the maximum 1 for that level.

- All the Forts and Castles and the Asante Traditional Buildings are World Heritage sites and major national cultural heritage sites inscribed in national registries and clearly identified for visitors to recognize their status as heritage sites.
- Cape Coast and Elmina Castles. Kakum and Mole National Parks. Tongo-Tengzuk Cultural Landscape. Nzulezu Stilt Settlement in Western Region are examples of visitor interpretation centres or services for the transmission and presentation of cultural and/or natural heritage to the general public.
- The Communities in some districts such as in Wa in the Upper West Region are examples of community centres and associations created and managed by communities themselves intended to support the transmission of intangible cultural heritage and inform the general public about its importance for those communities.
- There are examples of differential pricing (lower) for national visitors at heritage sites. In Cape and Elmina Castles; Adult Foreign Visitors(\$10 or its equivalent in Ghana Cedis) and Foreign Students with ID (\$4 or its equivalent in Ghana Cedis). Ghanaian Adult: (GHS5) School Children (GHS1.00)
- National awareness-raising programmes or actions on cultural and natural heritage implemented in the last 2 years, informing and educating the general public on the significance, value and fragile wealth of heritage (i.e long term public education programmes, national heritage day or week, etc). Based on the oil finds, sensitization

programme were undertaken in the Western Region by the Ghana Museums and Monuments Board

- The Ghana Museums and Monuments Board organised an education workshop for teachers in basic schools on appreciation of Ghana's heritage. This is an example of Capacity-building and training activities intended to increase heritage expertise amongst teachers and educators implemented in the last 2 years.
- The Ghana Museums and Monuments Board organised a School programme in 2012 to raise awareness and promote all forms of cultural heritage among primary students.
- A media sensitization programme was organised in 2013 as part of the International Museum Day celebration in the Greater Accra and Volta Regions to raise awareness of heritage among the general public.

On Stimulating Support, the calculation is based on an allocated weight of 40%. The total obtained for that level was 50% representing 0.50 of a maximum of 1.

The Ghana Museums and Monuments Board notes the following:

- There have been no specific measures to involve civil society and/or private sector in heritage protection, conservation, and transmission implemented in the last 2 years.
- There is no existence of formal agreements with tour operators for the protection, conservation and transmission of heritage sites.
- There is the existence of private foundations or associations working for heritage advocacy and funding protection initiatives. Examples are the Ghana Heritage Conservation Trust (a not for profit foundation) which supports heritage development and funding. Also, Ricerca e Cooperazione, an Italian NGO supports heritage advocacy and conservation activities.

The total index for Heritage Sustainability is therefore 0.54.

10.0 THE USE OF THE CDIS FOR ADVOCACY, POLICY MAKING AND OTHER DEVELOPMENT PURPOSES

The bane for development planning for the culture sector in Ghana has been the lack of comprehensive and coherent statistical information required to strategize for national development purposes. As noted, for example, in the Executive Summary of Creative Sector Medium Term Development Plan (CSMTDP) of the current Ghana Shared Growth and Development Agenda (GSGDA) 2010 – 2013, supervised by the National Development Planning Commission, “the CSMTDP preparation exercise was constrained by inadequate data from some of the domains. This is in respect to their profiles, existing facilities, infrastructure and technology, human resource, spatial distribution, production and distribution characteristics”.²

² CREATIVE SECTOR MEDIUM-TERM DEVELOPMENT PLAN 2012-2013. September, 2012. National Development Planning Commission. Executive Summary. Page VIII

Research activity in the sector had been adhoc and national budget for the culture has been based on yearly recurrent information from Ministries and Agencies in the sector on the basis of very weak statistical information.

The importance of the CDIS in Ghana is aptly captured by the Ghana Minister of Tourism, Culture and Creative Arts in the following keynote statement made at the Results Presentation Workshop of the CDIS in Accra on 26th August, 2013, "I am therefore delighted about the interest you have shown in coming up with these laudable indicators and I am sure they are a veritable pilot that will activate further interest in evidence based programming and development action."³

In discussion at the Results Presentation Workshop on 26th August, 2013, participants observed that the statistics on culture's contribution to the Economy was too low and the research does not really do justice to its contribution because of the many factors it ignored. Better statistical systems are needed. If all the artisans and people working in the informal sector were able to be added, the final results would likely be much higher. Not being able to reflect the informal sector is problematic as it is very large in Ghana, particularly concerning the culture sector. Efforts should be taken to look into statistics to capture such dynamics. It was noted that to be an effective advocacy tool, more reflective statistics must be developed. The attention was drawn to a number of technical and vocational trainings organized by the Ministry of Employment and Social Welfare sometimes in conjunction with the International Labour Organization (ILO), which is not captured in the CDIS in the area of training of arts professionals. As was explained, the data on the informal sector does not really exist to really factor it in the CDIS.

