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<https://jaac-sca.org>

ISSN 2637-3610

Volume 7 Issue 3

September 30, 2024

## The Role of Creative Artists in Promoting Traditional Cultural Tourism in Ghana

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**Citation:** Arhin Jnr, B.O., Acquah, E.O., Amponsah, E.K., Addaquay, A.P., Bamongya, A.Y., Commeyfio, R. (2024). The role of creative artists in promoting traditional cultural tourism in Ghana. *Journal of African Arts & Culture*, 7(3), 27-57.

### Abstract



*This paper is aimed at exploring the role of creative artists in promoting traditional cultural tourism in Ghana. It is premised on the fact that, the full potential of traditional cultural tourism remains underdeveloped in spite of the rich cultural heritage and the abundance of creative talent in Ghana. This situation hinders the capacity of creative artists to significantly contribute to the growth of cultural tourism, social entrepreneurship, and economic development, although, some creative artists in the industry are contributing without being noticed. Traditional knowledge and cultural expressions have been at the forefront of cultural tourism, which is embedded in the folklore of any society. Folklore has been the intangible asset that has driven many people's tastes for cultural tourism and the role of the creative artist can shape and forge a new dimension to create a creative economy for sustainable development and for social*

*entrepreneurship, and business opportunities for community and national economic impact. The study dwells on a qualitative approach reviewing archival materials with observations and interviews to seek a deeper understanding of the role of creative artistes and artists in promoting cultural tourism using their creative skills as economic agents. Using convenient purposive sampling, thirty participants were interviewed and it came to the known that creative artists are packaging beverages, using waste materials uniquely, traditional festivals, traditional music, and traditional entertainment creatively needing government's support to scale it for socioeconomic impact*

**Keywords:** creative industries, cultural expressions, folklore, traditional knowledge, performing and visual arts, economic impact.

## 1. Introduction

The potential of creative arts to drive cultural tourism and sustainable development in Ghana is vast. This paper is motivated by the need to understand how creative artists can leverage cultural tourism to promote Ghana's rich cultural heritage and contribute to the country's economic growth. Again, cultural tourism offers a unique opportunity for Ghana to showcase its cultural assets, foster cultural exchange, and generate revenue. The creative arts, including traditional music, dance, visual arts, and narration, are essential components of this industry.

Despite the rich cultural heritage and the abundance of creative talent in Ghana, the full potential of traditional cultural tourism remains underdeveloped. Creative artists, who play a critical role in preserving and promoting cultural expressions through art, music, festivals, and crafts, face several challenges in their efforts to drive cultural tourism. These challenges include inadequate governmental support, limited access to funding, insufficient marketing and promotion strategies, and the lack of infrastructure to fully showcase traditional arts to both local and international tourists (Lwoga & Mapunda, 2017). This situation hinders the capacity of creative artists to significantly contribute to the growth of cultural tourism, social entrepreneurship, and economic development. As a result, the opportunities for leveraging Ghana's cultural assets for sustainable development, job creation, and community empowerment remain untapped. The concept of cultural tourism has been defined in

various ways by different authors. For instance, Lord (1999), talking about the Wisconsin Heritage Tourism Programme defines cultural tourism as traveling to experience historic and cultural attractions to learn about a community's heritage in an enjoyable and educational way. This definition highlights the importance of enjoyment and education in cultural tourism, and introduces heritage tourism as a subcategory. Lord (1999) provides a broader definition, emphasising motivation and interest: a visit by a person from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, religion, group or institution (Lord, 1999). This definition also encompasses heritage tourism and introduces religious tourism as another subcategory.

Again, Petroman et al. (2013) list various types of tourism, including adventure, ecotourism, heritage, indigenous cultural tourism (festivals), sport, discovery, and relaxation tourism while Richards (2018), quoting the World Tourism Organisation (UNWTO), defines cultural tourism as “a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination” (Richards, 2018, p). Richards (2018) also mentions film, creative arts, and gastronomic tourism as additional subcategories. Mousavi et al. (2016) approach the definition of cultural tourism from conceptual and technical perspectives, categorizing it into five types based on tourist motivation: purposeful cultural tourist, sightseeing cultural tourist, serendipity cultural tourist, casual cultural tourist, and incidental cultural tourist. Richards (2018) further expands the categorization of cultural tourism into seven categories with subsections, including architecture, art, music and dance, drama, language and literature, religious festivals, and complete cultures and subcultures. This broader categorization highlights the potential role of creative arts in cultural tourism. Furthermore, it emphasises the significance of ad optioning a strategic methodology in comprehending and leveraging the mutually beneficial correlation between cultural tourism and the creative arts in order to advance the creative economy of Ghana. The foundation of this inquiry is the notion that cultural tourism serves a purpose beyond economic advancement; rather, it is an essential mechanism for safeguarding and commemorating cultural identity (Du Cros & McKercher, 2020). Richards (2018) extensively investigates this subject, delving into the ramifications of culture on the progress of the tourism industry. Chang et al. also propose that the creative arts, which include traditional music, dance, visual arts,

and narration, serve as the foundation of this industry. They further argue that creative tourism is emerging as a viable approach to revitalise urban areas, addressing social and cultural concerns (Chang et al., 2014).

