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ON SUPPRESSION AND COUNTER-ACCUSATIONS: THE VENERATION OF TRADITIONAL GHANAIAN MONUMENTS FROM THE CREATIVE ARTIST'S VIEW

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Abstract

Every nation, society or community has individuals who played pivotal role in their history, and in that regard, their efforts or contributions are considered worthy of emulation. In the Ghanaian setting, to make the legacies and achievements of these national or traditional heroes or heroines indelible until perpetuity, they are sometimes immortalised by naming facilities, amenities and structures after them. In other cases, they are honoured by the designing or construction of monumental statues in their likeness. Citizens, indigenes and inhabitants of various geographical locations who are conversant with the historical or cultural symbolism of these traditional monuments revere them passionately. This act on the other hand has over the years sparked controversy between sympathisers of these statues or traditional monuments and others who deem these artistic elements as the woes behind Ghana's retarded socio-economic growth. This study through a library search from secondary data as well as primary sources through observation from fieldwork, aims to analyse the allegation and diverse opinions on the role or effect the veneration of these traditional Ghanaian statues have on Ghana's economic growth.

Keywords: *Monuments, traditional monuments, veneration, creative artist, cultural policy of Ghana*

1. Introduction

It is important to reference monuments in general as a representation or a symbol of the history of a people. Andrade (2022) opines that "traditionally, monuments have been defined primarily as structures that aim to prevent the past from being lost" (p.204). Many studies and research into monuments have identified them not solely as artifacts that possess mere aesthetic appeal, but also as cultural artifacts with underlying symbolic cultural references or significance to the identity or uniqueness of the people they represent (Johnson, 2002; Foote & Azaryahu, 2007). They are seen as symbols of reminiscence or commemoration of who they are, where they have migrated or evolved from, or in general terms their cultural identity as a people. Riegl (1982), in drawing the relationship between monuments and humans

or any group of people, states emphatically that “a monument in its oldest and most original sense is a human creation, erected for the specific purpose of keeping single human deeds or events alive in the minds of future generations” (p.21). Other studies that support this important relationship between monuments and any group of people include (Hui, 2009; Porter, 2011; Stevens, et al., 2018). That is why we shall therefore agree with Sypnowich (2021) that “a people’s cultural heritage is evidently manifested or depicted through their public monuments and it also serves as a source of education by providing tangible artifacts that ‘chart the history of a society, its achievements, tragedies and horrors, contributing to human understanding and well-being” (p.469).

According to the Cultural Policy of Ghana (2004), one’s culture is the most important factor in the nation’s human and material development. It specifies that despite being in the era of globalisation and contemporary technological advancements, a community or nation’s development strives on the preservation and projection of its culture. A component of culture as highlighted by Taylor (1871) and re-echoed by Essel and Acquah (2016), is that including art and African artefacts is conceptual philosophical and is of great historical relevance. This makes the arts and culture interdependent because the arts serve as a vehicle in the practice of one’s culture. An aspect of these arts is the various visual art forms; the visual art forms (Annku & Foli, 2012) help in understanding culture better and also serve as a medium, element or an agent of character moulding, as well as a catalyst for improving the moral and socio-cultural life of its people. These arts encompass relics and monuments of various sizes, designs and styles.

Monuments, which are artistic products and expressions, play a commemorative role by reminding people of important events and individuals (Bellentani & Palinco, 2016). Ayensu (2021) educates that since the beginning of human history, museums and monuments have been used by every civilisation in keeping records of their activities and progress. Riegl (1982), as cited in Bellentani and Palinco (2016), describes monuments as the most original sense of human creation that keeps memories alive in the minds of future generations. Monuments by this description serve as a form of preservation, heritage, educational material, or a tool for socialisation. Also, monuments serve as landmarks in various communities (Todt & Dabija, 2008). Apart from the socio-cultural and physical significance of traditional monuments, their relevance transcends into the spiritual or metaphysical realms, and hence is backed by religious beliefs and practices. Ayiku (1998) posits that religious beliefs and their associated practices have been a key inspiration behind art-making in Ghana. He emphasises that various cultures in Ghana believe in animism; the existence of divine spirits in natural physical phenomena that dwell in physical elements like water bodies, plants, animals, sculptures, and other hand-made artefacts. These supernatural forces, which are believed to be responsible for administering repercussions for man’s actions and inactions, are sometimes represented with certain physical artistic elements like sculptural pieces.