It was also observed that though Ghana seemed to have done well in the areas of cultural policy and institutional frameworks, there is still a lot to be done when it comes to implementation. In order to really make any meaningful strides in the area of culture, government must take the lead role in implementing the policies and positions captured in the constitution.

On the discussion on Social Participation, Gender Equality, Communication and Heritage, it was observed that some of the definitions must be expanded for the research to reflect the true situation on the ground. Eliminating dimensions because of unavailability of data or inability to formally evaluate the data is not suitable. Further research and efforts are needed. It was suggested to include well-researched data from other sources for additional indicators to enhance the CDIS.

Questions were raised about the reliability of some of the international sources used to implement the CDIS. In response to concerns it was explained that while national sources are privileged when possible, the inexistence or unavailability of reliable national sources is supplemented with well-respected international data.

³ Special Guest of Honour Address delivered on behalf of the Honourable Minister for Tourism, Culture and Creative Arts by Honourable Abla Dzifa Gomashie Deputy Minister for Tourism, Culture And Creative Arts, at the Official Opening of UNESO Culture for Development Results Presentation Workshop in Ghana at the UNAIDS Conference Room on Monday 26th, August, 2013.

Government was urged to be accountable to its promises and commitments it has made in the constitution. Reference was made to Article 39 Clause (1) of the 1992 Constitution, which stated inter alia that the State shall take steps to encourage the integration of appropriate customary values into the fabric of national life through formal and informal education and the conscious introduction of cultural dimensions to relevant aspects of national planning⁴.

⁴ Constitution of the Republic of Ghana. 1992. Article 39. Clause 1. Page 40

11.0 ANNEXES

11.1 TECHNICAL REPORT ON THE ECONOMIC DIMENSION

ANNEXES

TECHNICAL REPORT ON THE ECONOMIC DIMENSION IN GHANA

BY

BERNICE SERWAH OFOSU-BAADU

NOVEMBER 2012

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1.0 INTRODUCTION

The role of culture for development has emerged as an important policy and strategic issue at international and national levels, and has also appeared in an Outcome Document of the UN MDG Summit, in September 2010, as well as in the Resolution on Culture and Development adopted by the United Nations General Assembly in December 2010.

Culture plays a major role in the growth and development of the Ghanaian economy. It is made up of a number of products and services which involves visual, performing arts, literary and other creative activities. To enhance the contribution of the cultural sector, in 2004 the Government of Ghana developed a Cultural Policy of Ghana under the National Commission on Culture to provide an effective framework for the development of the sector.

In view of this, the Government of Ghana obtained financial assistance from the European Union to implement the Cultural Initiative Support Project (CISP) under the National Commission on Culture, to provide an effective framework to make the sector relevant for national development in 2008.⁵

To quantify culture's role in development processes, the Culture for Development Indicator Suite seeks to identify the relationships between different dimensions related to culture and examine them for the first time within the framework of a particular thematic question: culture and development.

By measuring culture's impact on development, the Suite contributes to the implementation of the 2005 UNESCO Convention, in particular its Article 13 on the Integration of Culture in Sustainable Development. To clearly demonstrate this role, indicators and data are necessary and in great demand.

The Culture for Development Indicator Suite looks at seven policy areas, called "**dimensions.**" Each sub-dimension is represented by at least one **indicator.** Most of the indicators suggested are based on existing data or can be easily derived from national sources. The Suite intentionally focuses on such national sources as they are often the most relevant, accurate and up-to-date.

A distinguishing feature of the Indicator Suite is to facilitate a joint reading of these dimensions within the particular thematic framework of culture and development in order to bring out new meanings and nuances, which may have future policy implications. The underlying hypothesis of the Indicator Suite is that such an innovative approach, along with a specific standard methodology provided by UNESCO, will open new perspectives for demonstrating and highlighting the links between culture and development.