This paper highlights the untapped capacity of cultural tourism to stimulate economic growth; when combined with the creative arts, it can cultivate a flourishing atmosphere conducive to socioeconomic advancement. This notion is also reflected in the UNESCO compendium of strategies for utilising culture to advance development (Hernández, 2019). Zhang (2011) postulates the development of cultural tourism happened when tourists' interest in culture caused a change in their taste for cultural heritage into cultural tourism where people traveled from other countries to witness other cultures and began purchasing. The idea of purchasing items by tourists was not limited to tangibles but intangible assets manifested in material forms were all purchased. Su et al. (2017) identify two key cultural values that determine tourist shopping spending in any destination. These two key cultural values are distance and masculinity which influences tourist allocation of monetary shopping spending but the focus of this study is far from these two key values.

## **2. Review of Related Literature**

### **2.1 Why Creative Arts**

It has been established that the creative arts have an economic impact that stimulates all spheres of human endeavour and has the capacity to propel the tourism industry forward (Tsviliy et al., 2023). The inventive utilisation of waste materials in packaging beverages, organising traditional festivals, performing traditional music, and providing traditional entertainment have been identified as areas of economic value that require governmental support in order to expand their socioeconomic impact (Alonso-Vazquez & Ballico (2021). In order for governmental assistance to be extended towards expanding the socioeconomic impact of creative artists, it is necessary to have empirical evidence identifying the specific sectors of cultural tourism that these artists are improving. This prompts an inquiry into the sectors comprising cultural tourism and the contribution it makes to Ghana's GDP. Cultural tourism facilitates the promotion of local heritage and its appreciation by visitors, thereby stimulating economic development. Furthermore, it generates employment opportunities, consequently

influencing the state's economic worth, which subsequently permeates the economy (Daud, et al., 2024). Mckercher (2020), postulates that cultural tourism is a homogeneous market that is based on the centrality of culture, and for tourist to make a travel decision it depends on the variety of experiences that tourist envisage to experience based on effective marketing communication strategies. But in the case of Ghana, there appears to be missing data on this effective marketing communication strategy. Again, the sectors of the cultural tourism that enable creative artists to engage in the promotion of the creative industry is also missing in the literature on tourism or culture, or creative arts, or the creative industries scope in Ghana. Lord (1999) made a significant point that as people travel more, they don't travel aimlessly, they travel to get to know a particular place in a meaningful way. In this regard, the power of cultural tourism is in its ability to satisfy this desire. Therefore, for cultural tourism to be able to meet the needs of tourist, conscious effort must be made. The effort that should be in place should meet the desire of tourist and the tourist must be in the known (Zhao et al., 2023). Thus it is very imperative to identify the driving forces that can shape this desire to meet the satisfaction of tourist, hence the reason for focusing the nexus of creative arts and the cultural tourism since there appears to be a synergy for impact. (Roseita et al., 2023).

One important twist that work of Aracil (2023) brings to the fore is the issue of disappearing elements of folklore that creative artists in Madrid are using storytelling to re-enchanting forgotten lore and surviving folklore (Aracil, 2023). This recent work by Aracil (2023), suggests that a creative arts in other countries are enhancing the survival of folklore. If so, then the creative arts in Ghana can play a promotional role using their artistic expression along the mode of cultural tourism.

## **2.2 Tourism, Culture, and, Inter Tourism and Trade Expo**

The relationship between cultural tourism and creative arts has been explored in various studies. Hsu et al. (2022) argue that creative arts, including traditional music, dance, visual arts, and narration, are essential components of cultural tourism. They suggest that creative tourism can revitalize urban areas and address social and cultural concerns. Richards (2018) extensively investigates the impact of culture on the tourism industry, highlighting the importance of cultural attractions and experiences. Kilu et al. (2023) lay emphasis on the need for an integrated approach to urban cultural heritage, combining tangible and intangible cultural assets to create

a unique tourist experience. Hernández (2019) stresses the importance of cultural heritage in sustainable development, highlighting the role of creative arts in promoting cultural diversity and community engagement. Guimarães (2021) also recognises the potential of creative arts in driving cultural tourism and promoting cultural heritage.

Smith (1998) indicates that the term “Tourism” was first coined by the British businessman Thomas Cook, who is widely regarded as one of the pioneers of modern travel. Cook’s innovative approach to organized travel, starting with his famous rail excursion in 1841, laid the foundation for what we now recognize as the tourism industry. His efforts in creating affordable and structured travel packages revolutionized leisure travel, making it accessible to a broader audience and establishing a framework for the commercial tourism operations that continue to thrive today. Citaristi (2022) defines cultural tourism as the movements of persons for the purpose of exploring and experiencing other culture’s festivals, folklore or art, historic and heritage sites and monuments, architectural and archaeological treasures, landmarks, museums and exhibitions, national parks and wildlife sanctuaries, religious venues, temples and churches. Inter tourism and trade expo is an annual event that takes place in Ghana, organised by Inter Tourism Expo Company in collaboration with the Ministry of Tourism, Arts and Culture (MoTAC) and the School of Creative Arts of Univeristty of Education, Winneba. The event aimed at bringing industry and practitioners to exhibit their craft, debates on impounding issues bothering stakeholders and to create a platform to trade tourism products. In Ghana, there are lots of traditional cultural festivals that take place once a year among all ethnic communities according to the Ghana Statistical Service 2021 Census.

### **2.3 Spectrum of Tourism in Practice**

Tourism has evolved into a multifaceted industry that caters for a wide range of interests and motivations (Buhalis et al., 2006). From thrill-seekers engaging in high-risk adventures to those seeking a deeper connection with rural life, tourism today offers diverse experiences. Adventure tourism, for instance, encompasses participating in perilous pursuits such as trekking, rafting, and parachuting in demanding or inhospitable settings. It appeals to individuals who are seeking exhilarating adventures in the middle of possible hazards (Petroman et al., 2013). Also, Agritourism normally occurs on farms. It gives travelers an opportunity to experience rural life, taste the local genuine food and get familiar with various farming tasks.

