EMPOWERING UP-AND-COMING GHANAIAN ARTISTS THROUGH MENTORSHIP IN THE CREATIVE INDUSTRIES FOR ECONOMIC DEVELOPMENT AND CULTURAL HERITAGE PRESERVATION

by

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I declare that the above thesis is my work and that all the sources that I have used or quoted have been indicated and acknowledged utilising complete references.

I further declare that I submitted the thesis to originality-checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.

Kweku M Holman — 31 October 2024

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DEDICATION

This thesis is sincerely dedicated to the special women God brought into my life path and my daddy. To my grandmothers, who instilled in my parents a sense of devotion and commitment to family values. To my mum, who supported me in prayers and always looked hopeful about the day I would be certificated. To my precious wife, who supported and encouraged me when I felt like giving up. To my daddy, who sacrificed his all so that we may have a better life than his. Even though you are no more, you emptied yourself into us, and therefore, you continue to live in five strong boys. Finally, my daughter, who became my thesis coordinator, always asked Daddy when would you finish your book?

I will forever be in your debt.

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CURRICULUM VITAE

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ABSTRACT

This study sought to develop a model of empowering up-and-coming artists by enhancing their participation in Ghanaian creative industries, assisted through the mentorship programme led by cultural pioneering visual arts masters. Creative industries are a combination of the creation, production, and commercialisation of creative and cultural content that can serve as goods and/or services. The model explored the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. The importance of the maintenance of cultural heritage is explored using Pierre Bourdieu's Theory of Cultural Capital. At the same time, the impact of economic empowerment is explained through social cohesion theory towards economic inclusion. This research questioned whether artists' social structure can function as a system of social stratification in which certain key characteristics of artists and their practice development affect their success in the creative art industries in Ghana. Qualitative research methods of data collection, particularly the multi-case studies approach, were used. The data analysis was done using conceptual analysis to identify cultural capital indicators embedded in contemporary artists' practice in the Ghanaian creative industries. Thematic analysis was done by grouping emerging themes, patterns, and relationships from the collated data to provide useful insights into what accounts for a successful career in art practice through Ghanaian creative industries. This research sought to contribute to the existing literature by adding to the African perspectives on artistic stratification and cultural production in the creative industries. The study also highlights inequalities for policymakers to formulate policies and implement appropriate

interventions to address inequalities in the creative industries. Additionally, it would ensure that the prolific practitioners in the creative industries are identified and supported to grow Ghana's economy and engender social cohesion.

Key Words: Creative industries; up-and-coming artists; Pierre Bourdieu; Cultural Capital; Social Capital; Cultural Capital; Social Cohesion

UKUXHOBISA AMAGCISA ASEGHANA ASAKHASAYO NGOKUQEQESHWA KWIMIZIMVELISO YOBUGCISA UKUPHUHLISA UQOQOSHO NOKULONDOLOZA ILIFA LEMVELI YENKCUBEKO

NGU

KWEKU MENSAH HOLMAN

ISISHWANKATHELO

Olu phando beluzama ukuphuhlisa umfuziselo wokuxhobisa amagcisa asakhasayo ngokuphucula ukuthatha kwawo inxaxheba kwimizimveliso yobugcisa yaseGhana, encediswa ngenkqubo yokuqeqesha ekhokelwa ngoomakhwekhwetha kwinkcubeko yobugcisa obubonakalayo. Imizimveliso yobugcisa yindibanisela yokuqweba, imveliso, kunye nokuthengiswa kwezixhobo zobugcisa nenkcubeko ezinokusebenza njengempahla kunye/okanye iinkonzo. Lo mfuziselo uza kuphonononga impembelelo yoqeqesho kugqithiselo lwezakhono kunye nophuhliso olubhekiselele kuxhotyiso lwezoqoqosho nokulondolozwa kwelifa lemveli ngenkcubeko. Ukubaluleka kokulondolozwa kwelifa lemveli yenkcubeko kuphononongwa kusetyenziswa i*Theory of Cultural Capital* kaPierre Bourdieu. Ngaxeshanye, impembelelo yokuxhotyiswa kwezoqoqosho icaciswa ngengcingane yokusebenzisana koluntu ekubandakanyekeni kwezoqoqosho. Olu phando belunombuzo wokuba ingaba ubume bentlalontle yamagcisa bunokusebenza njengenkqubo yokucwangciswa kwezentlalo apho iimpawu ezithile eziphambili zamagcisa kunye nophuhliso lomsebenzi wamagcisa luchaphazela impumelelo yawo kwimizimveliso yobugcisa bokuqweba eGhana. Kusetyenziswe iindlela zophandontyilazwi zokuqokelela idatha, ngakumbi indlela yezifundo ngemizekelo emininzi. Uhlalutyo lwedatha lwenziwe ngokusebenzisa uhlalutyo lwengqiqo ukuchonga izalathisi zezibonelelo zenkcubeko ezizinziswe kwiinkqubo zamagcisa ale mihla kwimizimveliso yobugcisa yaseGhana. Uhlalutyo lwemixholo lwenziwe ngokuhlelwa ngokwemixholo evelayo, iindlela/iiphateni, kunye nobudlelwane obusuka kwidatha eqokelelweyo ukuze kubonelelwe ngengqiqo eluncedo malunga nokuba yintoni ebangela ikhondo lomsebenzi eliphumeleleyo

kumsebenzi wobugcisa ngokusebenzisa imizimveliso yokuqweba yaseGhana. Olu phando lufaka igalelo kuncwadi olusele lukhona ngokongeza kwiingcamango zesiNtu malunga nokuhlelwa okanye ukucwangciswa kobugcisa nemveliso yezenkcubeko kwimizimveliso yobugcisa. Olu phando lukwagqamisa ukungalingani kubaqulunqi bemigaqonkqubo ukuze baqulunqe imigaqonkqubo nokuphumeza ungenelelo olufanelekileyo ukulungisa ukungalingani kwimizimveliso yobugcisa. Ukongeza, oku kuya kuqinisekisa ukuba abantu abanobuchule bokuqweba kwimizimveliso yobugcisa bayachongwa kwaye bayaxhaswa ukuze bakhulise uqoqosho lwaseGhana kunye nokukhuthaza intsebenziswano kuluntu.

Amagama angundoqo:
Imizimveliso yobugcisa; amagcisa asakhasayo; uPierre Bourdieu; Izibonelele zenkcubeko; Izibonelelo zoluntu; Izibonelelo zenkcubeko; Intsebenziswano kuluntu

MATLAFATSO YA BATSHWANTHISI BA GHANA KA BOELETSI DIINDASTERING TSA BOQAPI: HO YA NTLAFATSONG YA MORUO LE POLOKO LE HO HLOKOMELA LEFA LA SETSO.

KA

KWEKU MENSAH HOLMAN

KAKARETSO

Phuputso ena e batlile ho hlahisa mmotlolo wa ho matlafatsa batshwantshisi ba ntseng ba hlahella ka ho ntlafatsa ho nka karolo ha bona indastering ya boqapi ya Ghana, ba thuswa ka lenaneo la boeletsi le etelletsweng pele ke ditsebi tsa bonono tsa bopula-madiboho ba setso. Diindasteri tsa boqapi ke motswako wa boqapi, tlhahiso, le kgwebo ya ditaba tsa boqapi le tsa setso tse ka sebetsang e le thepa le/kapa ditshebeletso. Mmotlolo ona o tla hlahloba phello ya boeletsi phetisong ya ditsebo le ntshetsopele mabapi le matlafatso ya moruo le tlhokomelo ya lefa la setso ka ho ruta ditaba tsa setso. Bohlokwa ba ho boloka lefa la setso bo hlahlojwa ho sebediswa Theori ya Thepa Eo Motho a Iphedisang ka Yona ya Pierre Bourdieu. Ka nako e tshwanang, phello ya matlafatso ya moruo e hlaloswa ka kgopolo ya bonngwe ba setjhaba ho ya ho ho kenyeletswa ha moruo. Patlisiso ena e ile ya sheba hore na sebopeho sa batshwantshisi se ka sebetsa jwalo ka mokgwa wa tlhophiso ya setjhaba moo ditshwaneleho tse ding tsa bohlokwa tsa batshwantshisi le ntshetsopele ya bona ya boikwetliso di amang katleho ya bona indastering ya bonono ya boqapi naheng ya Ghana. Ho ile ha sebediswa mekgwa ya patlisiso ya boleng ba pokello ya datha, haholo-holo mokgwa wa dithuto tsa maemo a mangata. Manollo ya datha e entswe ho sebediswa manollo ya maikutlo ho hlwaya matshwao a moruo a setso a kentsweng tshebetsong ya batshwantshisi ba mehleng ya kajeno indastering ya boqapi ya Ghana. Manollo ya sehlooho e entswe ka ho hlophisa dihlooho tse hlahang, diphethene le dikamano ho tswa ho datha e kopantsweng ho fana ka ditemohisiso tse molemo tsa hore na ke eng e etsang hore motho a atlehe mosebetsing wa bonono ka diindasteri tsa boqapi tsa Ghana. Patlisiso ena e ne e batla ho kenya letsoho dingodilweng

tse teng ka ho eketsa maikutlo a Maafrika mabapi le tlhophiso ya bonono le tlhahiso ya setso indastering ya boqapi. Phuputso e boetse e totobatsa ho se lekane ho baetsi ba melawana ho etsa maano le ho kenya tshebetsong mekgwa e nepahetseng ya ho sebetsana le ho se lekane diindastering tsa boqapi. Ho feta moo, e tla etsa bonnete ba hore ditsebi tse hlwahlwa diindastering tsa boqapi dia tsejwa le ho tshehetswa ho hodisa moruo wa Ghana le ho matlafatsa bonngwe ba setjhaba.