1.1 OBJECTIVES

The objectives of the UNESCO Culture for Development Indicator Suite are to:

⁵ Inventory for Cultural Initiatives in Ghana (Cultural Industries/Enterprises)

- Create a new advocacy and learning tool to explain and highlight how culture supports the achievement of development goals at the national level, including the MDGs;
- Demonstrate how culture contributes to economic growth, social cohesion, enlarges people's choices and helps individuals and communities to adapt to change;
- Establish a common ground for all development actors willing to integrate culture into development policies and strategies;
- Help to develop a more inclusive vision of development that takes culture's potential fully into account and to integrate it in national and international development assistance frameworks and strategies; and
- Provide policymakers with an evidence-based picture on how and why culture counts for development.

2.0 IMPLEMENTATION PROCESS AT THE NATIONAL LEVEL

The Ghana Statistical Service (GSS) actively participated in the implementation process of the CDIS in Ghana by being involved in the construction of the Economy dimension indicators. However, to construct the Economy dimension indicators, apart from the GSS, the Ghana Revenue Authority (Value Added Tax Division) and Controller and Accountant General's Department were also contacted for data covering output production and the compensation of employees, respectively.

Following the guidelines in the CDIS Methodological Manual, the method adopted in generating the indicators for Ghana was to use the United Nations Classifications of International Standard of Industrial Classification Revision 4 (ISIC Rev 4) for the Value Added component of the Economic dimension. For the Employment and Expenditure sub-dimensions of the Economic dimension, the International Standard Classification of Occupation (ISCO) and Classification of Individual Consumption by Purpose (COICOP) respectively were used.

All of these standards were mainly used on data obtained from the public and the private sectors of the economy.

2.1 CONSTRUCTION OF THE INDICATORS AT THE NATIONAL LEVEL

Culture plays an important role in national economies, especially in an enabling environment that takes full advantage of its potential to foster innovation and creativity and to contribute to economic growth.

2.2 ECONOMIC DIMENSION

The Indicator Suite seeks to demonstrate and highlight the potential of culture as a driver of economic development that can generate income as well as create employment because the manifestations of a people's culture that is, the customs, rituals, artefacts, music etc do permeate the daily lives of men, women and children and constitute a significant element in providing for their happiness and well-being. Thus, cultural activities and industries are a powerful vector for human development. Strategies that mobilize culture as a means of economic development and empowerment have the capacity to reach out to all members of a community and to affect their lives in some way, regardless of their socioeconomic status, contributing to poverty eradication and the reduction of inequality. This is because by providing a means for expression, experimentation and entrepreneurship, these industries foster the creative as well as the social capital of a country.

Importantly, the diversity and strength of the cultural and creative industries at the national level highlights the degree to which infrastructure and policies are in place to facilitate the translation of creativity and innovation to entrepreneurial skills and expertise, as the 2008 UNCTAD report states. "Today, creative industries are among the most dynamic sectors in world trade. Over the period 2000-2005, international trade in creative goods and services experienced an unprecedented average annual growth rate of 8.7 per cent. The value of world exports of creative goods and services reached \$424.4 billion in 2005, representing 3.4 per cent of total world trade," according to UNCTAD⁶.

The results from the Economic dimension of the Indicator Suite also contribute to the measurement of the achievements obtained in the implementation of the Millennium Development Goal 1 (MDG1), which targets full and productive employment and decent work for all, including women and young people.

2.3 OBJECTIVE OF THE ECONOMIC DIMENSION

The economic dimension examines culture's contribution to economic development. The three sub-dimensions under the Economic Dimension are:

- The value added of cultural and creative businesses, industries and institutions to GDP;
- Cultural employment; and
- Household expenditures on cultural goods and services

⁶ Creative Economy Report, 2008

2.4 ADDED VALUE OF CULTURAL ACTIVITIES

Cultural and creative industries contribute to national GDP. This sub-dimension looks at the primary income of all those who carry out creative activities as well as of those with responsibility for producing symbolic products. By looking at the value added generated by cultural activities, the indicator shows that these activities are part of a country's production, and helps to generate income and sustain livelihoods of its inhabitants.

Definition: Contribution of cultural activities to Gross Domestic Product (GDP)

This indicator assesses the contribution of cultural and transversal activities to GDP. It looks at the added value provided by establishments with the responsibility for producing cultural and transversal domain of goods and services.

2.4.1 CALCULATION METHOD

There are two main options when constructing this indicator:

- the Production; and
- the Income approaches

The production approach, which is the most commonly used, was adopted.