This type of tourism is also referred to as farm stays which is very prevalent in Italy. Rural farms in Milagro, Ecuador engage in agritourism as a means of generating revenue and also, agritourism presents an opportunity for generating additional income in rural regions (Saltos-Layana et al., 2023). Gao (2023) research investigates the influence of archaeological tourism on social values at archaeological sites in China. Additionally, it emphasises the Daming Palace and the Huashan rock art region. Albahrat et al. (2022) also conducted a study in Amman Governorate that focused on the characteristics, motives, obstacles, and recommendations of tourists. A significant proportion of married guys with higher education qualifications, as well as low-income vacationers. The work by Marin (2023) explores the concept of modern literary tourism, which includes the practice of visiting bookstores as a sort of literary tourism. According to them, Bookstore tourism is a kind of literary tourism.

It is worth to indicate that Business tourism is specifically centred around work travel rather than recreational trips. Also, it entails travelling to locations for professional reasons, rather than for recreation (Mahlangu, 2022). Also, Junaid et al. (2019) are of the view that drug tourism in India refers to the act of travelling specifically for the purpose of using drugs. According to them, one of the popular drugs and locations is Magic Mushrooms in Kodaikanal. Also, the study by Bingol (2022) examines the interconnections among travel, daily life, and drugs. The study examines the social behaviours that influence and contribute to drug usage. Ecotourism entails the practice of visiting natural regions while minimizing negative effects and ensuring long-term viability. It is in accordance with the concepts of sustainable development and “slow tourism” (Kropinova et al., 2023).

Again, fashion tourism is a type of travel that involves shopping for and appreciating creative and cultural items made from natural resources. Furthermore, it integrates cultural components into the design, so endorsing indigenous customs and artisanal practices (Farsani & Jamshidi, 2021). According to Li and Yang (2023), Food tourism also plays a crucial role in enhancing the appeal of a destination and showcasing its cultural identity. Culinary experiences provide a substantial contribution to the tourism sector. In Ghana we have a variety of local cuisines that can be showcased in festive season that portrays all the traditional cuisines in Ghana. The variety of cuisines in Ghana is a reflection of the identity, creativity and the hospitality of Ghana.

Furthermore, the research by Agbabiaka et al. (2019) examines the effects and support for heritage tourist sites on the local people in Osun State, Nigeria. The text discusses the elements that contribute to the increase in tourists and the resulting positive and bad consequences, such as the presence of social problems in the areas where the tourist sites are located. Another one is Local drinks and wine tourism described as a type of tourism that focuses on experiencing and exploring the local beverages such as the ones we have in Ghana - *Pito, Ahayi, Nsaafu, doka, apatashie, lamoji, sobolo, asana* - and all the traditional drinks. This type of tourism allows tourists to discover local wineries, breweries and distilleries, taste and learn about their production processes, learn the cultural and historical context. It is significant talking about the Medical tourism, which is also an emerging trend in which individuals from various countries travel to India and other places to fulfil their medical and wellness requirements, benefiting from the nation's sophisticated healthcare infrastructure and technological advancements as Maboodi and Hakimi (2016) intimate.

In terms of pilgrimage tourism, the report explores the difficulties, challenges, cultural significance, and growth of pilgrimage tourism in Dakshina Kannada, Karnataka, India. Pilgrimage tourism is regarded as a method to revive heritage and to transmit religious devotion into a worldwide sense of humanism and spirituality (Ramchurjee & Suresha, 2013). The study again examines religious tourism as a societal and economic occurrence, emphasising its drivers, objectives, and influence on communities. According to Guachilema and Guerreo (2020), religious tourism involves the combination of religious and cultural interests and has a positive impact on the economic development of the communities that host it.

It should be highlighted that Water tourism, also known as nautical tourism, combines sailing and boating with vocation and holiday activities to generate travelling from port to port, water races, which may be done in rivers, lakes and sea with boats, canoe, and rafts but Wildlife Tourism refers to travelling to observe and interact with wildlife animals in their natural habitat. These and many other cultural tourism activities illustrate the vital role creative artists play in ensuring the sustainability and continuity of cultural tourism. Several successful models of cultural tourism have demonstrated the impact of creative arts in this field. For example, the Edinburgh Festival Fringe in Scotland serves as a hub for cultural tourism and creative arts,

offering an array of music, theater, and dance performances. It attracts global audiences and showcases diverse artistic expressions. Similarly, the Carnival of Venice in Italy is a renowned cultural tourism event that celebrates the city's rich heritage through elaborate masks, costumes, and performances, providing support to local artisans and artists while enhancing the cultural tourism landscape.

### **3. Method and Process**

The research utilised a mixed-methods design, integrating qualitative and quantitative techniques for data acquisition and analysis. Mixed method design is a research approach that combines both quantitative and qualitative methods to collect, analyse, and interpret data within a single study (Berkowitz, 2013). Indeed, this design allowed the researchers to draw on the strengths of both types of methods, providing a more comprehensive understanding of the research problem than either method alone.