Amponsah (2009) emphatically states, “There is no religion in which such objects are not found (p 18).” The three major religions in Ghana, Christianity, Islam, and Traditional Religion, all have some artefacts or sculptural monuments that play a pivotal role in their practices or communication with divine and supernatural forces. Acquah (2011) has given such examples to include wooden crosses and statues of Judeo-Christian ancestors like ‘Virgin’ Mary, Jesus, and other Saints, the rotation of sacred stones called K’aba by Muslims, and the erection of human, animal, or abstract figures termed as Gods, totems, or ancestors by the practitioners of Traditional religion. However, cultural edifices or monuments associated with Traditional religious and indigenous cultural practices are the focus of this study.

2. Theoretical Framework

Cultural Analysis Theory as a Supposition

The appropriateness of Cultural Analysis theory as a befitting supposition to appreciate this paper is apt. Cultural Analysis Theory is an interdisciplinary approach that draws on anthropology, sociology, art history, and semiotics to examine cultural phenomena as dynamic and meaning-laden artifacts (Bal, 2016). Four core principles define this theory; they include *Interdisciplinarity*- thus, it integrates diverse methodologies to analyse cultural objects, such as monuments, from multiple perspectives, historical,

social, artistic, and symbolic (Bal, 2016). Secondly, *Meaning-Making* - it focuses on how individuals and communities construct, negotiate, and contest meanings around cultural artifacts, emphasising the fluidity and multiplicity of interpretations (Johnson, 2002). The third principle is *Contextualisation* – it considers the broader social, political, and historical contexts that shape the creation, interpretation, and transformation of monuments (Foote & Azaryahu, 2007). The fourth principle is *Agency and Dialogue* – it also recognises the active roles of creators (artists, communities) and users (public, worshippers, critics) in shaping cultural meanings through ongoing dialogue and contestation (Stevens et al., 2012). The Cultural Analysis theory perfectly underpins this paper because it aptly offers a comprehensive and insightful context for interpreting the complex roles, meanings, and controversies surrounding traditional monuments in Ghana. It also facilitates a nuanced exploration of how monuments function as contested sites of memory, identity, and social negotiation.

In Ghana, monuments serve as tangible embodiments of collective memory, identity, and heritage. They commemorate historical figures, events, and cultural values, acting as focal points for communal pride and remembrance. Through the lens of Cultural Analysis theory, monuments are not static objects but living texts, open to interpretation, contestation, and re-signification by diverse social actors (Essel & Acquah, 2016; Johnson, 2002).

The veneration of traditional monuments in Ghana is deeply rooted in cultural and religious practices. For many, these monuments are sacred, symbolising ancestral wisdom, spiritual protection, and communal continuity (Ayiku, 1998). However, others, often influenced by modernisation, Westernisation, or religious conversion, perceive such practices as outdated or even detrimental to national progress (Essel & Acquah, 2016). Through the lens of this theory, it will be suitable to examine the symbolic meanings of the monuments and sites and also trace their historical shifts as well as analyse their power dynamics by revealing how dominant groups may suppress or delegitimise minority cultural practices, which can lead to social tensions and resistance.

The creative artist occupies a pivotal position within this cultural landscape. As both producer and interpreter of monuments, the artist mediates between tradition and innovation, continuity and change. Cultural Analysis Theory foregrounds the artist's agency in *Encoding Cultural Values*, thus designing monuments that reflect communal histories, aspirations and philosophies (Diogu, 2002). Again, *Fostering Dialogue* also considers engaging with diverse audiences to promote understanding, critique, or reinterpretation of cultural symbols (Carey, 2017). Finally, *Resisting Suppression* is about using artistic expression to challenge derogatory labels, reclaim indigenous narratives, and advocate for cultural preservation (Essel & Acquah, 2016).

Cultural Analysis Theory, therefore, provides a robust and flexible framework for analysing the veneration, suppression, and contestation of traditional Ghanaian monuments. This approach does not only enrich understanding of Ghana's cultural heritage but also offers valuable insights into ongoing struggles over identity, memory, and belonging in a rapidly changing world.

3. Methodology

The principal analytical approach guiding this study is the Cultural Analysis approach, which is strictly qualitative. The Cultural Analysis approach, according to Bal (2016), is basically an interdisciplinary approach which focuses on detailed analysis of specific artefacts, monuments, cultural objects, rituals, among others, but also significantly rests on certain key characteristics which are interdisciplinary, theoretically grounded, possess social relevance and also considers objects or monuments through close reading and analysis.