Value added refers to the value of an industry's output after deducting the value of goods and services used in producing them. In the production approach, the value added is calculated from the output or gross production value (GPV) minus the intermediate consumption (IC) that corresponds to the value of inputs. The result is the gross value added (GVA) that is attributed to the total value of the product produced.

Formula # 1

$$GVA = GPV - IC$$

The added value was applied to the central and equipment/supporting materials cultural activities selected in ISIC Rev.4 by closely following the selection presented in Appendix 1.

In Ghana, the national system methodology for compiling economic activities uses ISIC Rev.4 at 4 digits⁷. To capture the total Gross Value of output of all economic activities, the four digits are aggregated and reported at the 2 digit level. In Ghana's national system of compilation and reporting, the cultural value added is grouped together with Community, Social, and Personal Activities sub-sectors of the Services Sector. However, following the

⁷ See Appendix 1

CDIS methodology for the value added sub-dimension, see Appendix 1, the value added of the central and equipment support domains of cultural activities were estimated from the following economic activities using 2010 VAT data:

Table 1 Sub-sectors used for computing Value Added Dimension

A. Central Activities		(GHc Million)
1. Manufacturing		
3211	Manufacture of Jewellery and related articles	0.22
3220	Manufacture of musical instruments	0.00
2. Trade (Retail)		
4761	Retail sale of books, newspapers and stationary in specialized stores	197.74
4762	Retail sale of audio and video equipment in specialized stores	16.84
3. Information and Communication Activities		
5811	Book publishing	4.63
5813	Publishing of newspapers, journals and periodicals	0.19
5819	Other publishing activities	0.77
5911	Motion picture, video and television programme production activities	2.83
6010	Radio broadcasting	5.16
4. Business Activities		
7110	Architectural and engineering activities and related technical consultancy	33.75
7220	Research and experimental development on social sciences and humanities	0.15
7310	Advertising	20.96
7410	Specialized design activities	0.44
7420	Photographic activities	1.80
7722	Renting and leasing of personal and household goods	0.19

5. Arts, Entertainment and Creation

9000	Creative, arts and entertainment activities	0.23
Total Central Activities		285.93

B. Central Equipment and Support Activities

1. Manufacturing

1811	Printing	38.53
1812	Service activities related to printing	3.12
1820	Reproduction of recorded media	0.03
2640	Manufacture of consumer electronics	36.54

2. Retail Trade

4742	Retail sale of audio and video equipment in specialized stores	16.84
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3. Information and Communication

5820	Software Publishing	8.41
6110	Wired telecommunications activities	} 316.57
6120	Wireless telecommunications activities	
6130	Satellite telecommunications activities	
Total Equipment/ Support Activities		420.03

2.4.2 THE INDICATOR: PERCENTAGE OF THE CONTRIBUTION OF PRIVATE AND FORMAL CULTURAL ACTIVITIES TO GDP

The indicator to be generated under this sub-dimension is: **Percentage of the contribution of private and formal cultural activities to GDP**. The main purpose of this indicator is to assess the contribution of central and equipment/supporting cultural activities to GDP. To calculate the ratio of cultural activities within GDP, the following formula was used:

Formula # 2

$$CGDP = \frac{\sum_1^n GVA_{istic\ codes}}{GDP}$$

Where:

- CGDP is the cultural gross domestic product that is the contribution of cultural activities to GDP (See appendix 1).

Where GDP for 2010 was GHc 46,042 million at Current prices

$$\text{CGDP} = 705.96/46,042 * 100 = 1.53\%$$

$$\text{Central domain} = 285.93/705.96 * 100 = 40.50\%$$

$$\text{Equipment Support} = 420.03/705.96 * 100 = 59.50\%$$

As indicated in Table 2, the total contribution of private and formal cultural activities to GDP is 1.53 percent. The Central domain of the total VA accounted for 40.5 percent, whilst the Support/Equipment domain accounted for 59.5 percent of the total VA. (See appendix 1)

Table 2 Percentage of the contribution of private and formal cultural activities to GDP

	Data	Domains	
		Central	Equipment/support
N° of digits	4		
Year	2010		
Source	VAT		
Results (%)	1.53	40.50	59.50

2.4.5 CHALLENGES ENCOUNTERED IN COMPUTING CULTURAL ACTIVITIES TO GDP

The main challenge in computing the value added indicator was that the database on Output production was based on ISIC 3. Thus, there was a need to reclassify and convert the codes referred to those of ISIC 4, referred to Appendix 1.