Mantswe a sehlooho: Diindasteri tsa boqapi; batshwantshisi ba ntseng ba hlahella; Pierre Bourdieu; Thepa eo o iphedisang ka yona; Dikgokahano tsa Dikamano; Thepa eo o iphedisang ka yona; Kopano ya Setjhaba

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER ONE: INTRODUCTION TO THE STUDY

Cultural and creative industries are touted by recent literature as the drivers of income generation, job creation, and export earnings in the new economy (Benita, 2018; Boix-Domenech & Soler-Marco, 2017; Snowball, Collins & Tarentaal, 2017; Cerisola, 2016; UNCTAD, 2015). According to UNESCO's 2013 report, cultural or creative industries are a dynamic and rapidly expanding sector in the global economy. These industries contribute to growth, enabling the diversification of national economies, generating income, and creating employment. In addition, as they contribute to the creation, production, transmission, and enjoyment of symbolic cultural content, their effects extend to non-economic benefits. Thus, creative industries, if accessible, can contribute to the expansion of artists' opportunities to participate in the creation of cultural capital and the promotion of cultural diversity.

> The Creative Industries Mapping Document, prepared by the UK (Department of Culture, Media and Sport (DCMS)) in 1998, defined creative industries as those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property (cited in Terry Flew: 2002:3) (www.culture.gov.uk/creative/creative_ industries.html).

According to the European Union (2012) report, creative industries have huge potential for GDP growth and employment, local and regional development, and overall growth of the economy, innovation, and social well-being.

Thus, this study sought to develop a model of empowering up-and-coming artists by enhancing their participation in Ghanaian creative industries, assisted through a mentorship programme led by cultural pioneering visual arts masters. Creative industries combine creating, producing, and commercialising creative and cultural content that can serve as goods and services. The model will explore the impact of mentorship on skills transfer and development towards economic empowerment and maintenance of

cultural heritage through enculturation. Enculturation is a method of acquiring cultural knowledge through the gradual transference of practices, norms and values by cultural custodians to the younger generation and similar transference of family values by parents to their children. Enculturation happens spontaneously in both informal and formal settings. Enculturation is 'how we obtain and transmit culture and how each individual comes to terms with the already set ideals that their culture has established' (WikiEducator 2020: n.pag.). In the model being implemented in this study, enculturation's main objective is to transfer cultural knowledge through art production towards the sustenance and preservation of Ghanian cultural capital.

This was done by identifying cultural pioneering visual art masters already involved in skill transfer and mentorship of up-and-coming artists and are prominent contributors to the Ghanaian creative industrial economy. The importance of maintaining cultural heritage is explored using Pierre Bourdieu's 1997 Theory of Cultural Capital, while the impact of economic empowerment is explained through social cohesion theory towards economic inclusion.

This research questions whether the social structure of artists can function as a system of social stratification in which certain key characteristics of artists and their practice development affect their success in the creative art industries in Ghana. Qualitative research methods of data collection, particularly the multi-case study approach, were used. On the other hand, the data analysis was done using conceptual analysis to identify cultural capital indicators embedded in contemporary artists' practice in the Ghanaian creative industries. Secondly, thematic analysis was also done by grouping emerging themes, patterns, and relationships from the collated data to provide useful insights into what accounts for a successful career in art practice through Ghanaian creative industries.

This research seeks to contribute to the existing literature by adding African perspectives on artistic stratification and cultural production in the creative industries. Contemporary Ghanaian artists in the visual art subsector of the creative art industry constituted the targeted population group. These

contemporary artists were selected and grouped into three clusters based on their participation and filtration as business operators at regional, national, and international levels of the creative art market economy. Their contribution to promoting and sustaining Ghanaian culture through creative artefacts formed the basis of their selection. The study also highlights inequalities for policymakers to formulate policies and implement appropriate interventions to address inequalities in the creative industries. Additionally, it would ensure that the prolific practitioners in the creative industries are identified and supported to contribute to the growth of Ghana's economy and engender social cohesion.

1.1 THE STUDY'S CHAPTER OUTLINE

The thesis is presented in six chapters. Chapter One introduced the study's background and rationale, problem statement, objectives and questions, significance, delimitation and limitation. Chapter two presents the literature review, theoretical conceptualisation and empirical basis of the study. It outlines a relevant literature review of how this study is framed by existing literature and the gaps it seeks to address. The theoretical framework unpacks Pierre Bourdieu's (1982) concepts of capital with a special focus on cultural capital, which is presented in detail, including a critical evaluation of its impact on social cohesion.

Chapter three presents the research methodology, constituted by research design; alternative research paradigms and design alternatives were explored, and the chosen design is justified in terms of research objectives. The weaknesses and strengths of the design were also pointed out. Study area, location and population provided information on the background characteristics of the population size. It justified how the accessible population reflected the target population's characteristics and any limitations therein. The sampling procedure was clarified, and the basis for sample size determination and the method adopted were explained. Data collection instruments were described and justified in terms of appropriateness to this study's research objectives. Data collection procedures are also explained, which include forecasted dates, durations, and challenges. Data processing

and analysis were described, edited, and coded towards authenticity and rigour. Measures taken to minimise errors in data entry and units of analysing each research question were carefully considered. Chapter four presents this study's research findings based on the research objectives. Chapter five presents the interpretation of results culminating into a proposed empowerment model towards the application of mentorship in enhancing inclusive access of the cultural and creative industries towards social cohesion. Chapter Six presents conclusions and recommendations for future research.

1.2 THE STUDY'S CONTEXTUAL BACKGROUND AND RATIONALE

Research opinions on what constitutes the culture and creative industries are varied, with no consensus yet. However, in Britain and most commonwealth nations of which Ghana is a member, the culture and creative industries encompass sectors focused on producing and controlling intellectual property (Taylor & O'Brien, 2017). More specifically, in Ghana, the creative arts industry includes cultural sites, visual arts, traditional cultural expressions, performing arts, music, publishing and literary arts, audiovisual, new media, design, and creative services, research, and record keeping (Ministry of Tourism and Creative Arts, 2019). Generally, the creative industries encompass activities that have as their pit and core individual creativity, innovations, skills and talents. The creative industries can potentially create wealth and jobs through acquiring and utilising intellectual property. Traditionally, the creative industries were constituted by the arts, culture, and heritage subsectors.

However, this restrictive definition of the creative industries has given way to a much broader conception of the industries to include subsectors such as advertising, architecture, art and antiques, crafts, design, fashion, film, software design and programming, video games, music, performing arts, publishing, television and radio (United Nations Conference on Trade and Development, 2008). As the world becomes more globalised with the ushering in of the digital age, the world's culture is gradually becoming similar, and people seek unique products and services rooted in local meaning as well as having a global appeal (Benita, 2018; Moalosi, Popovic, & Hickling-Hudson,

2010). Consumers all over the world are exploring new and enriching experiences. Success in the world economy is now hinged upon one's ability to create social experiences and networks. Imagination, creativity, and innovation are required (European Commission, 2010). The creative industries feed upon this perception to produce new products and services for this niche market. Creativity is thus fundamental to every economy.

According to Zarlenga (2016), European cities have recently made significant investments in cultural facilities and policies to support the development of companies and institutions to produce cultural goods and services. The essence is to develop economic sectors linked to the production of cultural goods and services, thereby attracting tourism and business by regenerating existing heritage sites, creating cultural institutions and facilities, and organising events, all under the guidance of creative city policies. Europe wants to maintain its competitiveness in a changing global environment and create an enabling environment for creativity and innovation to flourish.

Likewise, attempts are being made in Singapore to transform their creative economy by capitalising on how knowledge can be marketed by merging arts, technology, and business. The goal is to boost the nation's competitiveness within an integrated global economy. This strategy focuses on building creative capabilities through education, niche branding through product differentiation and place competitiveness and harnessing creative industry development through value adding, content creation, interactivity, convergence and new ways of storage and distribution (Yue, 2006). Similarly, Hong Kong and Korea have also implemented creative industries that integrated arts, culture, and economics in multimedia, entertainment, animation, and software content (Tschang, 2010).

According to UNCTAD (2010), Mexico was ranked foremost in the creative economy in Latin America and the Caribbean. It was adjudged the world's 18th foremost exporter of creative goods. Notably, in Mexico, the creative and media industries contributed 7% of the total Gross Domestic Product and

featured as the fifth strategic industry after the aerospace, agriculture, food, and automotive industries (Benita 2019).

Africa as a continent has equally embraced the creative industry concept. The continent is greatly endowed with tremendous cultural and natural resources. At the continental level, African Union ministers responsible for culture adopted the African Union Plan of Action on Cultural and Creative Industries, an ambitious commitment to kick-start the coherent development of the sector in the region. This plan of action calls for greater investments in the creative industries to produce cultural goods and services for export to industrialised nations' preferential markets (Beukelaer, 2012). This special provision was made possible by their status as signatories to the United National Educational Science and Cultural Organisation (2005) Convention on the protection and promotion of the diversity of cultural expression

Individual African countries have also initiated policies and strategies to cash in on the creative economic fortunes. In South Africa, one of the largest economies in Africa, the cultural policy document, which is currently being revised, has as its mission the realisation of the full potential of arts, culture, science, and technology in social and economic development. This mission is to be nurtured through creativity, innovation, and the promotion of diverse heritage. The policy document rightly recognises the importance of culture and linguistics in empowering black South Africans post-apartheid (Snowball, Collins & Tarentaal, 2017).

The East African Community Cultural and Creative Industries (CCI) Bill (2015) recognised culture and creative industries as one of the fastest-growing sectors in the global economy with the potential to increase GDP and employment. Similarly, in Nigeria, even with the lack of official data, it is estimated that millions of Nigerians are engaged in the creative industries. The teeming number of people employed in the creative industries has potential that could be harnessed to boost the creative economy. Likewise, in Senegal, as part of the national policy to promote the cultural sector, plans are far advanced to develop institutions and train cultural sector workers in

specialised areas such as copyright law and to market and develop cultural venues and cultural tourism (Snowball, Collins & Tarentaal, 2017).