There was also the consideration of varied literature that considered monuments and statues in general as well as their related issues. This was to either affirm our points raised or argued as well as find enough authoritative grounds to espouse ideas, which will in turn become a solid reference point. It is also important to state emphatically that this study did not focus on any specific monument as a case for the study but to analyse allegations and diverse opinions on the effect the veneration of traditional Ghanaian monuments has on Ghana's economic fortunes.

Data was gathered and analysed from both primary and secondary sources. Primary data was gathered through observation from fieldwork; public places such as lorry stations and markets, as well as interactions with other passengers and ‘evangelists’ in various public transports and markets. The study focused on specific areas in and around the Capital City of Ghana, such as Dansoman-Last Stop, Circle, Kaneshie and Kasoa- Old market/station. In addition, secondary data was sourced from books, journals, theses, articles and the internet, through a library search.

4. Documentary and Observational Review

4.1 Traditional Monuments

The designing, construction or mounting of monuments was aimed at defining the nation and memorialising what they deemed to be of national interest, or immortalising some prominent people in the nation’s traditional and political history (Finley, 2006). He further educates that the monuments are categorised into three: World Heritage Sites, National Monuments, and Community Monuments. World Heritage Sites cover forts, castles, among others. National Monuments include landscapes like lakes, waterfalls, and spatial configurations like Nzulezo, among others, and lastly, Community Monuments also covers landmarks and edifices such as palaces, statues of prominent personalities of historical importance. Community Monuments as clarified by Finley (2006), usually “appeal to the interests of specific Ghanaian communities, including ethnic, regional and religious groups” (p. 21).

Already, monuments in Ghana are facing several managerial challenges to which Finley (2006) highlighted the Ghana Museums and Monuments Board’s lack of sufficient qualified staff. Even though most monuments are run by unprofessional personnel, Finley (2006) enlightens further that, inadequate financial support complicates the issue since many of these personnel are unmotivated by their conditions of service. This definitely has a toll on their work output, which in effect, downplays the socio-economic benefits and relevance of these monuments to our societies. Contrary to the advocacy of the Cultural Policy of Ghana, which seeks to preserve and promote indigenous culture for national development, the aesthetic and cultural significance of community or traditional monuments and artefacts appear not to be appreciated by those who favour modernisation and urbanisation, as Bentum (2006) expressed. For this reason, such people are gradually dissociating themselves from them. Westernisation, which is the adoption of Western or foreign culture, values and practices (Lopes, 2020), is another challenge faced by traditional Ghanaian monuments. Nkrumah (1964), as cited in Essel and Acquah (2016) emphasised that the Western world labelled everything African as ‘dark’, which symbolically translates as inferior and uncivilised. The earlier missionaries further propagated these tags and treatment of traditional African tangible and intangible culture with disdain.

The Euro-Christian missionaries in their evangelical endeavours or ‘soul winning’ motive, labelled African arts which include traditional Ghanaian monuments as primitive, pagan, fetishistic, child-like, superstitious and unscientific (Essel & Acquah, 2016). Traditional Ghanaian monuments as earlier established, is an embodiment of a community’s history, customs, values and heritage. Unfortunately, some members of the community who have been deeply westernised do not revere these emblematic monuments; they see them as primitive. ‘Primitive’ which is synonymous to ‘backwardness’ or ‘savagery’ is a derogatory term according to Amponsah (2009), and that African religion should not be described as primitive or uncivilised. He further reveals that: “In the English language, the term native has come to connote uncivilised, somebody from Africa or one of the so-called 'primitive' societies”. This tag is what some Ghanaians use in labelling anything indigenous. Community or traditional monuments that serve a cultural purpose for a community are also often termed as an ‘idol’, and the veneration of such monuments is ridiculed as ‘idolatry’. Amponsah (2009) again condemns this labelling and disrespect, and posits, “It is obnoxious to call African religion idolatry (p 19). These derogatory assertions were socialised into Africans who subscribed to these Western religions and their dogma. Most Ghanaians across various ethnic groups converted from Traditional Religion or African Spirituality to Christianity at the close of the 20th century (Acquaah, 2013). Since then, they have consistently socialised these condemnations and ridicule through evangelism, sermons and songs.