2.5 CULTURAL EMPLOYMENT SUB-DIMENSION

Occupations in cultural activities are a sign of the vitality of the cultural sector, which is an integral part of development. They reflect the ability of individuals to participate professionally in cultural activities. Employment in cultural activities contributes to job creation, income generation and the material welfare of those employed in these activities.

This sub- dimension is thus focused on the role of culture as an “employer” in order to better understand its impact on national economic development. The assumption is that

there is a correlation between the percentage of individuals in a country employed in the cultural sector and the degree of cultural vitality and opportunities for individuals to pursue cultural activities.

There are **two** types of cultural employment considered:

A. Persons that have a cultural occupation who work in establishments engaged in cultural activities; and

B. Persons that have a cultural occupation who work in establishments engaged in non cultural activities

2.5.1 CALCULATION METHOD

To generate the indicator for the employment sub-dimension, ISCO 2008⁸ (See Appendix 2) was used to classify the two types of cultural employment as reported above using the employment data⁹. To assess the role of culture as an “employer” at the national level, its potential in improving the material welfare of those employed in the sector and the vitality and dynamism of the cultural sector, the number of people engaged in employment for each type was added at the four digit level.

2.5.2 INDICATOR: PERCENTAGE OF PERSONS ENGAGED IN CULTURAL AND CREATIVE EMPLOYMENT WITHIN TOTAL EMPLOYED POPULATION

Using the 2010 Population and Housing Census, the indicator was constructed by adding and calculating the total number of persons engaged in cultural occupations in dedicated cultural establishments or in non-cultural establishments as a share of the working population. The following formula was used:

Formula

$$CEP_o = \frac{\sum_1^n CE_{isco\ codes}}{EP}$$

Where:

- CEP_o is the percentage of persons engaged in cultural occupations = 3,368;
- $CE_{isco\ codes}$ is the total number of the persons employed in cultural occupations according to the selected ISCO codes;
- EP is the total number of the employed population = 10,876,470¹⁰

⁸ See Appendix 2

⁹ Controller and Accountant’s General Department, 2010

¹⁰ Source: 2010 Population and Housing Census, GSS

So, $CEP_o = 3,368/10,876,470 * 100 = 0.03\%$ as depicted in table 4.

Table 3 Composition of Employees according to ISCO 2008

ISCO 08		A	B
	Central cultural occupations	Number of Employees	
2161	Building architects	0	11
2162	Landscape architects	0	23
2163	Product and garment designers	0	0
2164	Town and traffic planners	24	83
2166	Graphic and multimedia designers	5	6
2354	Other music teachers	0	0
2355	Other arts teacher	55	118
2431	Advertising and marketing professionals	25	11
2513	Web and multimedia developers	7	3
2621	Archivists and curators	19	344
2622	Librarians and related information professionals	10	79
2632	Sociologists, anthropologists and related professionals	0	0
2641	Authors and related writers	54	0
2642	Journalists	281	0
2643	Translators, interpreters and other linguists	0	66
2651	Visual artists	0	0
2652	Musicians, singers and composers	0	0
2653	Dancers and choreographers	0	0
2654	Film, stage and related directors and producers	335	0
2655	Actors	40	0
2656	Announcers on radios, television and other media	218	89
2659	Creative and performing artists not elsewhere classified	1	0
3431	Photographers	0	1
3432	Interior designers and decorators	9	0
3433	Gallery, museum and library technician	149	4
3435	Other artistic and cultural associate professionals	848	5
4411	Library clerks	121	146
7312	Musical instrument makers and tuners	0	0
7313	Jewellery and precious-metal workers	0	0
7314	Potters and related workers	0	0
7315	Glass makers, cutters, grinders and finishers	0	0
7316	Sign writers, decorative painters, engravers and etchers	0	0
7317	Handicraft workers in wood, basketry and related materials	0	0
7318	Handicraft workers in textile, leather and related materials	0	0
7319	Handicraft workers not elsewhere classified	1	0
1113	Traditional chiefs and heads of village	24	2
2353	Other language teachers	0	0

2636	Religious professionals	0	0	
3230	Traditional and complementary medicine associate professionals	0	0	
	Subtotal of Central cultural	2,226	991	3,217

Central cultural as a share of working pop in cultural activities	60.69	27.02	87.70
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ISCO 08 Occupations of FCS equipment and support transversal domains