In Ghana, the discourse on the role of culture in development has attained national prominence. References to the symbiotic relationship between culture and development can be found in such key national documents as the Cultural Policy of Ghana (2004), the Ghana Shared Growth and Development Agenda (2010–2013), and the National Tourism Development Plan (2013-2027). According to the Culture for Development Indicators in Ghana (CIDs) Report 2013, in 2010, cultural activities contributed 1.53% to GDP. Of this figure, 40.5% of this contribution was generated by central cultural activities and 59.5% by equipment/supporting cultural activities.

The industry's contribution to GDP may appear minimal. However, suppose one considers that the computation of the industry's contribution to GDP excluded the activities of the informal sectors. In that case, one may get an entirely new impression. It is well known that Ghana's economy is driven largely by the informal sector. It is estimated that over two-thirds of Ghana's economic activities are informal. Additionally, in Ghana, no data was available for the contribution of select cultural activities, such as television programmes and broadcasting activities, museums and historical sites, music, publishing, etcetera. Thus, the true contribution of culture to the national gross domestic product is undoubtedly considerably higher than what is reflected by this core indicator (Culture for Development Indicators in Ghana, 2013).

Regardless of the potential of the creative industries in the country, the discourse of leveraging the industries for development is relatively new. Many stakeholders are not familiar with the creative industry's concepts. The government keeps touting global statistics on the Creative Art Industries to justify its rhetoric of creative arts industries in Ghana as a driver of the country's economy (Artswatch Ghana, 2017). The government acknowledges that the country's reputation could be further boosted through the contributions of creative artists. It has initiated measures to create an enabling environment for practitioners in the creative industries. The parliament of Ghana has

passed the creative arts bill into law. The bill seeks to legislate the creation of the creative arts fund, making access to funding for practitioners in the creative industries much easier.

The country seeks to exploit tourism to its advantage. Ecotourism sites, amusement parks, heritage sites, and the like are being developed to attract businesspeople and leisure seekers to the country to create employment and propel its developmental agenda (State of the Nation Address, 2018). The success of the Year of Return initiative by the government of Ghana in collaboration with a U.S based Adinkra Group saw about 1.5 million tourists visit Ghana and generated about 1.9 billion dollars in revenue in 2019, is a vivid manifestation of the potential of the creative industries for development (Ministry of Tourism, Culture, and Creative Arts, 2019). The Adinkra Group is an organisation based in the United States that focuses on cultural exchange programs and educational initiatives related to African and African-American heritage.

As can be inferred from the narrative advanced, the creative industries worldwide are not growing at the same pace. Every nation's focus on the creative industries differs based on their competitive advantage and assessment of the new global economy. The potential of the creative industry as a propeller of development is undoubted. However, it is only prudent to manage the expectations of the industries and promulgate and implement policies and strategies which would help promote and sustain the industries. This can only be achieved by producing creative products and services rich in culture and appealing to an international audience. Appreciation of creative products like music, food, painting, sculpture, and cultural performances, which are perceived as superficial, preferences or tastes is intimately related to material positions and class (Townley, Beech & Mckinlay, 2009).

The consumption of creative products is a process of representation (Zukin & Maguire, 2004). Thus, cultural consumption is socially differentiated. Cultural industries are crucial to representing individuals, communities, and nation-states. However, as mentioned earlier, the production of representations and

subsequent consumption is socially patterned. This assertion is supported by numerous research works in public policy and academic research (Oakley & O'Brien, 2015; O'Brien, Allen, Friedman & Saha, 2017).

These social differences are along the lines of class and social status, educational level, age, gender, ethnicity, and disability, which lead to social inequalities. Inequality is seen in the way society is stratified and structured. There are rulers and the ruled in every society, the haves and the have-nots. A cluster of people belonging to the same social class tends to distinguish themselves from others. One way of asserting social differences is through cultural production and consumption (Meyer, 2000). The cultural preferences of the high class in society are valued and desired, while those of the lower class are perceived as common and shunned. Cultural consumption or cultural taste formation keeps reasserting taste distinctions between the higher and the lower classes. This creation of taste distinction was perceived as 'symbolic violence perpetrated on the weak by the strong' (Bourdieu, 1984). When one considers how society is divided, he or she would better appreciate why certain products are perceived as valuable and desirable (Grusky & Weisharr, 2004). This may also lead to how some products are distributed across society and how individuals or communities may have access to those goods. Thus, the argument being made in this study is that artists' creative abilities can benefit from a purposeful mentorship programme to access creative industries towards economic development and maintenance of cultural heritage

1.3 STATEMENT OF THE PROBLEM

The issue of culture and social structuring is a contested one. It is, therefore, fair to presume that present-day societies are not structured to reflect status relations in that democracy, globalisation, rapid internet connectivity, and the pursuit of education are perceived to have blurred the stratification power of status in society. However, it would be naive to be dismissive of the influence of status on society. Chan and Goldthorpe (2007) assert that societal status issues are still widely recognised. Status issues are framed around class distinctions, class barriers or class consciousness. All these references are

indicators of the distinction between status and status exclusiveness and sensitivity. Research abounds on status persistence in contemporary societies (Chan & Goldthorpe, 2004; Goldthorpe & McKnight, 2006; Skelton, Bridgwood, Duckworth, Hutton, Fenn, Creaser & Babbidge, 2002).

Explaining the relationship between status and contemporary societies, Dorling (2014) opines that inequality has become essential to understanding contemporary British and global society. Similarly, Lamont, Beljean and Clair (2014) have expressed the need to take cultural aspects of inequality more seriously. The general assumption is that a critical study on culture and social inequality would explain the role of culture in how society is organised in a much better way. Oakley and O'Brien (2015) also argue that how cultural value is consumed and how it is produced are important in understanding the relationship between the values associated with culture and social inequality.

According to Bourdieu, culture reproduces the class structure (Bourdieu, 1984). Bourdieu argues that an individual's social position and family background provide them with social and cultural resources that must be actively invested to yield social profit. Researchers such as Bennett, Savage, Silva, Warde, Gayo-Cal and Wright (2009) were more categorical in their assertion that class remains a central factor in structuring contemporary cultural practice in Britain. However, they added that whatever social advantage might arise from heavy engagement in cultural activities will accrue to those who are highly educated, occupy higher occupational class positions, and have backgrounds within higher social classes. Higher social class is associated with regular attendance at the theatre, museums, art galleries, stately homes, opera, cinema, musicals, and rock concerts. It is also strongly associated with owning paintings and reading books. Belonging to the lowest social classes tends to be associated with never doing these things (Bennett et al. 2009:52). Thus, consumer cultural taste preference is structured to reflect social inequalities.

Empirical studies on cultural capital and social differentiation or distinction are numerous, particularly in Europe and America. For example, Chan and

Goldthorpe (2007) studied distinctions between class and status as related but different forms of social stratification. They argued that distinction is not only conceptually cogent but also empirically important. They emphasised that class and status have distinct explanatory power when studying varying areas of social life. Taylor & O'Brien (2017) also studied the attitudes and values of cultural and creative workers. Their research found that the attitudes of creative workers were no more meritocratic than those of the general population. Practitioners with the strongest belief in meritocracy are those in the most privileged position and are the best rewarded by the sector.

DiMaggio (1987) studied classification in art in America, and his studies revealed that societies' artistic classification systems vary along four dimensions: differentiation, hierarchy, universality, and boundary strength. To him, differentiation refers to the diversity and specialisation within the artistic fields. Hierarchy relates to the degree of prestige, status, and recognition associated with different artistic forms or positions within the field. Meanwhile, universality assesses the extent to which artistic standards and values are shared and recognised across different segments of society. Boundary strength refers to the degree of separation or permeability between the artistic field and other social domains. Strong boundaries imply a clear distinction between art and other areas of social life, such as politics or commerce, while weak boundaries suggest greater integration or overlap between art and these other domains.

These dimensions are affected by formal characteristics of social structure, the organisation of education systems, and internal relations among cultural dimensions. DiMaggio and Ostrower (1990) used survey data to explore differences between black and white participation in Euro-American and Afro-American art. The survey established that most black/white differences in Euro-American high culture participation reflect educational inequality, but even with controls, black Americans participate at somewhat lower rates than whites. Differences are greatest for public consumption and smaller for private consumption and art production. Blacks participate substantially more than whites in historically Afro-American art forms.

Contrary to the claim of taste distinction as a predictor of social stratification, some researchers downplay the influence of art tastes in reproducing social structures (Peterson & Kern, 1996; Peterson & Simkus, 1992). There is also the argument of the omnivore thesis, which reiterates that distinctions between more popular and legitimate tastes have become blurred (Silva, 2006). The higher class in society have a much wider scope of consumption. Consuming both legitimate and popular culture. The lower class has a limited repertoire of cultural consumption; thus, they consume only popular culture (Peterson & Kern, 1996). It is further argued that while some differences continue to be connected to social divisions of income, education and occupational groups, important similarities are found across the board, and certain significant differences appear to relate to factors other than social class, such as ethnicity, age, and gender (Silva, 2006). These studies point to the need for more studies on the issue, preferably from geographical jurisdictions other than Europe and the Americas.

African perspectives on cultural and social reproduction in the creative industries have been under-researched. Reference, however, can be made to Snowball, Collins and Tarentaal's (2017) work on transformation and job creation in the cultural and creative industries in South Africa; De Beukelaer (2014), research on creative industries in developing countries: Questioning country classification in the UNCTAD creative economy report and Agoralumier (2009), research into the impact of art, culture and creative industries on Africa's economy: Nigeria.

Every culture devises its answers to prevailing challenges (Hofstede, Hofstede & Pederson, 2002). Likewise, every nation has its unique and diverse cultural background, which constitutes its valuable asset for inspiration (Wang, Qin & Harrison, 2013). According to Moaosi, Setlhathanyo & Sealetetsa (2016), little research has been conducted on integrating cultural characteristics into contemporary art in the creative industries. Baxter (2005) also contends that creative arts have yet to explore the influence of culture on their practice as much as physical and cognitive human factors due to inadequate research on

the area. Bourdieu (1993) contends that an analysis of cultural products must consider their significance within artistic development and the sociological field of power relations.