Again, many clergies quote, for example in the Akan language “*abosomsom ye nkwasiase*” which loosely translates “idolatry (traditional religious worship) is stupidity or foolishness”. Several Gospel

songs of ridicule against traditional religion are loudly sung in church and are openly promoted on the Ghanaian media spaces, and in some cases, some of these songs are being awarded during Music Awards ceremonies. Some of these sermons and songs have incited violence or oppression against some cultural practices and traditional monuments.

Though the freedom of worship or religion and association is enshrined in the Ghanaian constitution, it appears other minor religious groups are being denied the freedom to practice their beliefs to the fullest, not because their beliefs are criminal by law, but because other major or dominant religious groups try to suppress the minor ones directly or subtly. As witnessed during the study in many cases in intra-city trips in Accra and inter-city trips in Ghana, only Christian evangelists are allowed to spread their gospel in commercial vehicles. Even in rare cases where a traditional priest attempts to grab the same privilege, the dominant Christian passengers would kick him out of the commercial vehicle. As evidenced through the fieldwork, ten out of ten 'evangelists' who mounted various forms of audio devices to spread the gospel in lorry stations and markets belong to the Christian religion. In addition, dawn preachers in the various communities under study were strictly Christians, and their sermons had elements that downplayed other religious beliefs, especially traditional religious practices.

As justified by Wiafe and Gariba (2023), the fight for numbers, supremacy or whose beliefs are truly 'divine' and perfect has made religion become "anachronistic and that it inhibits human freedom/rights and frustrates the social progress of society (p. 1). Unfortunately, religion, which is supposed to serve humanity and preach virtues, has in most cases fuelled social vices in many Ghanaian communities. This includes accusations or attributing socio-economic challenges and systemic failures to someone's beliefs and practices. Marx, as cited in Wiafe and Gariba (2023) posits that religion has the power to influence people to the extent of doing unthinkable things, all in the name of doctrines and beliefs. Amponsah (2009) states, "Christianity is in competition with other religions such as the African Traditional Religion" (p. 3). This poses a great challenge to religious tolerance, unity, and peaceful co-existence, and has led to religious conflicts among some Ghanaian communities, as Amponsah (2009) reveals further.

Making inferences from the aforementioned revelations, it comes as no surprise that, as reported by Ghanaweb.com (2001) and Modernghana.com (2001), a self-styled Christian Evangelist of the Christ Living Temple in Obuasi, armed with a hammer and Bible, travelled to Kumasi to attack the statue of Komfo Anokye mounted in front of the Komfo Anokye Teaching Hospital in Kumasi. Though he was eventually arrested in the act, he had successfully broken the statue's right hand that holds a whisk. As reported (Joy Online; Ghanaian Times, 2001), he accused the statue of being the cause of the socio-economic woes of the country, Ghana. He justified that according to his Christian beliefs, the mounting and reverence of the iconic Komfo Anokye is 'idol worship', which is one of the detestable acts that Christianity abhors vehemently, citing some biblical references. And to remedy the situation, a '*vision from God*' gave such insight and directive to remedy the socio-economic under-development or retarded economic growth of Ghana by demolishing traditional monuments and cautioning Ghanaians to desist from building and acknowledging such artistic edifices. A similar story proceeded after the aforementioned event, this time in a different region. E.tv Ghana (2016) recounts how a Pastor was '*stuck*' in an attempt to destroy artefacts and other items of traditional worshippers. A task he claimed was a directive from 'God' to destroy all shrines in the Ketu Community.

Practitioners of traditional religion and indigenous culture refute these accusations. So long as they are concerned, the socio-economic retrogression or hardships and recurring disasters should be blamed on those who do not venerate these traditional monuments and their related cultural practices like rites and rituals, among others.

4.2 Counter Reactions

Essuon (2021), who strongly contends this accusation that the reverence of traditional monuments is the cause of Ghana's socio-economic challenges, is of the view that it is, rather, the disregard of these traditional posts that invokes the socio-economic challenges. He furthers his claim that these monuments are usually statues of various traditional heroes and heroines who have selflessly contributed to their community, even at the expense of their lives. Such personalities deserve to be

honoured and immortalised in their community's history. It is rather disheartening that the same people who chastise the reverence of traditional Ghanaian ancestral monuments proudly adore ancestral monuments of Western Ancestors.