A comprehensive investigation was undertaken, which included observations of cultural events and festivals and in-depth interviews with stakeholders in addition to a survey of creative arts practitioners and cultural visitors. A sample size of 30 participants were recruited from various cultural tourist sites and creative arts communities in Ghana. The data collection involved surveys, interviews, and observations with an embedded design to gather both qualitative and quantitative data at the same time for the study from all the sectors or the categories under the definition of cultural tourism as the literature provided. A descriptive statistics analytical procedure by Dong (2023) and thematic analysis by Braun and Clarke (2012) were used to analyse the data. Using a convenient purposive sampling, thirty participants responded to the questionnaire and interviewed to share their understanding based on their knowledge, practical experience and expertise in their diverse fields in the cultural and creative industries in Ghana. The instruments adopted in the study were: Likert scale, yes, no or maybe question, and the unstructured interviews were opened-ended session that allowed participants to add their opinion. The study the technique of cross-referencing tool that gave a suggestive follow-up question to cross examine the validity of the opened-ended questions. Participant were not given restricted characters in the filling in section.

All participants were informed about the nature and purpose of the interview. Data collected through Microsoft Forms and analysed using SPSS was employed in the analysis. Based on the definitions and categories derived from the literature, a comprehensive list of the assessed aspects of cultural tourism was developed into a questionnaire for stakeholders. This questionnaire aimed to evaluate whether creative artists in Ghana are utilising their skills individually, as part of a group, or through private or government institutions to promote cultural tourism in the country.

#### 4. Presentation, Analysis and Discussion of Findings

The data portrayed a massive representation from the male respondent then the female respondent, as noted in Table 1.

##### 4.1 What is your gender?

**Table 1. Gender**

	Frequency	Percent	Valid Percent	Cumulative Percent
Male	24	80.0	80.0	80.0
Female	6	20.0	20.0	100.0
Total	30	100.0	100.0	

The data had strong representation of male respondents which makes up of 80% of the total respondents. On the issue of age the least age recorded was 18years up to 70years old, as seen in Table 2.

## 4.2 What is your age?

**Table 2. Age**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18.00	1	3.3	3.3	3.3
	19.00	1	3.3	3.3	6.7
	20.00	2	6.7	6.7	13.3
	21.00	1	3.3	3.3	16.7
	22.00	2	6.7	6.7	23.3
	28.00	1	3.3	3.3	26.7
	29.00	1	3.3	3.3	30.0
	30.00	2	6.7	6.7	36.7
	32.00	1	3.3	3.3	40.0
	33.00	1	3.3	3.3	43.3
	34.00	2	6.7	6.7	50.0
	36.00	1	3.3	3.3	53.3
	37.00	1	3.3	3.3	56.7
	38.00	1	3.3	3.3	60.0
	39.00	4	10.0	10.0	70.0
	40.00	1	3.3	3.3	73.3
	41.00	1	3.3	3.3	76.7
	52.00	1	3.3	3.3	80.0
	56.00	1	3.3	3.3	83.3
	59.00	1	3.3	3.3	86.7
60.00	1	3.3	3.3	90.0	
65.00	1	3.3	3.3	93.3	
70.00	2	6.7	6.7	100.0	
Total		30	100.0	100.0	

### 4.3 Years of experience in the industry

**Table 3. Years of experience in the industry**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	1	3.3	3.3	3.3
	2.00	1	3.3	3.3	6.7
	3.00	3	10.0	10.0	16.7
	5.00	6	20.0	20.0	36.7
	6.00	1	3.3	3.3	40.0
	10.00	2	6.7	6.7	46.7
	11.00	1	3.3	3.3	50.0
	12.00	1	3.3	3.3	53.3
	14.00	1	3.3	3.3	56.7
	15.00	3	10.0	10.0	66.7
	18.00	1	3.3	3.3	70.0
	19.00	1	3.3	3.3	73.3
	22.00	1	3.3	3.3	76.7
	32.00	1	3.3	3.3	80.0
	40.00	6	20.0	20.0	100.0
Total	30	100.0	100.0		

### 4.4 Religious affiliation

**Table 4. Religious affiliation**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Christian	24	80.0	80.0	80.0
	Islam	3	10.0	10.0	90.0
	other	3	10.0	10.0	100.0
	Total	30	100.0	100.0	

The study had 80% Christian respondents, 10% Islam respondents and 10% other religious affiliate respondents as seen in Table 4. Unfortunately only Ghanaian national's respondent took part in the study.

#### 4.5 What is your nationality?

**Table 5: Nationality**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Ghanaian	30	100.0	100.0	100.0

The participants in the study came from 8 regions in Ghana making 50% regional representation in the study. It was noted that Greater Accra region had 20 respondents making 66.7%, Central region with 3 respondents making 10%, and Easter 2 respondents making 6.7% and the rest of the regions with only one respondent each representing 3.3% for each region, as seen in Table 5. However, all the participants were Ghanaians, even though the study was limited to only Ghanaians.

#### 4.6 Region of participant's abode in Ghana

**Table 6. Region of participant's abode in Ghana**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Greater Accra	20	66.7	66.7	66.7
	Ashanti	1	3.3	3.3	70.0
	Central	3	10.0	10.0	80.0
	Eastern	2	6.7	6.7	86.7
	Western North	1	3.3	3.3	90.0
	Volta	1	3.3	3.3	93.3
	Northern	1	3.3	3.3	96.7
	upper West	1	3.3	3.3	100.0
	Total	30	100.0	100.0	

On the question of how many creative artists do you think are promoting cultural tourism in Ghana by their works? The respondents expressed interest choosing a number represent artist they have seen promoting cultural tourism in Ghana. From Table 6. Artist promoting cultural tourism in Ghana ranges from 1 to 300 according to participants.