According to the Culture for Development Indicator report (2013), the creative industries in Ghana have issues of inequality, which need further research. There is a disproportionate distribution of cultural infrastructures across Ghana. This prevents opportunities to access cultural life and disfavours outlets for cultural production, diffusion, and enjoyment. In addition, educational opportunities in the art and cultural fields are limited. Fewer schools offer art as an elective subject at the secondary school level. Very few students opt for visual arts, home economics, and music education. There are no opportunities for performing art education at the secondary school level nationwide. The few schools with the resources to offer education in arts have also allocated limited instructional time for teaching these elective subjects. Students are allowed four hours a week (13% of a 30-hour week schedule).

This is a clear indication of inequality of opportunities among learners. On the labour front, the report indicated that while comparing the labour force participation rates for men and women reveals little divergence, greater differences in opportunities can be noted regarding the average number of years of education for individuals 25 years old and above. Men benefit from an average of 8.1 years of education, while women only average 5.9 years. These inequalities in the creative industries have implications for social inclusion and empowerment. Given the limitations in the formal educational structures, one of the possible options for empowering up-and-coming artists in the creative art industries is building strong social networks with artists who have attained success through mentorship designed to reduce social and economic inequalities and maintain cultural heritage. Creative arts should be perceived as socio-cultural and researched as such (Baxter, 2005).

1.4 OBJECTIVES OF THE STUDY

The main objective of this study is to develop a model to empower artists by augmenting their participation in Ghanaian creative industries assisted through mentorship programmes led by cultural pioneering visual creative masters. It seeks to explore the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. More specifically, the study explored the following:

- Identified mentors in the visual art subsector who support up-and-coming artists and are active commercial participants in the Ghanaian creative industries.
- Assessed the cultural capital these mentors instil in the mentees to enhance their status and promote Ghana's cultural heritage.
- Explored the social capital mentees have gained through the mentorship programmes.
- Explored the economic capital of the mentorship programme to mentees' craft.

The overarching research question that guided this study was: What is the impact of mentorship programmes by Ghanaian cultural creative art masters through creative industries on mentees in skills transfer and development towards economic empowerment and maintenance of cultural heritage? Specifically, the study was guided by the following research questions:

- Who are the visual artists providing mentorship programmes for the up-and-coming artists in the Ghanaian creative industries?
- What are the cultural capital mentors instilling in these mentees to enhance their status and promote Ghana's cultural heritage?
- What social capital have the mentees gained through the mentorship programmes?
- What economic capital have mentees gained through their participation in the mentorship programmes?

1.5 SIGNIFICANCE OF THE STUDY

This research contributes to the existing literature by adding to the African perspectives on the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. It will also provide some useful insight into empowering artists by leveraging their participation in Ghanaian creative industries assisted through mentorship programmes led by culturally pioneering visual creative masters. Creative artists who are already operating in the industries were allowed to reflect on their practices and brands. The research further highlights issues of inequalities for policymakers to formulate policies and implement appropriate interventions towards redress. Highlighting issues of inequalities in the creative industries would ensure that the influential practitioners in the creative industries are identified and supported to grow Ghana's economy and engender social cohesion.

1.6 DELIMITATION

The social structure of artists, which would serve as a system of social stratification in which key characteristics of artists and their works affect their recognition in the creative industries, would be limited to art educational backgrounds, galleries and jury acceptance, social capital, sales, style and professionalisation. Regarding geographical coverage, the research covered Greater Accra and Ashanti regions of Ghana. Greater Accra represented the Southern sector of Ghana, and the Ashanti region the Northern sector of Ghana. The concentration on these two regions was informed by the fact that the creative industries in Ghana are geographically centralised in Accra and Kumasi. All the prominent cultural establishments are in Accra and Kumasi. Accra is the commercial hub of Ghana, and it hosts most of the renowned indigenous and multinational companies. It is the most attractive region to high-income earners because of its vibrant corporate world and great avenues for leisure seekers. While Kumasi is adjudged to be the cultural hub of Ghana, it hosts the famous Ashanti kingdom and is rich in cultural industries.

1.7 LIMITATIONS

My career trajectory as a trained visual artist may reflect my evaluation of art styles and mediums. To minimise personal bias, interviews were transcribed and given to participants to validate the transcripts. The participant responses helped ratify the content and authenticate what was said or observed. This maintained the power balance between the interviewer and the interviewee. Another limitation of this research is the exploratory nature of the study. In this case, the research relied on qualitative methods, which limited the generalisation of the research findings to this study's area.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This chapter presents the literature review and theoretical conceptualisation that frames this study. It attempts to situate the research problem in the context of the prevailing literature, highlighting opinions, concepts and contestations surrounding how artists can be empowered by leveraging their participation in creative industries assisted through the mentorship programmes led by culturally pioneering creative masters. It begins with the presentation of the models of creative industries from a cohort of relevant studies conducted in different countries. Characteristics and the setbacks of social stratification on society in general, and on artists in particular, are also presented to support this study's objective of empowering artists to redress inequalities and facilitate inclusive economic participation. These characteristics were problematised through literature to ascertain what they are and to what extent they can be alleviated to redress inequalities. Hence, mentorship as a skills transfer mechanism is recommended to enhance inclusive access towards social cohesion in cultural and creative industries. Thus, mentorship is presented to elucidate the empirical basis of this study. The impact of mentorship on skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation is discussed.

Mentorship could be formal or informal (Chao, Walz, & Gardner, 1992). In informal mentoring, mentees look for experienced, successful individuals they look up to as role models and ask to be mentored for career, coaching and psychosocial-related functions. Alternatively, a mentor could also seek out likely mentees with the potential to assist. Informal mentoring happens naturally in a working environment or elsewhere (Allen & Eby, 2007). In the creative industries in Ghana, mentorship is largely informal. Mentorship is traditionally done through apprenticeship. People who have exhibited interest in the creative industries are sent to understudy craftsmen to be trained in the creative industries. There is a token to be paid, and tools and materials needed for the practice are demanded. There is no need for a formal

curriculum to be followed. Instructions are given through practical demonstration, and the mentee learns mostly through observation and practice. The mentorship duration often depends on the successful demonstration of competence in the industry. In contemporary Ghana, up-and-coming artists who complete formal art training at various institutions of learning, mostly secondary and tertiary levels of education, usually identify experienced pioneers in their field of creation and seek to be mentored by them. The mentorship is not formalised with clear guidelines to regulate the relationship. The expectations of both the mentor and the mentee are not well defined, sometimes leading to frustrations and disappointments.

Formal mentoring requires a well-thought-through programme that matches shortlisted mentors to mentees based on established criteria. The pairing considers demographic variables as well as common professional interests. Wanberg, Welsh, and Hezle (2003) assert that formal mentoring programmes should have programme objectives, selection of participants, matching of mentors and mentees, training for mentors and mentees, guidelines for frequency of meetings, and a goal-setting process. The relationship is well structured, with both parties knowing their duties and responsibilities. Formal mentoring is most effective when mentors voluntarily offer to participate and are intrinsically motivated to assist mentees. A mentor may review mentee profiles before the pairing in the formal mentoring programme. However, administrators of mentorship programmes could also match mentors to mentees based on common interests and practice. Nonetheless, a good formal mentoring programme would require both parties to explore the relationship and evaluate the appropriateness of the mentor-mentee match (American Psychological Association, 2002).

In the creative industries in Ghana, formal mentorship in the form of residencies and community mentorship programmes are limited. The first art residency was opened in the year 2020 by Noldor Artist Residency. Presently, there are about ten art residencies in Ghana. The notable ones are Noldor Artist Residency, Gallery 1957, dot.ateliers, Merian Institute for Advanced Studies in Africa (MIASA), NKa Foundation and Nubuka Foundation. Most

residencies offer dedicated studio space, accommodation, opportunities for interdisciplinary exchange with artists from diverse backgrounds and exhibition space (Artnews Africa, 2023). Access to these residencies is often skewed to favour the creative artists who have at least attained a university degree. Senior high school dropouts are mostly disadvantaged.

Aside from these traditional mentoring types, alternative mentoring types include reverse, diverse, electronic, collaborative, group, cultural, and multiple-level co-mentoring (Mullen, 2016). In reverse mentoring, professionals are mentored by less experienced practitioners. The professionals benefit from the technological affordances of the less experienced practitioners, thereby undergoing retooling. This relationship is mostly informal but can be formalised (Murphy, 2012). In the creative industries, a pioneering painter, for example, could be paired with a relatively younger practitioner who would help the pioneering painter develop an electronic presence through virtual galleries, website creation, social media presence and branding. The mentee would also benefit from the rich experiences of the pioneer in terms of choice of materials, tool handling, philosophical insights, marketing strategies, access to gatekeepers in the industry, techniques, and skills. By observing the pioneer work, some hands-on experiences would be consciously or unconsciously gained. The experiences gained from the close association with the pioneering creative artist prepare the up-and-coming artists in readiness for the creative industry.

Diverse mentoring is a purposeful pairing of people with dissimilar characteristics regarding gender, race, nationality, and orientation. It is wrong to assume that only female mentors can mentor female mentees and vice versa. It is also not correct to assume that Caucasians and vice versa cannot mentor people of colour. Even though some mentors want mentees with similar characteristics, others prefer mentees with dissimilar characteristics (Johnson, 2016). The emphasis in such a relationship is competence and not the social demographics of the participants in the mentorship programme.

The advancement of technology has radically changed our way of life, and mentoring is no exception. Electronic mentoring is a remote form of mentoring conducted through email, synchronous chats, social media, online platforms, and calling technology. Younger practitioners can identify creative pioneering masters by following their social media handles. The younger mentee could chat with the potential mentor on his/her page. When mutual interest is established, the mentor will offer guidance and suggestions to the younger practitioner to improve his/her practice. The success of this mentoring strategy depends on the mentee's willingness to self-direct his/her learning and to learn remotely, given the challenges of technology usage. Invitations to gallery openings and exhibitions are extended from mentors to mentees as their relationships flourish. In the creative industries, training on branding, marketing and exhibition selections is mostly done remotely by experienced practitioners. The only disadvantage sometimes is the lack of face-to-face interaction created by the geographical dispersion.