The work of Bellentani and Palinco (2016) describes monuments as visual artworks of aesthetic, historical and artistic value. Annku (2012), in agreement, further emphasises that the primary goal or rationale behind any artwork is to communicate the philosophy behind it or its symbolic significance to others. This implies that every monument has multiple values: a memory of a remarkable event or prominent person, an aesthetic object or artistic impression or expression, as well as an emblem of cultural heritage. Furthermore, the essence or cultural significance of a traditional monument can best be communicated or explained by the 'owners', custodians, or creators of such monuments. Therefore, a third party's opinion or interpretation of a community's traditional monument cannot be considered authentic.

Ayensu (2021) reveals that during the prehistoric era, especially the Paleolithic period, humans used the cave walls to document their history and impressions of events they did not want to forget. It can then be said that drawing a link from the past through the present into the future is vital to humans' existence and daily activities. Todt and Dabija (2008) reiterate that individuals identify themselves with associations and groups like football clubs, professions, brands, clans, tribes, among others, which is a manifestation that humans are social beings. Therefore, people show interest and pride in the history, culture, and achievements of his or her homeland, and hence appreciate their traditional monuments as a form of their cultural identity and evidential material. When the construction of traditional monuments is suppressed, or when the already existing ones are destroyed, it can be likened to deleting significant memories from a person's mind, denying the person of his or her identity, or destroying the link to a person's roots and socio-cultural networks or connections. This has dire consequences on a person's psychological, social and emotional well-being.

The historic antecedents of African heritage sites or monuments. According to Barnard (2021), it attracts many historians and anthropologists for research. It also attracts tourists for which generates revenue or financial benefits to the community and country hosting those sites or monuments. Allotey (2021) also opines that investing in Ghana's cultural infrastructure, which includes traditional monuments and historic sites, will result in two major economic benefits. The first being monetary, that is, job creation and income generation, and the second being the fostering of creativity among people in the creative industry, as well as patriotism, which will contribute to achieving people-centered, inclusive, and sustainable cultural development. This backs the counter claim that it is rather the erection, maintenance, and investments in traditional monuments that will boost the economic growth of Ghana, and not otherwise.

Ho and Njndan (2018) and Easterling et al. (2008) admit that the poor economic growth of a country is determined by some key factors. However, the veneration of traditional monuments or statues was excluded in both studies as a cause or contributing factor that accounts for negative economic growth in Ghana. These findings contradict and nullify the accusation that the presence and veneration of traditional monuments is the major factor responsible for Ghana's poor economic growth.

4.3 Determinants of Economic Growth of Ghana

From the study by Ho and Njandu (2018), it was evidenced that the economic growth of Ghana rides on the following factors: human capital, government expenditure, labour, foreign aid, Foreign Direct Investment (FDI), financial development, globalisation, and debt servicing. It is emphasised that some of these determinants have a positive impact on an economy, while others harm the Ghanaian economy. The study outlines that the factors that affect Ghana's economic growth in the short run are: labour, financial development and debt servicing, but inflation, labour and financial development hurt the economic growth.

Easterling et al. (2008) for USAID, also postulated emphatically that Agriculture is the debacle of the Ghanaian economy, and that "the only way the country can reach its ultimate development goal is to

modernise and transform the Agricultural sector”. It can also be deduced from Finley (2006) that monuments in general, including the Traditional Ghanaian monuments, are of national interest and are of relevance to the tourism industry, and the improvement and advancement in the Tourism, Arts and Culture industry in Ghana will also impact the nation’s economic revenue remarkably (Ghana Civil Service, 2020).

4.4 The Case of the Creative Artist

4.4.1 Who is a Creative Artist?

Adom (2014) describes creative arts as an art form that employs creative abilities to produce artifacts and other pieces in different forms or media that are functional in our everyday activities. Collins Dictionary (2024) defines ‘a creative’ as a person who can invent and develop original ideas, especially in the arts. Therefore, the creative artist is a person who can bring original or unique ideas and imagination into existence through works of art. The works of art include film, musical composition, painting, and sculpture, among others. Eden (2022) adds that a creative artist uses creativity to convey an idea or emotions through art and a creative work must possess these characteristics: a unique message, aesthetic appeal and powerful impact. This is a stress that art carries a message, and affects people; being emotional, psychological, physical or spiritual, and the artist is the messenger behind the message and the vessel of impartation.