#### 4.7 Promotion of Cultural Tourism in Ghana

**Table 7. Artist promoting cultural tourism in Ghana**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	4	13.3	13.3	13.3
	2.00	1	3.3	3.3	16.7
	3.00	3	10.0	10.0	26.7
	4.00	3	10.0	10.0	36.7
	5.00	3	10.0	10.0	46.7
	6.00	2	6.7	6.7	53.3
	10.00	6	20.0	20.0	73.3
	14.00	1	3.3	3.3	76.7
	20.00	1	3.3	3.3	80.0
	30.00	1	3.3	3.3	83.3
	36.00	1	3.3	3.3	86.7
	40.00	1	3.3	3.3	90.0
	50.00	1	3.3	3.3	93.3
	133.00	1	3.3	3.3	96.7
	300.00	1	3.3	3.3	100.0
	Total	30	100.0	100.0	

#### 4.8 Promotion of Cultural Tourism in Ghana by Craft

**Table 8. Individual Persons Promoting Cultural Tourism by their Craft**

Individual Person	Category	Number Response
1. AB Crenstil	Music	1
2. Abdul Rahaman Mohammed	Literature	2
3. Abeiku Santana	Media	2
4. Abiana	Music	3
5. Ablade Glover	Art	1
6. Adepa Sika Nyamekese	Culture	7
7. Adina	Music	1
8. Afro Moses	Music	10

9.	Akwaboah	Music	1
10.	Amakye Dede	Music	1
11.	Amandzeba Nat Brew	Music	9
12.	Ambuley	Music	4
13.	Amerado	Music	1
14.	Amoako Peter	-	1
15.	Ampadu	Music	1
16.	Amudzi	-	1
17.	Asabea Kropa	Music	1
18.	Ata Akoto	-	2
19.	Atongo Zimba	Music	4
20.	Ayigbe Edem	Music	2
21.	Baba Saddiq	Entertainment	2
22.	Becca	Music	2
23.	Bessa Simon	Music	5
24.	Bisa Kdei	Music	1
25.	Black Sheriff	Music	3
26.	Blak Rasta	Music	1
27.	Bnoskka	Literature	4
28.	Camido	Music	1
29.	Celestine Donkor	Music	2
30.	Chief One	Culture	1
31.	Cina Soul	Music	2
32.	CK Man	Music	1
33.	Crazinist	-	1
34.	D.J Kebe	Entertainment	1
35.	Daddy Lumba	Music	1
36.	Diana Hamilton	Music	1
37.	Diana Hopeson	Music	2
38.	Dope Nation	Music	1
39.	DSP Boakye	Music	1
40.	Ebo Taylor	Drama	3
41.	Efya	Music	1
42.	Elikem Kumordzi	Art	1
43.	Episodes	Music	1

44. El Anatsui	Fashion	1
45. Fancy Gadam	Music	3
46. Flowking stone	Music	1
47. Fuse ODJ	Music	1
48. Gasmila	Music	1
49. Gyakie	Music	1
50. Ibrahim Mahama	Art	4
51. James Amarah Amartey	-	1
52. Joe Mettle	Music	1
53. Joel Ackah	Music	1
54. Joel Deague	-	1
55. Joyce Ababio	Fashion	1
56. K Gyasi	Music	1
57. Kidi	Music	4
58. King Ayisoba	Music	6
59. Kirani Ayati	Music	4
60. kofi kinaata	Music	4
61. Kojo Antwi	Music	2
62. Kofi Okyere Darko	Fashion	1
63. Koo Nimo	Music	7
64. Kuame Eugene	Music	4
65. Kwabena Kwabena	Music	1
66. Kwame Akoto Bamfo	Art	1
67. Lamisi	Music	1
68. M.anifest	Music	4
69. Maccasio	-	1
70. Makafuo	Dancer	1
71. Mantse Aryeequaye	Film	1
72. Martin Toloku	Art	1
73. Motomba	-	1
74. Mr. Wear Ghana	Fashion	5
75. Nana Asaase	Culture	11
76. Nana Toufour	Music	1
77. Nat Brew	Culture	1
78. Nuella	Film	1

79. Ofori Amponsah	Music	1
80. Okyeame Kwame	Music	11
81. One luv the kobolor	Music	1
82. Osei Korankye	Music	7
83. Paa Bobo	Music	1
84. Rev Yawson	Music	1
85. Rex Omar	Music	3
86. Rikki wemega-Kwawu	Art	1
87. Rocky Dawuni	Music	4
88. Roy X Taylor	Media Presenter	1
89. Samini	Music	5
90. Santrofi Band	Music	2
91. Sarkodie	Music	4
92. Seth Yeboah Okran	Literature	1
93. Shatta Wale	Music	3
94. Sherifa Gunu	Music	9
95. Socrate Safo	Film	1
96. Stonebwoy	Music	5
97. Tagoe Sisters	Music	2
98. Teflon Flex	Music	1
99. Tic (formerly Tic Tac)	Music	1
100. Umar Baba Ahmed a.k.a Uncle Babs	-	1
101. Uncle De Roy	Dancer	1
102. Uncle Ebo	Music	1
103. Uncle Ebo White	Theater	7
104. Victor Osei Kuffour	-	1
105. Worlasi	Music	1
106. Wiyaala	Music	16
107. Wulomo	Music	1
108. Yaw Dela Botri	Music	5
109. Yvonne Nelson	Film	1
110. Yvonne Okoro	Film	1

The individuals in Table 8 were the total number of responses the study gathered. Participants were to list 10 individuals their craft in the creative arts sector that they perceived to be promoting cultural tourism in Ghana.