Collaborative mentoring is a mutually beneficial relationship that profits both the mentor and mentee. It is a mentoring scheme built on reciprocity and exchange. Some scholars also refer to this as co-mentoring. Differences in knowledge, expertise, status and rank are downplayed. The mentor sees the mentee as a colleague and shares goals, aspirations, values, and ethics with the mentee (Portner, 2008). Residencies and formal mentorship programmes usually adopt the collaborative mentoring method. An artist may be shortlisted for a residency programme. A curator is assigned to the artist to offer guidance, which may range from theme selection, materials, techniques, sound engineering, lighting, and drafting of the artist's statement. The relationship between the artist and the curator is built on mutual respect. The goal is to project the image of the residency and that of the artist.

Group mentoring is a multi-perspective, team-based approach to mentoring. Mentoring is done by a group of mentors who may have similar expertise or may be experts from diverse fields of learning who collaborate through sharing ideas for mentees' best interest and development. In this type of mentorship, mentees benefit from the mentors' rich experiences and perspectives, which

create a nurturing, protective and friendly environment that engenders growth and empowerment. According to Mullen (2005), group mentoring values how learning is achieved, not just what is learned. The mentee benefits from the process of knowledge creation by listening to the experiences being shared and the cross-fertilisation of ideas taking place. Experts from varied geographical areas can equally be signed onto an online platform through Zoom links, Google Meet and other online forums for cross-fertilisation of ideas and knowledge acquisition, which transcend barriers such as chilly workplace climates (Schunk & Mullen, 2013).

Multiple-level co-mentoring is a form of mentoring at various levels of an organisation through teams, with membership from various ranks, colleague artists, curators, researchers, managers, and directors. The emphasis is on the entire organisational structure, not just individuals or groups. By receiving mentoring from the rank and file of the organisation, the mentee appreciates the broader organisation's vision and easily buys into it (Mullen, 2016). Residencies offer multiple-level co-mentoring opportunities. Three or more artists from various backgrounds may be admitted into a residency programme. The artists in residency may discuss each other's creations. Appreciating and critiquing each other's creations is a form of co-mentoring. The residency may have an in-house curator who will finetune the artists' statements, suggest pioneer arts to collaborate with and guide the selection of materials and techniques. The residency may also have seasoned artists who could mentor the artists. Additionally, they can equally recommend researchers who may offer insight into the artistic creation of the artist. Managers of the residency may mentor the mentee in branding and fulfilling the terms of the residency. All these experts offer professional advice to the mentees to shape their creation and trajectory as artists.

Last is cultural mentoring, which fosters cross-cultural relationships using social media within international environments. Universal values such as equality, equity, justice, peace, and freedom are highlighted in the mentoring process. At the same time, ethnicism, tribal sentiments and xenophobia that hinder the quest for global citizenship and cultural democracy are discouraged

(Kochan & Pascarelli, 2012). Mentees are nurtured to appreciate our common humanity and to seek universal peace and security at all times.

Mentoring is thus needed to offer up-and-coming artists the opportunity to survive in the creative industries. The challenges, inequalities of employment and success in the creative industries are well documented in research (Florida, 2017). The disparity in wages, having to work for long hours with no pay, gender discrimination, racial discrimination, and sexual harassment are curtailed through a properly set-up and managed mentorship programme. After exiting formal educational institutions, up-and-coming artists struggle to access Ghana's creative industries. The industries are skewed in favour of highly skilled and mature artists to the detriment of up-and-coming artists. Mentorship could be used as a means of empowerment and inclusion for up-and-coming artists in the creative art industries. Mentorship provides support in the form of networking, technical proficiency, and economic assistance (Poyntz, 2017& Campbell, 2020).

As already alluded to in the introductory chapter, the creative industry is a growth propeller contributing significantly to the global economy. Trade in creative goods and services has become an increasingly significant source of revenue for countries, with services playing a dominant role. According to the latest available data, in 2020, creative goods and services collectively accounted for 3% of total merchandise exports and 21% of total services exports globally. Over the past decade, global exports of creative goods rose from $419 million in 2010 to $524 million in 2020, while exports of creative services surged from $487 billion to nearly $1.1 trillion during the same period.

Developing economies are major players in the export of creative goods, surpassing their developed counterparts. In 2020, China emerged as the largest exporter of creative goods with $169 billion, followed by the United States, Italy, Germany, and Hong Kong (China). Additionally, South-South trade in creative goods has grown substantially, representing 40.5% of creative exports by developing economies in 2020, offering new trading opportunities and aiding export diversification.

However, the COVID-19 pandemic and subsequent lockdowns significantly impacted creative goods exports, leading to a 12.5% decline in 2020, although recovery began in 2021. Conversely, creative services exports remained relatively resilient, experiencing only a 1.8% decrease in 2020. Developed economies dominate the export of creative services, with the United States, Ireland, Germany, China, and the United Kingdom emerging as the top exporters. Despite the potential for developing countries to participate in services trade, barriers such as skills and infrastructure gaps and trade restrictions pose challenges to their competitiveness in creative services (UNCTAD, 2022). Also, many of the benefits of the creative industry have accrued to large creative industries and already established names in the creative industry (Evans, 2009). Smaller industry practitioners, such as up-and-coming, are being clouded out in the industry, hence the relevance of mentorship.

Rosyadi, Kusuma, Fitrah, Haryanto and Adawiyah (2020) studied the multi-stakeholder's role in an integrated mentoring model for Small and Medium Enterprises in the Creative economy sector. The study identified the mentoring aspect required by SMEs in the creative economy sector. It came out with the most appropriate mentoring strategies to meet the actual needs of SMEs in the creative economy sector. The research revealed that SMEs in the creative industry lacked prudent business and financial resources due to lacking business management skills. In terms of market orientation, most of the entrepreneurs lack confidence, given their weak competitiveness and innovation. Another great obstacle is the lack of marketing strategies, especially for start-up SMEs, limiting their distribution in the local market.

The researchers proposed an integrated mentoring framework based on the Penta Helix model to boost SMEs' performance in the creative economy. Among the actors involved in multi-stakeholder collaboration were academics, business, government, community, and the media. The analysis of a multi-stakeholder role in an integrated mentoring model points out that the development of SMEs in creative economy sectors should integrate the actual

needs of mentoring proposed by SMEs with the potential capital sources provided by stakeholders.

Through the Penta Helix model, their study pointed out the role of Penta Helix actors in mentoring SMEs. In terms of potential roles of stakeholders, the researcher referred to five strategic goals for improving competitiveness and innovative SMEs developed by ASEAN (Strategic Action Plan for SME Development, 2015), namely:

(a) promoting productivity, technology, and innovation;
(b) increasing access to finance;
(c) enhancing access to the market and finalisation;
(d) enhancing policy and regulatory environment, and
(e) promoting entrepreneurship and human capital development.

The research by Rosyadi, Kusuma, Fitrah, Haryanto and Adawiyah (2020) was quite novel, given that the multi-stakeholder's role in an integrated mentoring model for SMEs in the creative industry is under-researched. They were able to answer all the questions raised. Their mentoring model integrates mentor sources with the actual needs of SME actors, thereby improving the competitiveness of SMEs in the creative industry. However, the research was silent on how the sample frame was constructed, making the replicability of the research challenging.

Another study worthy of review in the creative space is the research work conducted by Janosov, Musciotto, Battiston, and Iñiguez (2020), captioned "Elites, communities and the limited benefits" of mentorship in electronic music. The researchers analysed the dynamics of the disc jockeys (DJs) ranking list 24–28 to capture the most stable subset of star DJs. They thus defined the superstars appearing during 22 years of available data. They then connected these dynamics with the collaboration network among musicians by looking at the structure of communities and characterising them according to their prevailing subgenre (such as house and techno) and leading figures. Finally, they defined mentorship and studied its consequences on the careers

of young DJs by looking at the success trajectories of mentees in the collaboration network.

The research established that historically, the top 100 ranking DJs can be split into two distinct regimes in terms of the stability of their dynamics, showing the existence of a persistent elite in the DJ world. From collaboration patterns, it became evident that those superstars who have reached the No. 1 position usually tend to lead stratified communities. These groups rise to stardom, peak, and fall separately over time, often representing genre changes. Mentorship was also found to be a major social force driving these communities since new DJs usually join the top 100 after co-releasing albums with already-established artists. DJs who have been mentored before seem to perform significantly better, yet their chances of surpassing their mentors are slim. It was further revealed that while star DJs exist, star mentors do not: mentors' success has little influence on the expected success of their mentees. The research demonstrated that mentors and mentees usually work together twice as hard, although stronger collaborations are needed to increase DJs' success.

In summary, this research revealed that electronic music is influenced by long-standing elites who nurture unknown artists through mentorship. However, the same elites appear to constitute an organised community that prevents unknown artists from entering their ranks. Due to this research's limitations, the researchers attended to a limited data collection. In their own words, the characteristics of the elite star DJs may require alternative approaches and data collection sources, for example, metadata on musicians. This would allow for analysis that incorporates checking biases based on, for example, gender and birth location. Again, their dataset was limited to releases that did not entail more complex and social levels of mentorship, such as earlier interactions (first-time mentees meet future mentors or even their managers, potentially much earlier than their first co-lease). These limitations notwithstanding, their work is a good guide for future research on mentorship in electronic music.

Several countries have used the creative industries to attain socioeconomic and social cohesion. Their models are reviewed. This is done to understand how social distinction affects socio-economic inclusion and inequalities. Cultural or creative industry models from other countries are presented to frame the emergent model from this study.