4.4.2 Roles of the Creative Artist?

A creative artist draws inspiration from life experiences and imagination and uses technical abilities and interpretive skills to represent a view of the world around them. Therefore, the creative artist’s objective is to (Schein, 2001) stimulate the public to see, hear, and experience more of what is going on within and around them. Carey (2017) admits that every artist plays an important role in the overall health, development and well-being of society. Artists tell stories, pass on traditions, and further push communities to engage thoughtfully and make steps towards progress and socio-cultural development.

The creative artist uses art as a tool for social change because society depends on art, making art a very powerful source of social awareness (Samdanis, 2016). The creative artist’s role is not just to create, but also to educate, inform, and preserve the intended information through an artistic product or expression, for example, traditional monuments. Therefore, the destruction of a monument is equivalent to a break in the communication channel and deletion of history or cultural heritage. In the Ghanaian perspective, in order to meet the demands of the Cultural Policy of Ghana (2004), the creative artist, through his or her arts, plays a role in developing Ghanaian heritage and cultural assets and promoting their use and appreciation. The artist gathers historical data and experiences and uses them to design, create or produce art and further exhibit as a means of communication and preservation. It is in this regard that the Cultural Policy of Ghana (2004) seeks to preserve as monuments designated shrines, buildings of historical significance, and monumental sculptures and protect them from neglect, desecration and destruction.

4.4.3 Why are monuments veneration or otherwise important to the Creative Artist?

Diogu (2002) states, “In many developed countries, a major contributing factor to academic, economic and industrial success is the knowledge of creative art and its application to the development of human and material resources for nation building” (p. 1). Zimmerman (2009), in agreement, asserts that when artworks are made and displayed publicly, they have the potential to supply opportunities for thinking and learning about cultural practices. An art including the creation, display and acknowledgement of traditional monuments is a very powerful tool, which helps in improving communication between different cultures (Samdanis, 2016). Therefore, the veneration of monuments as a creative art piece (Diogu, 2002) is relevant to national development, and without the involvement of the creative arts, scientific and technological development will be disastrous and counter-productive. In this view, the Cultural Policy of Ghana (2004) aims at collaborating with creative artists and other cultural advocates to disseminate information and promote understanding of Ghanaian heritage and cultural practices to conserve and develop them. The Cultural Policy of Ghana (2004) directs that all citizens, including the creative artist, owe a duty of promoting positive religious values through the respect for the religious beliefs and sacred objects of others. It further emphasises that the National Commission on Culture shall

take steps to preserve Ghanaian antiquities in various art forms at all places and in shrines through legislation, to protect them from destruction that may arise from ignorance and hostility. It is hereby evidenced that traditional monuments are paramount to the culture and development of the nation; the creation and dissemination of their importance is a key duty of the creative artists, while their veneration is an added responsibility of all and sundry.

5. Conclusion

Inferring from the various submissions, it is clear that these traditional monuments are not peculiar to only Ghanaian communities, but common among all cultures globally, including countries with better economic growth, since the existence of the human race. However, when traditional Ghanaian monuments are well resourced and managed, it will boost tourism and help a community and the country at large gain some revenue from them as tourist attractions and sites, since they are connected to rich cultural or national history or heritage. On the other hand, authorities in the field of economics have pointed out that the presence and reverence of traditional Ghanaian monuments do not affect the socio-economic growth of Ghana negatively, as widely speculated. It is also established that projecting the culture of designing and constructing traditional monuments will have a positive impact on Ghana's creative art industry and also foster patriotism, cultural identity and unity.

Traditional monuments further serve as a form of identity, historical record, memory, and a connection to one's roots and social groupings. It therefore creates a link for Ghanaians and even Africans in the Diaspora to connect with their Ghanaian roots, since the monuments also serve as evidence or archival material for referencing. They are agents of socialisation and also a tool to foster patriotism through the honouring of selfless leaders and individuals of various cultures and communities, whose lives and achievements are worthy of emulation.

It is, therefore, absurd and ironic for any Ghanaian individual, group or organisation to hold a notion that prominent people who contributed immensely to the progress and development of their communities, has achieved a heroic or legendary status; and that a posthumous honour of as an ancestor, would now after their demise turn to regress the socio-economic welfare of their own people and the community. Borrowing the popular Akan adage that says "*se woenya biribi amma wo ase a, yemmbɔ no krɛno*," which loosely translates to 'if you have no reward or present for your parent-in-law, at least, do not steal what they already have'. In essence, if these traditional monuments that are of great cultural, historical, and economic benefits are not being revered and managed enough, one ought not to defame or destroy them.

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