7321	Pre press technicians	0	0	
7322	Printers	0	0	
7323	Print finishing and binding workers	0	0	
3521	Broadcasting and audio visual technicians	451	0	
2512	Software developer	0	0	
	Subtotal of equipment and support	451	0	451

Equipment & support as a share of working pop in cultural activities	12.30	-	12.30
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Total of Central & Equipments	2,677	991	3,668
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% of Central in total			87.7
% of Equipment in total			12.3

Total # of persons engaged in Cultural occupations in dedicated cultural establishments or in non-cultural establishments (ISCO) A + B

3,668

2010 Population and Housing census (wking pop)

Working Population (2010 Population & Housing Census)	total
	10,876,470

Percentage of persons employed in the cultural and creative sector within the total employed population	0.03
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To calculate the percentage of persons employed in the Central Domain of the sub-dimension, the total number of persons employed in Central and Equipment/Support were added together, and the percentage of persons employed in the Central Domain was derived as a share of the total sum. This gives a share of 87.7 percent for the Central Domain and 12.3 percent for the Equipment/Support Domain.

Table 4 Cultural occupations in dedicated cultural establishments or in non-cultural establishments (ISCO)

	Data	Domains	
		Central	Equipment/support
Number of digits	4		
Year	2010		
Source	Controller & Accountant General's Department		
Working age population			
Comment			
Results (%)	0.03	87.7	12.3

2.6.3 CHALLENGES ENCOUNTERED IN COMPUTING THE EMPLOYMENT SUB-DIMENSION

The main challenge was to classify the database into four digits of ISCO 2008 recommendations based on the type of job specified. See Appendix 2.

2.6 EXPENDITURE ON CULTURE

Household expenditures do not cover all cultural household consumptions, but still offer important information about how resident households value cultural goods and services through market transactions and the allocation of income supporting national and foreign cultural products and activities.

Expenditures on culture by Ghana's residents and institutions are related to economic development since they reflect the allocation of income supporting national and foreign cultural products and activities. In other words, expenditures give an insight into the size and the potential of the national market for cultural activities and products, and demonstrate how much a society values culture through economic flows. Expenditure sub-dimension is also an indirect way of approximating the positive influence of the modern economy on culture, as it shows how society values the amount and quality of the supply that this type of economy offers.

Studying cultural expenditures supplements the information on the value added of cultural production. This is because a country may create a lot of value added but export most of the products it generates. Value added shows how much culture contributes to income generation, but does not reveal how much the country's residents enjoy and value the production it generates. Focusing on spending makes it thus possible to assess this valuation, as well as that of the production from other countries.

Household final consumption expenditures on cultural activities consists of goods and services of all purchases incurred by resident households in a country, on cultural goods and services provided at prices that are economically and non economically significant. It includes expenditures on cultural products such as books, commercial cinema tickets, theatre performances and chargeable entrances to museums. It covers household resident expenditures not only on cultural goods and services produced in the country but also those imported and bought abroad.

It is important to state clearly that household final consumption expenditures on cultural goods and services are part of, but do not cover all, total actual final consumption in culture. It does not include: the value of cultural individual goods, and individual and collective services acquired by resident households such as social transfers in kind from governments and non profit institutions serving households (NPISHs).

2.6.1 CALCULATION METHOD

This variable consists in the value of all expenditures of households on cultural and transversal goods and services, set against total household final consumption expenditures. According to the COICOP classification¹¹ used in the UNESCO CDIS Methodology Manual (see Appendix 3), it is recommended that statistics produced for the selected equipment and support codes be separated since these are not linked directly with symbolic content, but are products used to disseminate and make access to cultural products possible, such as television sets, recording machines and iPods.

The sum of these values (Central and Equipment/Support domains) is calculated as a share of the total household final consumption expenditures, using the following formula:

$$CHFC = \frac{\sum_1^n HCS_{COICOP\ codes}}{HFC}$$

Where:

- CHFC is the household final consumption expenditures on cultural activities, goods and services set against total household final consumption expenditures;
- $HCS_{COICOP\ codes}$ is the total number of household expenditures in the selected COICOP codes;
- HFC is the total household final consumption expenditures.