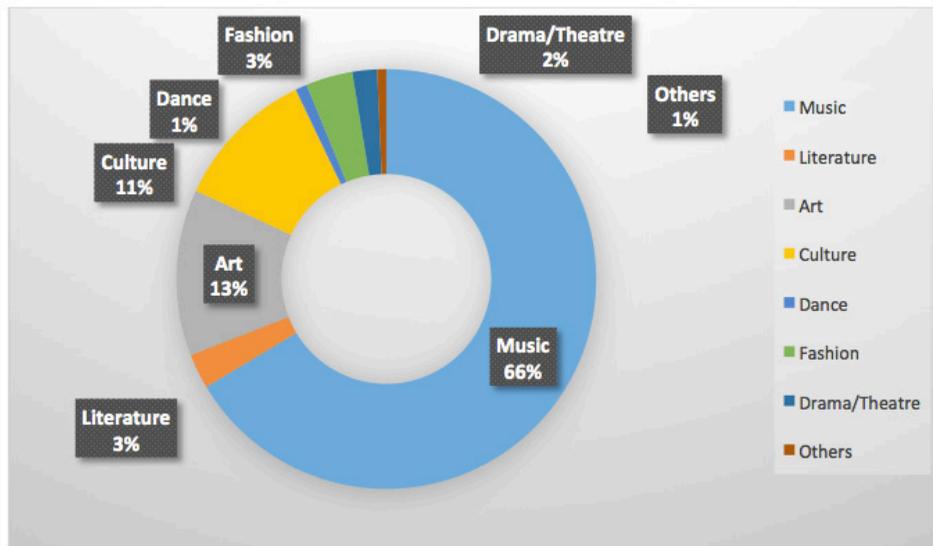


Figure 1, Distribution of responses across different categories

#### 4.9 How do you rate creative works by identified artists as promoting cultural tourism in Ghana?

**Table 9: Results of Creative Works Rating**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2.00	3	10.0	10.0	10.0
	3.00	7	23.3	23.3	33.3
	4.00	8	26.7	26.7	60.0
	5.00	4	13.3	13.3	73.3
	6.00	5	16.7	16.7	90.0
	7.00	3	10.0	10.0	100.0
	Total	30	100.0	100.0	

Local initiatives promoting cultural tourism in their events according to the participants are: Chale Wote Street Festival, Akwaaba Festival, Afrochela (now AfroFuture), Tidal Rave, Ghana Meets Naija, Accra Food Festival, Sabolai Festival, Nkabom Literary Festival, TV Ghana’s Most beautiful and Ghana Music Month.

**4.10 Do government promote/acknowledge artists whose works contribute to cultural tourism in Ghana?**

**Table 10**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	20.0	20.0	20.0
	No	24	80.0	80.0	100.0
	Total	30	100.0	100.0	

**4.11 Do the Ministry of Tourism, Art and Culture organise programmes to promote cultural tourism in Ghana?**

**Table 11**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	8	26.7	26.7	26.7
	No	3	10.0	10.0	36.7
	Maybe	19	63.3	63.3	100.0
	Total	30	100.0	100.0	

**4.12 Do the Ghana Tourism Authority organise programmes to promote cultural tourism in Ghana?**

**Table 12**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	20.0	20.0	20.0
	No	3	10.0	10.0	30.0
	Maybe	21	70.0	70.0	100.0
	Total	30	100.0	100.0	

**4.13 Do the Ghana National Commission on Culture organise programmes to promote cultural tourism in Ghana?**

**Table 13**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	8	26.7	26.7	26.7
	No	6	20.0	20.0	46.7
	Maybe	16	53.3	53.3	100.0
	Total	30	100.0	100.0	

**4.14 Do the Ghana National Folklore Board organise programmes to promote cultural tourism in Ghana?**

**Table 14**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	2	6.7	6.7	6.7
	No	12	40.0	40.0	46.7
	Maybe	16	53.3	53.3	100.0
	Total	30	100.0	100.0	

**4.15 Do District Assemblies in Ghana organise programmes to promote cultural tourism in Ghana?**

**Table 15**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	4	13.3	13.3	13.3
	No	20	66.7	66.7	80.0
	Maybe	6	20.0	20.0	100.0
	Total	30	100.0	100.0	

#### 4.16 Do individual persons organise programmes to promote cultural tourism in Ghana?

**Table 16**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	24	80.0	80.0	80.0
	No	3	10.0	10.0	90.0
	Maybe	3	10.0	10.0	100.0
	Total	30	100.0	100.0	

#### 4.17 Likert Scale Questions

	N	Min	Max	Mean	Std. D	Skewness	Kurtosis		
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Creative artists have a role in Ghanaian cultural tourism	30	1.00	5.00	4.5000	.93772	-2.554	.427	7.135	.833
Creative artists in Ghana produce works that promote cultural tourism	30	2.00	5.00	4.1000	.75886	-1.187	.427	2.497	.833
Creative artists impact cultural tourism in Ghana	30	2.00	5.00	4.4000	.67466	-1.415	.427	3.906	.833
Creative artists impact general tourism development in Ghana	30	2.00	5.00	4.0000	.90972	-.883	.427	.379	.833
Creative artists contribute to food tourism in Ghana	30	1.00	5.00	3.5333	1.25212	-.815	.427	-.329	.833
Creative artists contribute to ecotourism	30	2.00	5.00	3.8667	.86037	-.774	.427	.424	.833
Creative artists contribute to religious tourism	30	1.00	5.00	3.2000	1.29721	-.500	.427	-.793	.833