2.1 CREATIVE INDUSTRIES AND THEIR IMPACT ON SOCIAL COHESION

Creative industries encompass sectors that focus on the production and control of intellectual property. They include activities that have as their core individual creativity, innovations, skills, and talents. On the other hand, intellectual property (IP) refers to creations of the mind, such as inventions, literary and artistic works, designs, symbols, names and images used in business or marketplaces where services and goods are exchanged for profit, leading to socio-economic improvement (UNCTAD,2022). This study argues that social stratification may cause inequalities in accessing and benefiting from cultural and creative industries due to several characteristics, including class, status and the level of education, among other attributes.

In Mexico, the creative industries led to the improvement of cultural identity, social cohesion and creativity as business assets to drive political, educational and socio-economic development. The country launched a programme in 2007, ProMexico, to promote foreign direct investments and increase exports. The programme was instrumental in facilitating product development and intellectual property registration coordination. ProMexico identified eight interactive media hubs with promising animation, digital media and e-learning performance. The hubs, based in the metropolitan areas of Aguascalientes, Guadalajara, Mérida, Mexicali, Monterrey, Querétaro, Tijuana and Mexico City, were identified as urban centres with ideal conditions for the development and growth of the creative sector (Benita, 2018).

The National Chamber of the Electronics Industry of Telecommunications and Information (CANIETI, Mexico) reported that the ITC sector contributed 4.1% to the country’s GDP in 2014. This claim was consistent with the KPMG's

Guide to International Business Location Costs Index 2012, which examines business costs and other competitiveness factors for 14 countries. The KPMG's report ranked Monterrey and Mexico City among the top 10 high-growth cities in terms of the lower costs for software design. Also, UNCTAD (2010) ranked the country as the top creative economy in Latin America and the Caribbean and the world's 18th biggest exporter of creative goods. It was the only country not in Asia to make the top 10 list of exporters among developing economies worldwide. It is also worth noting that the creative and media industries contributed as much as 7% of the total GDP and are in the 5th position as a strategic industry, after the aerospace, agriculture, food and automotive industries.

However, the gains chopped by the ProMexico Programme may not reflect the development of the creative industries at the regional level. The concentration on metropolitan areas with higher revenue generation capacity is most likely to lead to the underdevelopment of rural communities and widen the rural-urban divide. Creative industries operating in the regions may find it difficult to attract government interventions and assistance by their location. The larger creative industries should be studied as a whole, and interventions should be designed to benefit all creatives, irrespective of location, to redress social stratification.

Again, Indonesia used the creative industry concept to improve its competitiveness in local and international markets. The country invested in technology, human resource development and the creation of cultural opportunities, which dabbed ‘3 Ts’ (technology, talents and tolerance) in enhancing the fortunes of the creative industries (Mauline, 2018). In so doing, the country’s GDP was enhanced, and employment in the creative industry was increased. According to available statistics, from 2002 to 2006, the average GDP contribution of Indonesia's creative industry was about 6.3 % of the total national GDP amount of 104 6 trillion IDR. The creative industry's export value was about 81,4 trillion IDR and contributed around 9,13 % toward national export value with workforce absorption of around 5,4 million workers.

After the successful implementation of their creative industries policy, the GDP growth also experienced an increase in 2013, followed by a creative industries sector increase of about 641,81 billion IDR for a total of 9,109 billion IDR. This contribution ranks the creative economy sector 7th of the 10 economy sectors with 7,05 % of the percentage (Statistical Centre Board, 2013). The investments in the three key areas saw reduced production costs and increased product quality, thereby increasing local and global competitiveness.

Similarly, South Korea has penetrated European and North American markets with popular music (K-Pop) and online games. The Korean creative industry has grown tremendously compared to competitors in the neoliberal globalised market. They seek a significant share of the international market of the creative industry and to attract huge traffic of international tourists. The Korean creative industry has succeeded in developing local products and services rich in their culture, contributing significantly to their national economy. Investment in digital and social media technology development, such as YouTube, social network sites, and smartphones, has contributed to South Korea's status as a successful country in developing the creative industry (Jin, 2012). Irrespective of the successes already achieved, South Korea's creative industry continues to develop in culinary, fashion, film, music, and tourism.

In Africa, a report released in May 2005 by the Nigerian Copyright Commission shows that the Nigerian film/video industry (aka Nollywood) generated over US$200 million in export sales between 1992 and 2005 (Sagnia, 2005). Nollywood is the second largest employer after the federal government. The industry is completely owned and operated by entrepreneurial Nigerians, who run all aspects. The success of Nollywood can be partly attributed to the cultural richness of its content, which resonates well with the people. Nigeria is considered the most populous country in Africa. It has a population of 213.4 million people in 2021. The people and cultures are diverse, making their content varied and interesting. The film industry in Nigeria has taken advantage of the large population to produce culturally rich content for its viewership. Every group of people wish to see themselves reflected through cultural expression. The creative industry is crucial in creating representation

at all levels, whether individual, regional, national, or international. Nollywood, collectively, took specific advantage of technological changes to embrace emerging, low-cost video cameras to deliver low-budget films. The industry has also benefited from the number of television channels available to screen its work. Nollywood is a clear example of the creative industries' unique potential to offer genuine empowerment (Srimulyati, 2017).

These achievements notwithstanding, the president of the association of movie producers is reported to have said that "...the Nigerian Copyright Commission is a joke". The government has been supportive of the film industry. Given the needed assistance, he affirmed the commitment of filmmakers in Nigeria and their readiness to contribute even more to the industry. In his view, the private sector can do its best, but the government needs to create an environment that enables the creative industry to flourish.

In the creative industry, when financing and proper policy guidelines are not in place, it makes it difficult for investors to invest in the industry for fear of being unable to recoup their investments. Creatives work on a contract basis and will be unwilling to wait till a film is successful before they are paid. This will fizzle out up-and-coming producers who may need more resources to self-finance their production. Artists and actresses may receive lower remunerations, which would deter creative artists from less endowed grounds to shy away from the creative industry. Thus, the initiatives presented by these various countries, especially the financing of cultural and creative industries and proper policy guidelines at the national level, are prudent in improving socioeconomic efforts to curb social stratification of any sort.

2.2 CHARACTERISTICS AND THE SETBACKS OF SOCIAL STRATIFICATION

Social stratification refers to a society categorising people into groups based on socioeconomic factors like wealth, income, race, education, ethnicity, gender, occupation, social status, or derived power. Differentiation of a given population into hierarchies or socioeconomic classes endorses inequalities. It is manifested in the existence of upper and lower social layers. Its basis and

very essence consist of an unequal distribution of rights and privileges, duties and responsibilities, social values and privation, as well as social power and influences among the members of society.

Several empirical studies have been conducted on the characteristics of social stratification that may influence accessibility and effective operation in the culture and creative industries. One that readily comes to mind is a study conducted by O' Brien, Dave, Laurison, Daniel, Miles, Andrew, Friedman and Sam (2016). They researched the increasing dominance of people from privileged class origins in Britain's cultural and creative industries (CCIs). Before this research, there was very little robust empirical work to justify such an assertion. The predominant view was that the cultural and creative industries are meritocratic and open to all (Florida 2002) based on meritocratic opinion. Meritocracy is the notion that a political system and economic goods or political power are vested in individuals based on their ability and talent rather than financial wealth or social class (O' Brien, et. al., 2016).

O'Brien *et al.* relied extensively on the new social origin data from the 2014 Labour Force Survey (LFS) to provide the first large-scale, representative study of the class composition of Britain's cultural workforce. Guided by Britain's Department of Culture, Media and Sport (DCMS), Creative Industries estimates nine occupational codes (publishing; advertising and marketing; Music, performing and visual art; Design products, graphic and fashion design; Architecture; IT, software and computer services; Museums, galleries and libraries; Film, Tv, video, radio and photography and Crafts) that were assigned to Cultural and Creative Industries (CCIs) (DCMS 2015). Their research focused on inequalities associated with gender and ethnicity with their concomitant discriminatory pay gaps. Some key research findings highlighted that IT, software and computer services were the biggest employers in the CCIs, followed by advertising. These same sectors had the highest average earnings within the sector, nearly £100 per week, more than the average for the CCIs.

In terms of gender representation in the CCIs, women were underrepresented. The underrepresentation of women was acute in architecture, crafts, film and TV, and IT subsectors. This finding supported the DCMS (2015) report, which also showed demographic skewness in the CCIs. Additionally, Blacks, Asians and Minority Ethnic (BAME) groups were marginally underrepresented, and all workers were significantly better educated than the population as a whole. A closer examination of the figures revealed that, for example, only the IT sector had a higher representation of BAME employees than the general population. Whites dominated all other creative occupations. The earnings of employees within the CCIs were much higher than those of the population. Their figures suggested that the CCIs offer rates of pay close to that of higher managers and professionals. Thus, the weekly average earnings for those in the CCIs is £801 compared to £896 for those in NS-SEC 1, £582 for those in NS-Sec 2 and £ 522 in the workforce as a whole. This high remuneration in the CCIs can be attributed to a high percentage (33%) of higher managerial professionals who constitute the sample. However, on the whole, the data points to a higher remuneration enjoyed by employees in the CCIs than the labour force as a whole.

The research further revealed a significant underrepresentation of people from working-class origins in creative occupations. While 34.7% of the UK population aged 23-69 had a parent employed in a routine or semi-routine working class occupation, the figure among those working in the CCIs is only 18%. These facts indicated that CCIs were dominated by those from professional and managerial backgrounds. Particularly, subsectors like publishing, advertising, music, performing and visual art were skewed towards those from professional and managerial backgrounds, whereas working-class backgrounds dominated the craft.

The research also established the existence of a significant gender pay gap among respondents in each of the nine sectors of the CCIs. Female employees earned relatively less than their male counterparts, even though they came from similar class backgrounds in the CCIs. Some of these observed disparities in pay structure can be attributed to the

underrepresentation of females in the CCIs. Also, the females sampled were relatively younger than the males, which implied that the females would most likely not be in higher professional or managerial positions due to less job experience and age gap, hence attracting lower pay.