Table 5 Household Consumption Expenditures on Culture by COICOP

¹¹ See Appendix 3

DESCRIPTION	GHc million	2010 Total HH final consumpti on expenditur e Ghc	Share
		Million	
Total HH final consumption on culture goods and services	237.01	35,860.00	0.66
Expenditures in cultural goods and services (central)	226.17		
Recording media	2.71		
Cultural Services	20.56		
Books	83.26		
Press	83.26		
Jewellery, clocks and watches	36.37		
Central domain as a share of total HH expenditure	0.63		95.42
Expenditures in cultural goods and services (equipment and support materials)	10.85		
Equipments for the reception, recording and reproduction of sound and pictures	7.73		
Repair of audio-visual, photographic and information processing equipment	3.11		
Equipment/support domain as a share of total HH expenditure	0.03		4.58

2.6.2 INDICATORS FOR EXPENDITURE ON CULTURE

Based on the formula and Table 5 above, the following indicators for expenditure on Culture were calculated:

1. Household final Consumption Expenditures on Cultural activities, goods and services set against total household final consumption expenditures= $237.01/35860*100 = 0.66\%$
2. Expenditure on Central goods and services as share of GDP:
 $=226.17/35,860*100 = 0.63\%$
3. Expenditure on Equipment/Support as share of GDP:
 $=10.85/35,860*100 = 0.03\%$
4. Share of Central goods & services as a share of total Household Consumption Expenditure on Culture:
 $= 0.63/0.66*100 = 95.45\%$
5. Share of Equipment/Support goods & services as a share of total Household Consumption Expenditure on Culture:

$$= 0.03/0.66*100 = 4.55\%$$

Using the country's National Accounts Statistics estimation of 2010 Expenditures based on the GDP, this gives a total result of 0.66 percent as shown in Table 6.

To derive the central as well as the equipment domains in total household consumption expenditure, the total consumption expenditure of each domain is multiplied by the overall result. This gives 95.4 percent and 4.6 percent respectively.

2.6.3 CHALLENGES ENCOUNTERED IN COMPUTING THE EXPENDITURE SUB-DIMENSION

The equipment/support component of the expenditure sub-dimension was more of aggregated than disaggregated. This could not be disaggregated, however, the aggregated was useful. See Appendix 3.

Table 6 Result of Household expenditures on culture by CDIS Method

	Data	Domains	
		Central	Equipment/support
Year	2012		
Source	Ghana Statistical Service		
Reference period	2010	226.17	10.85
Comment			
Results (%)	0.66	95.4	4.6

3.0 THE USE OF THE CDIS FOR ADVOCACY, POLICY-MAKING AND OTHER DEVELOPMENT PURPOSES

The use of the CDIS will bring out the significant contribution that Cultural activities or the Creative Industry in the country is contributing to GDP for policymakers to formulate policies that will be geared towards the promotion of the Culture Industry in Ghana. One of such policy documents is the Ghana Shards Growth and Development Agenda (GSGDA), 2010 -2013. This is the current development document being implemented to promote economic growth by increasing output so as to improve the wellbeing of Ghanaians.

The new data generated from the CDIS will have to be captured in the compilation of National Accounts Statistics as a separate economic activity and not as part of Community, Social and Personal Activities in the current reporting of National Accounts in Ghana.

REFERENCES

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- The Challenge of Assessing the Creative Economy: Towards Informed Policy-Making. UNTACD Creative Economy 2008 Report
- unstats.un.org/unsd/cr/registry/regcst.asp?Cl=17
- Value Added Tax (VAT) 2010 output
- www.ilo.org/public/english/bureau/stat/isco/isco08/index.htm

Appendices

Appendix 1: INTERNATIONAL STANDARD OF INDUSTRIAL CLASSIFICATION REVEISON 4 (ISIC Rev 4)

ISIC Rev 4		Value Added GHc million	2010 GDP GHc million 46,042
codes	central activities of the FCS cultural domains		
3211	Manufacture of Jewellery and related articles	0.22	
3220	Manufacture of musical instruments	0.00	
4761	Retail sale of books, newspapers and stationary in specialized stores	197.74	
4762	Retail sale of audio and video equipment in specialized stores	16.84	
5811	Book publishing	4.63	
5813	Publishing of newspapers, journals and periodicals	0.19	
5819	Other publishing activities	0.77	
5911	Motion picture, video and television programme production activities	2.83	
6010	Radio broadcasting	5.16	
7110	Architectural and engineering activities and related technical consultancy	33.75	
7220	Research and experimental development on social sciences and humanities	0.15	
7310	Advertising	20.96	
7410	Specialized design activities	0.44	
7420	Photographic activities	1.80	
7722	Renting and leasing of personal and household goods	0.19	
9000	Creative, arts and entertainment activities	0.23	
	sub total	285.93	
	% GDP		0.62 40.50
	central equipment and support activities of FCS transversal domain		
1811	Printing	38.53	
1812	Service activities related to printing		