Creative artists contribute to Agro-tourism/Agritourism	30	1.00	5.00	3.0333	1.37674	-.234	.427	-1.249	.833
Creative artists contribute to Sports tourism	30	1.00	5.00	3.4333	1.19434	-.807	.427	-.255	.833
Creative artists contribute to Drug tourism	30	1.00	5.00	2.5333	1.27937	.132	.427	-1.365	.833
Creative artists contribute to Bookstore tourism	30	1.00	5.00	2.8000	1.21485	-.084	.427	-1.343	.833
Creative artists contribute to Archeological tourism	30	1.00	5.00	3.3333	1.18419	-.574	.427	-.945	.833
Creative artists contribute to Cultural heritage tourism	30	1.00	5.00	4.2000	1.09545	-1.943	.427	3.700	.833
Creative artists contribute to Adventure tourism	30	1.00	5.00	3.3667	1.24522	-.535	.427	-.706	.833
Creative artists contribute to Medical tourism	30	1.00	5.00	2.8333	1.11675	-.127	.427	-.944	.833
Creative artists contribute to Local wine/drinks tourism	30	1.00	5.00	3.1333	1.33218	-.073	.427	-1.061	.833
Creative artists contribute to Water tourism	30	1.00	5.00	3.1333	1.16658	-.276	.427	-.724	.833
Creative artists contribute to Wildlife tourism	30	1.00	5.00	3.0667	1.17248	-.137	.427	-.811	.833
Creative artists contribute to textile and fashion tourism	30	2.00	5.00	4.2667	.82768	-1.333	.427	2.013	.833
Creative artists contribute to Pilgrimage tourism	30	1.00	5.00	3.0333	1.24522	-.182	.427	-1.044	.833
Creative artists contribute to Business tourism	30	1.00	5.00	3.7000	1.11880	-.779	.427	-.204	.833

**Scale:** 1 = Strongly disagree; 2 = Disagree; 3 = Undecided; 4 = Agree; and 5 = Strongly agree

	N	Min	Max	Mean	Std. D	Skewness	Kurtosis		
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
How often do you see works by the identified artists which contribute to cultural tourism in Ghana?	30	2.00	5.00	3.5000	.82001	.000	.427	-.347	.833
How often do you see any state agency or the government laying policies to promote cultural tourism in Ghana?	30	1.00	5.00	2.6333	.88992	.196	.427	.817	.833

**Scale:** 1 = Never; 2 = Rarely; 3 = Occasionally; 4 = Often; and 5 = Always

## 5. Analysis and Discussion of Findings

The mean scores for cultural tourism contributions, measured on a scale of 1 to 5 (with 1 indicating ‘Strongly disagree’ and 5 indicating ‘Strongly agree’), range from approximately 3.0333 to 4.2667. The standard deviations exhibit a relatively low magnitude (about 1.0 or less), suggesting a moderate level of consensus among the participants. The standard errors of skewness and kurtosis are presented. Typically, a skewness value near zero indicates a distribution that is symmetrical. On the other hand, a kurtosis value closer to zero shows a distribution of responses that is more normal, meaning it is neither too peaked nor too flat. Participants generally agree that creative artists in Ghana make significant contributions to several kinds of cultural tourism, such as textile and fashion, pilgrimage, and business tourism. This is evident from the mean scores, which predominantly indicate agreement or strong agreement. The replies exhibit some variation as indicated by the standard deviations, while the differences are not significant enough to indicate substantial variances in opinions. Skewness and kurtosis should

be taken with caution, as values close to zero indicate a relatively normal distribution, while values far from zero signal more pronounced asymmetries or deviations from the normal distribution.

The respondents strongly believe that creative artists play a significant part in Ghanaian cultural tourism, with a mean score of 4.5 and a standard deviation of 0.937. In terms of advancement of cultural tourism, it is widely acknowledged that creative artists in Ghana create works that actively promote cultural tourism, as indicated by a mean score of 4.1 and a standard deviation of 0.759. The influence of creative artists on cultural tourism is considered to be substantial, with a mean rating of 4.4 and a standard deviation of 0.675. However, it was revealed that there are diverse opinions among the respondents on the impact of creative artists on different types of tourism. The average ratings were higher for textile and fashion tourism (Mean = 4.267, Std. D = 0.828) and cultural heritage tourism (Mean = 4.2, Std. D = 1.095).

In considering gender disparity among the creative artist, the overwhelming majority of male respondents (80%) indicates a possible gender prejudice in the sample, which could impact the viewpoints expressed in the survey. Future research should prioritize addressing this discrepancy to guarantee a fairer and more balanced portrayal. The respondents' age range (18-70) and years of experience (1-40) demonstrate a broad representation of opinions from both young and experienced workers in the creative arts business. The presence of many elements can enhance the examination of how the creative arts influence cultural tourism. Once more, the table indicates a very high proportion of respondents from the greater Accra region representing 66.7% which could be potentially bias of the findings towards the practices and beliefs that are more common in this region. The substantial impact of creative artists in promoting and influencing cultural tourism is underscored by the elevated average scores. This indicates the considerable contributions of creative arts to this industry. The findings indicate that creative arts have a crucial role in boosting cultural tourism and, as a result, fostering economic growth in Ghana.