Again, concerning earnings inequality by class origin within the CCIs, the findings suggested a class-origin pay gap within Britain's CCIs. However, these differences were statistically insignificant. This means that the differences in earnings could be attributed to educational levels, particular work contexts and occupations of those from working-class origins. The research concluded that there were striking inequalities across and between the CCIs. Introducing class origins into the inequalities debate opens new avenues for research, particularly about the nature and consequences of inequalities within the CCIs. For example, what are the implications for our conceptualisation of cultural values if the sector is skewed toward those from privileged backgrounds?

Additionally, there are very different occupational cultures within the CCIs, be it social origins, gender or ethnicities of the workers, or their remuneration. For example, pay rates, ethnic diversity and class origins vary extensively in IT compared to Publishing, whilst educational attainment levels in crafts cannot be compared to architecture subsectors. Which policy and practice frameworks provide the most suitable understanding of CCIs still needs to be answered, particularly when considering regulating employment practices such as internships or low or no-pay forms of work, which are the basis of gaining entry into most CCIs. This question is important when considering the ability, or otherwise, of the CCIs to deliver on the promise of a meritocratic, socially mobile and well-remunerated new economy, given the inequalities so clearly displayed by the make-up of the current labour force.

Similarly, Snowball, Collins and Tarentaal (2017) researched the transformation and job creation in the cultural and creative industries in South Africa. The research sought to investigate the extent to which the CCIs in South Africa are transforming in terms of having more people from diverse

backgrounds owning firms in the CCIs and a representation of the employment profiles to reflect the general demographics of the South African population. Transformation of the CCIs was deemed important in the post-apartheid South Africa. Given the history of segregation and inequalities perpetuated against black South Africans, it is only natural to assess the extent of social cohesion after decades of democratic rule. Thus, transformation was defined as black economic empowerment. The aim of black economic empowerment, as alluded to, is to achieve employment and ownership patterns that are more representative of the country's demographics. It is argued that while the advent of democratic governance has engendered economic participation in general, South African society is still structured along racial lines, where there are significant levels of unemployment and lower levels of firms or business ownership among black, coloured and Indian-origin South Africans than there are among the white population. Thus, an enhanced black empowerment agenda is necessary to foster greater economic equality and social cohesion in democratic South Africa.

The research also established that historical ownership and employment patterns are still replicated in the CCIs in South Africa. The data suggested that firms with a higher percentage of black owners and employees and female owners are struggling the most. However, each domain has some peculiarities that would require tailor-made solutions to be addressed. Domains with the highest transformation scores were Visual Arts and Crafts, Performing, and Celebration. This implies that these subsectors are owned predominately by black Africans, coloured or Indian/Asian persons. The lowest scores were found in Books and Press and Audio-Visual and Interactive Media. These findings are not surprising because publishing and interactive media require people with specialised skills acquired through years of education and certification. The South African labour force report 2014 revealed that 18% of black Africans were employed in skilled jobs, with 48% in semi-skilled positions (Statistics SA, 2015). Regarding ownership, CCIs in South Africa reported significant variations across the domains. Firms with at least one black person varied from 65% for Performance and Celebration to 44% for Books and Press. Firms with at least one woman varied from 34% Audio-Visual and Interactive

Media to 58% Visual Arts and Crafts. Youth (up to 34) ownership was most prevalent in Performance and Celebration (45%) and least likely in Books and Press.

A critical look at the data presented a pattern in CCIs' ownership. Commercial sectors, such as Books and Press, Audio-Visual and Interactive Media and Design and Creative Services, are less likely to have at least one black and female owner. Less commercial sectors, particularly Performance and Celebration and Visual Arts and Crafts, tend to be more diverse in ownership. The percentage of black owners was far below the expected rate of at least 66%. However, Black employees dominate all domains, even in the Design and Creative Services domain, which recorded the lowest (68%) of black employees across all six domains. The highest was in the Books and Press (86%) and Performance and Celebration (85%). To represent the overall labour force, CCI employees should be 88% black, coloured or Indian/Asian to reflect the national demographic representation.

Similar to other research on CCIs, the percentage of employees in the sector who have completed tertiary education was higher than the general population. Domains such as Audio-Visual and Interactive Media, Books and Press and Design and Creative Services had highly educated employees. This could explain why the commercial domains are also associated with lower transformation scores. In South Africa, differences between domains, particularly those that require formal educational qualification, are also likely to be a function of past and present income and education inequalities between population groups.

The data on revenue turnover also showed some differences between domains. The response rate was 68%, indicating that the findings may not represent the general population. The highest average turnover was associated with more commercial domains (Audio-Visual, Interactive Media, and Design and Creative Services). These commercial creative industries that had the highest turnover also received fewer grants. However, the Cultural and Natural Heritage and Books and Press received the highest percentage of

grants from local, provincial or national government. Many institutions in this domain do not charge user fees, relying on government subventions. Another finding was that the Visual Arts and Crafts domains have the highest percentage of unregistered firms. A significant number of firms operate in the informal market. Direct international sales were most common in the audio-visual and Interactive Media domains.

Finally, the researchers performed a quantitative data analysis, using the regression analysis and general Linear Model to determine which firms had the highest transforming potential. The transformation score was the dependent variable. Several variables were held constant, and these included the number of employees. These firms receive grants from the local, provincial or national government, regardless of whether the firm's main income source is direct sales to the South African public and whether the firm was registered or not. In terms of domain, both models showed that, compared to the base case (Cultural and Natural Heritage), the Visual Arts and Crafts sector was statistically significantly and positively related to the transformation score, holding all other variables in the model constant. Both models also showed a highly significant (1% level) positive relationship between firms with a higher transformation score and income from public grants, holding all other variables constant. This is an important finding because it indicates that public funding to the CCIs in South Africa is targeted at those firms that contribute most to transformation objectives.

More worryingly, both models showed a positive and statistically significant relationship between transformation scores and being in the informal sector (unregistered firms), all else remaining constant. Since unregistered firms cannot access public funding or formal loans, one way to contribute to sustainable industry transformation is by providing support and information to CCIs to encourage them to register.

Both models showed that having a younger (less than 35) owner is associated with a higher transformation score (1% significance level), holding all else constant. In terms of youth employment, having at least one owner of less

than 35 years old was associated with an increase in transformation score of 0.9 units (22.5%) in the Ordinary Least Squares (OLS) model, suggesting that the CCIs do offer ownership opportunities to young people. Firms with higher transformation scores were negatively associated with being a member of a professional association in both models, which could be seen as a proxy for financial stability and for being embedded in industry networks. This finding holds even when the other variables [firm size (number of employees), domain, income sources, informality and owner age] are constant. Similarly, the finding for informality indicates that, across the domains, firms with a higher transformation score have fewer industry networks to draw on. Nonetheless, networks are extremely important for success in the CCIs, given the short-term, contract-based mode of production.

The researchers concluded that CCI employment and ownership patterns in South Africa appear to show some of the same characteristics as those in other countries. Higher proportions of short-term contract work characterise them and are not all equally easy to access. However, this varies considerably across Domains, which makes a “one-size-fits-all” policy approach unlikely to succeed.

Examining the issue of social class origins and inequalities in the creative industries, Roiha (2019) researched how social class origins affected the processes leading to becoming and being an author in the contemporary Finnish literary industry. She analysed authors’ experiences of social class, artistic work and authorship in a theoretical framework that draws from the work of Pierre Bourdieu and Beverley Skeggs, particularly the concepts of economic and cultural capital, habitus and inscription. For this review, only the economic aspects of her work are highlighted.

Roiha opined that previous research on the status of artists and writers in Finland has dwelled on the issue of income. Consequently, she contributed to the existing literature by focusing not solely on monetary resources but fundamentally on questions of cultural capital. The research established that economic capital, often called concrete monetary resources, emboldens

people, particularly of the middle and upper classes, to enter the financially unstable career of authorship. Such socially advantaged creatives rely on their relations to support them in the initial stages of entering the literary field and when they cannot sustain their livelihood with their practice as authors. Social class was thus important in securing a financial safety net for such creatives.

Nonetheless, financial security alone cannot secure authorship's safety or comfort. Thus, the symbolic capital gained from belonging to the middle or upper class shapes prospective authors' perspectives and career trajectories. It embodies a sense of self-worth, which influences their potential in the literary field. Although money as a form of economic capital is easier to measure than cultural capital, the lack of it still functions not solely on a strictly material level but also on the level of embodiment. In this case, embodiment becomes manifested in feelings of safety and precariousness. However, not all respondents relied on the economic stockpile of relations. The research revealed that authors whose parents were not highly educated or had experienced social mobility often stressed the importance of having a “real” job or occupation besides writing. They had succeeded in getting a day job that paid the bills. Combining their regular job and writing also comes with the challenge of limited time at one’s disposal. It can potentially affect the quality of one’s writing and the satisfaction that comes from full-time authorship.

On the embodiment of cultural capital, the research established that exposure to literature contributes greatly to people opting to become writers. Respondents from middle-class families stress the importance attached to reading in their families and thus attribute the quest for authorship to the reading culture of the home while downplaying the influence of social class on their love for the literary field. However, cultural interests and consumption are socially differentiated activities, so social class influences cannot be discounted.

The research concluded that economic affluence and safety nets were more easily recognised as privileges, whereas active cultural hobbies were more often dissociated from social class. However, this lack was deeply felt by those

lacking sufficient amounts of legitimate cultural capital. Ultimately, it came to light that social class does play a role in the contemporary Finnish literary field, but often in terms that are hard to measure.

Still, on the non-economic factors underpinning inequalities in the creative industries, Cvetičanin (2019) also researched the influence of education as a factor in the development of children's musical taste in Serbia. To achieve the objective of the study, the researcher undertook three main activities. The first was longitudinal research of the manifested preferences for various types of music genres in Serbia and the respondents' attitudes towards numerous music genres. The second was to study the influence of education on the formation of musical taste, especially concerning the aesthetic preferences for classical music and opera. The third and final activity was to point out the differences in social context that influence audience development in Serbia and pinpoint the implications that teachers of the “Musical Culture” course in elementary and secondary schools should bear in mind during these activities. Looking at the activities conducted by the researcher, it was the second activity that mainly focussed on the influence of education on the development of taste. It highlighted how education influenced the formation and reproduction of cultural taste, which eventually became a major characteristic in the stratification of society, hence the focus of this review.