		3.12		
1820	Reproduction of recorded media	0.03		
2640	Manufacture of consumer electronics	36.54		
4742	Retail sale of audio and video equipment in specialized stores	16.84		
5820	Software Publishing	8.41		
6110	Wired telecommunications activities			
6120	Wireless telecommunications activities	316.57		
6130	Satellite telecommunications activities			
	subtotal	420.03		
	% GDP		0.91	59.50
	Grand Total of Central and Support/Equipment	705.96		
	% GDP		1.53	

Appendix 2: INTERNATIONAL STANDARD CLASSIFICATION OF OCCUPATIONS 2008

ISC		A	B
O			
08			
	Central cultural occupations	Number of Employees	
216			
1	Building architects	0	11
216			
2	Landscape architects	0	23
216			
3	Product and garment designers	0	0
216			
4	Town and traffic planners	24	83
216			
6	Graphic and multimedia designers	5	6
235			
4	Other music teachers	0	0
235			
5	Other arts teacher	55	118
243			
1	Advertising and marketing professionals	25	11
251			
3	Web and multimedia developers	7	3
262			
1	Archivists and curators	19	344
262			
2	Librarians and related information professionals	10	79
263			
2	Sociologists, anthropologists and related professionals	0	0
264			
1	Authors and related writers	54	0
264			
2	Journalists	281	0
264			
3	Translators, interpreters and other linguists	0	66
265			
1	Visual artists	0	0
265			
2	Musicians, singers and composers	0	0
265			
3	Dancers and choreographers	0	0
265			
4	Film, stage and related directors and producers	335	0
265			
5	Actors	40	0
265			
6	Announcers on radios, television and other media	218	89
265			
9	Creative and performing artists not elsewhere classified	1	0
343			
1	Photographers	0	1

343				
2	Interior designers and decorators	9	0	
343				
3	Gallery, museum and library technician	149	4	
343				
5	Other artistic and cultural associate professionals	848	5	
441				
1	Library clerks	121	146	
731				
2	Musical instrument makers and tuners	0	0	
731				
3	Jewellery and precious-metal workers	0	0	
731				
4	Potters and related workers	0	0	
731				
5	Glass makers, cutters, grinders and finishers	0	0	
731				
6	Sign writers, decorative painters, engravers and etchers	0	0	
731	Handicraft workers in wood, basketry and related			
7	materials	0	0	
731	Handicraft workers in textile, leather and related			
8	materials	0	0	
731				
9	Handicraft workers not elsewhere classified	1	0	
111				
3	Traditional chiefs and heads of village	24	2	
235				
3	Other language teachers	0	0	
263				
6	Religious professionals	0	0	
323	Traditional and complementary medicine associate			
0	professionals	0	0	
	sub total of Central cultural	2,226	991	3,217

Central cultural as a share of working pop in cultural activities	60.69	27.02	87.70
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ISCO 08 Occupations of FCS equipment and support transversal domains

732				
1	Pre press technicians	0	0	
732				
2	Printers	0	0	
732				
3	Print finishing and binding workers	0	0	
352				
1	Broadcasting and audio visual technicians	451	0	
251				
2	Software developer	0	0	
	sub total of equipment and support	451	0	451

Equipment & support as a share of working pop in cultural activities	12.30	-	12.30
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Total of Central & Equipments	2,677	991	3,668
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% of Central in total **87.7**

% of Equipment in total **12.3**

Total # of persons engaged in Cultural occupations in dedicated cultural establishments or in non-cultural establishments (ISCO) A + B **3,668**

2010 Population and Housing census (wking pop) total

Working Population (2010 Population & Housing Census) 10,876,470

Percentage of persons employed in the cultural and creative sector within the total employed population **0.03**

Appendix 3: Classification of Individual Consumption by Purpose (COICOP)

codes	
	Expenditures in cultural goods and services (central)
9.1.4	Recording media
9.4.2	Cultural Services
9.5.1	Books
9.5.2	Press
12.3.1	Jewellery, clocks and watches

	Expenditures in cultural goods and services (equipment and support materials)
9.1.1	Equipments for the reception, recording and reproduction of sound and pictures
9.1.2	Photographic and cinematographic equipment and optical instruments
9.1.3	Information processing equipment
9.1.5	Repair of audio-visual, photographic and information processing equipment