Again, the creative industry has an engine of growth to lots of communities and businesses. It has been observed that some creative artists such as those mentioned earlier are packaging beverages, using waste materials uniquely, traditional festivals, traditional music, and traditional

entertainment creatively needing government's support to scale it for socioeconomic impact. The creative arts industry could be more useful if the stakeholders that the cultural tourism in Ghana has led to a resurgence of interest in traditional creative arts, such as kente cloth weaving, woodcarving, and pottery, as tourists seek authentic cultural experiences. The creative arts sector in Ghana has benefited significantly from cultural tourism, with increased demand for local art, crafts, and performances, leading to economic growth and job creation. Cultural tourism has also helped preserve Ghana's cultural heritage, as communities and artists strive to maintain traditional practices and customs to meet tourist demand, promoting cultural conservation and transmission to future generations.

A total of 110 individuals and entities were identified by respondents as promoting cultural tourism in Ghana through their craft. In terms of rating, respondents rated the creative works of identified artists as promoting cultural tourism in Ghana, with the majority (60%) rating them as 4 or 5 out of 7.

Another point is that respondents identified several local initiatives leading to promoting cultural tourism, including Chale Wote Street Festival, Akwaaba Festival, Afrochela (now AfroFuture), and TV3 Ghana's Most Beautiful. The following table shows the entities promoting cultural tourism in Ghana:

**Table 17. Entities Promoting Cultural Tourism in Ghana**

Entity	Response Rate
3 Muisic Network	3
Afrochela (AfroFuture)	2
Afro Nation	7
Alordia Promotions UK	8
Amanere Cultural Dance	1
Asopaatri Festival	9
Akwaaba Festival	3
Chale Wote Street Festival	14
Charter House	1
Emancipation Day	3
FRA Band	1
Ghana @ 50 Celebrations	3
Ghana Beer Festival	1
Hogbetsotso Festival	1
KUA	1
Kwanpa Band	4
Live Wire	1
Niella Perez Music	1
Panafest	2
Sanku Band	2
Santrofe band	4
Traditional Festival	2
TV3 Ghana Most Beautiful	17
Va-Bene Elikem Fiatsi	1
Wendy Lartesane School of Fashion	2
Winneba Youth Choir	5
Wulomei Band	2

Based on the data Table 8, the response seems to fall into three categories: 1. The top-rated entities are: TV3 Ghana Most Beautiful (17), Chale Wote Street Festival (14), Asopaatri Festival (9). These entities are all related to cultural tourism and creative arts in Ghana, suggesting that respondents

have a high level of engagement or interest in these areas. 2. The medium-rated entities are: Alordia Promotions UK (8), Akwaaba Festival (3), Ghana @ 50 Celebrations (3), Emancipation Day (3), Kwanpa Band (4), Winneba Youth Choir (5). These entities are a mixture of festivals, events, and organisations, suggesting that respondents have a moderate level of engagement or recognition of these entities. 3. The low-rated entities are: Amanere Cultural Dance (1), FRA Band (1), Ghana Beer Festival (1), Hogbetsotso Festival (1), KUA (1), Niella Perez Music (1), Va-Bene Elikem Fiatsi (1), Wendy Lartesane School of Fashion (2), Wulomei Band (2). These entities are mostly individuals or smaller organisations, suggesting that respondents may have less awareness or engagement with these entities. It is worth stating that respondents have a high level of engagement with entities that promote cultural tourism and creative arts in Ghana, particularly festivals and events. However, there may be less awareness or engagement with smaller organisations or individuals in these areas.

## **6. Conclusion**

In conclusion, the study highlights the vital role creative artists play in promoting cultural tourism in Ghana. The findings indicate that creative artists contribute significantly to various forms of tourism, including cultural heritage, textile and fashion, pilgrimage, and business tourism. The study also reveals a strong belief among respondents that creative artists play a crucial role in Ghanaian cultural tourism, creating works that promote cultural tourism and impacting tourism development. The study's findings underscore the importance of fostering the relationship between cultural tourism and the creative arts, leading to sustainable cultural development, community empowerment, and cultural heritage preservation. To fully leverage this relationship, the study recommends targeted initiatives to promote Ghana's creative arts sectors, partnerships between tourism operators and creative arts organisations, and investments in infrastructure and training programmes. Future research should prioritize a more representative sample in terms of gender and regional distribution, and longitudinal studies could offer a deeper understanding of the long-term effects of creative arts on cultural tourism and economic development. By recognising the value of creative arts in cultural tourism, Ghana can harness its potential for sustainable economic growth and cultural preservation. To conclude, cultural tourism and the creative arts in Ghana are deeply

intertwined, with each sector supporting and enriching the other. The creative arts play a vital role in cultural tourism, offering unique experiences and products that highlight Ghana's rich cultural diversity. Cultural tourism has the potential to drive economic development and cultural preservation in Ghana, but requires careful management to ensure sustainable and equitable benefits for local communities and artists. These conclusions are consistent with previous research that highlights the significance of creative arts in cultural tourism development (Chang et al., 2014; Richards, 2018). The findings also support the notion that cultural tourism can contribute to community development and cultural heritage preservation (Hernández et al., 2021). The study's findings have implications for policy and practice. Policymakers and tourism stakeholders can leverage the creative arts to develop cultural attractions and experiences that showcase Ghana's rich cultural heritage.

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