The research established that the number of respondents who disliked classical and opera music was statistically significant. Some respondents even indicated that it bothered them. Others believed that they function as indicators of high social status. This finding corroborates the views expressed by Bourdieu that culture in practice is a means of marking and reproducing social divisions and distinctions (Bourdieu, 1984). Furthermore, a cross-tabulation analysis indicated that educated members of higher social classes do not like, or are even disgusted, by newly composed folk music, just like the members of poor classes in the capital do not like and have a problem with classical music.

A critical study of the data suggests that in the case of classical music, respondents with a higher education are almost two and a half times more likely to like classical music than those with an elementary education. They are two and a half times less present in the group of those who do not like it. In addition, among those who like classical music, there are almost three times as many managers and experts as there are labourers and agricultural workers. There are two and a half times more agricultural workers in the group of respondents who do not like it.

When the respondents' occupation and attitudes towards classical music were also analysed using cross-tabulation, the finding indicated that respondents with an elementary or even lower education, in terms of percentages, are three times as likely to like newly composed folk music than those with a higher education, as well as the fact that among the highly educated, there are five times as many of those who do not like this music than among the respondents with an elementary education. Similarly, among agricultural workers and labourers, there are two and a half times as many of those who like folk music than among those who belong to the groups of experts and managers, and vice versa. There are almost two and a half times as many of those who do not like folk music in this latter group than there are among the labourers and agricultural workers.

These tendencies were also checked using a Multiple Correspondence Analysis (MCA) and binominal logistic regression. In the case of the Multiple Correspondence Analysis case, the active variables used included attitudes towards music genres. The results of the analyses confirm the importance of education for the development of a taste for classical music: the respondents with a high-school level of education, and particularly those with higher levels of education (BA, MA, PhD), have significantly greater chances of liking classical music (compared to those respondents with an elementary education) based on the results from 2005 and 2017. This also refers to individuals whose parents have a high school education (for both analysed years) and especially those whose fathers have a college or university education (in the study dating from 2017).

Interestingly, according to the data, the mothers' education level of the respondents has no significant influence on the development of a taste for classical music among the respondents. In the research from 2015, living in big cities was also identified as a significant predictor. In the research from 2017, the age of the respondents – namely, those older than 46 had a greater chance of liking this musical genre than the younger respondents. What is also interesting is that based on the data obtained and the results of other studies confirmed this, the level of household income has no direct impact on musical taste. The research concluded that formal education has a strong influence on the development of musical taste, especially on the development of preferences for classical music and opera. Also, in a social sense, musical tastes are much more than simply expressing aesthetic preferences.

Comparing the four studies reviewed so far, one could infer that background characteristics that influence inequalities in the creative industries are class, status, education, ethnicity, age, location and gender. However, of the six background characteristics, class, status, and level of education are major predictors of inequalities in the creative industries. An artist's status, class or level of education could compensate for belonging to an inferior gender or even having a disability. Generally, the creative industries are dominated by whites and are structured to favour the upper class in societies. If culture is a construct of society, then the cultural ideals and imageries showcased by society are the creation of the elite class. Their cultural taste and preferences are sanctioned as legitimate culture and that of the working class as illegitimate or populist. Given the dominance of the elite class in the creative industries, any investments in the industries, if not well structured, would benefit more of the upper class than the working class, which governments keep targeting to uplift their socioeconomic conditions through direct and indirect investments into the creative industries.

Producers in the creative industries should be conscious of the cultural preference of the elite class to produce works that appeal to their sophistication to maximise profit and create a niche market. On the other hand, to increase

participation and social cohesion in the creative industries, particularly when state funds are disbursed, there should be diversity in the cultural package being presented to include the cultural tastes and preferences of minority groups or lower class to ensure their participation in the cultural industries. When minority groups cannot identify with exhibits, shows and programmes, their interest and participation would, as expected, be below.

Aside from status and class, educational level is another factor in gaining access and surviving in the creative industries. From all the four studies reviewed so far, success in the creative industries appears to be positively correlated to higher educational attainment. Most successful creative artists have attained tertiary education or professional status and invariably enjoy greater returns on their creative exploits. This makes education a major predictor of inequalities in the creative industries worth exploring. Education is also closely associated with exposure, higher income earnings and social networks that are further exploited to sustain one's reputation and success in the creative industries.

Creativity in the creative industry is more or less a personal attribute identified and nurtured through years of experience and maturity. It is critical that experienced practitioners in the industry effectively transfer such skills to the younger generations through mentorship (Bryant, 2005; Nonaka, 1994; Singh et al., 2002). Mentorship is important in transferring creativity from experienced workers to novices (Chao et al., 1992; Ragins and Cotton, 1999; Scandura,1992). Mentorship is usually the door through which new talents enter social environments whose activity is based on skills that require long traineeship (Morales, J. A. et al., 2016). Mentorship is a nurturing process that has evolved from enculturation with human society. People are socialised by learning about what is happening in their immediate environs. Formal education in the arts plays a crucial role in modelling artists. However, experiential knowledge gained through working with a more experienced person in the industry is invaluable. The progression to mastering skills for lifelong learning occurs with a transition from rule-based behaviour

characteristics of formal education to a context-based characteristic of mentorship (Dreyfus, 2001).

2.3 THE VALUE OF MENTORSHIP IN REDRESSING SOCIOECONOMIC INEQUALITIES

Creativity in the creative industry is more or less a personal attribute identified and nurtured through years of experience and maturity in the business. It is critical that experienced practitioners in the industry effectively transfer such attributes to the younger generations through mentorship (Bryant, 2005; Nonaka, 1994; Singh et al., 2002). Mentorship is important in transferring creativity from experienced workers to novices (Chao et al., 1992; Ragins and Cotton, 1999; Scandura,1992). Mentorship is usually the door through which new talents enter social environments whose activity is based on skills that require long traineeship (Morales, J. A. et al., 2016). Mentorship is a nurturing process that has evolved from enculturation with human society. People are socialised by learning about what is happening in their immediate environs. Formal education in the arts has a crucial role to play in the modelling of artists. However, experiential knowledge gained through working with a more experienced person in the industry is invaluable. The progression to mastering skills for lifelong learning occurs with a transition from rule-based behaviour characteristics of formal education to a context-based characteristic of mentorship (Dreyfus, 2001).

The creative industry the world over is challenged in areas such as underrepresentation of people from marginalised groups, uneven and inequitable wages and salaries, extended working hours with little to no pay, sexual harassment, lack of official data, lack of stringent policy directions and structures, and limited governmental support (O'Brien and Oakley, 2015; Nwoka and Malik, 2018; Saha, 2018). Given the constraints in the creative industry, mentorship is often used as a transitional programme between training and practice to help up-and-coming creative artists survive in the industry. Mentorship provides opportunities for individual skill and thought development, self-esteem and identity formation, and functions as a conduit

for expression and voice, as well as building relationships around communication and understanding between individuals.

Yokwana (2014) firmly believes that the lack of mentorship opportunities for women, in particular, is responsible for their slow career progression and development. In the creative industry, diversity is often lacking. Positions are gender segregative, with men occupying more prestigious and creative roles than women (Banks, 2017; Coles, 2016; Conor, Gill and Rosalind, 2015). This assertion is also shared by Hesmondhalgh and Baker (2015). In their view, men are likelier to become directors and producers in the creative industry. At the same time, women do routine work which requires consensual and caring communication and coordination. There is also a disparity in wages according to gender. According to Canada NHS data, female artists earn much less than their male counterparts. This disparity in pay is limited to the creative industry and not the broader labour force. The bias against women in the creative industry invariably contributes to the under-representation of women in the creative industry.

Another challenge in the creative industry is the dominance of elderly experienced practitioners. It takes years of practice for a person to be noticed for a distinctive style in the creative industry. Gallery owners, curators, juries, and other participants in the creative industry look out for juried admission to shows in respected museums, competitive exhibitions, university galleries, and commercial, dealer-run art galleries inviting artists to showcase their works and get signed on by them. Pioneers in the industry would always be favoured to the detriment of up-and-coming artists. Up-and-coming artists are usually experimental in style until such a time that they are confident enough to assert themselves over a distinctive style. Exposure and experimentation with tools and materials happen over time and at a cost. However, mentorship has a way of abridging this laborious process. Mentorship undeniably transfers knowledge, skills and attitudes among generations in the creative industry (Shibayama, 2019).

Many studies support the function of mentorship in transferring creativity from experienced practitioners to mentees (Clynes et al., 2019). Mentors provide mentees with advice, guidance, connections, and potential early-stage investments (Bosma et al., 2012). The presence of mentors in an industry is associated with higher rates of start-up activity, partly due to mentors' encouragement and support, which impacts some credibility of the mentee (Lafuente et al., 2007; Mungai and Velamuri, 2011). Having a mentor helps establish mentees' legitimacy and gives them a valuable tool to develop business skills. Mentors contribute to the survival and success of start-ups through their direct advice, access to social networks, and the emotional support and encouragement they provide (Gibson, 2004).

Regarding mentorship and its contribution to mentees, Wang and Shibayama (2022) argued that two main sets of skills influence creativity in experimental and creative thinking. Mentors can transfer these skills to mentees through coaching, providing challenging assignments and role-modelling. They further argue that skills in the experimental domain are the raw materials of creative work and include factual knowledge, technical skills and special talents relevant to the work of a particular industry. On the other hand, skills in creative thinking are opportunities granted to the mentee to combine raw materials in innovative ways for creative work. Creative thinking entails cognitive and perceptual styles and thinking skills that promote new perspectives on challenges, such as thinking outside the box and breaking from existing pathways, taking risks, and being persistent in the creative industry (Pratt 2016).

The creative process can be emotionally taxing. Mentors offer support, encouragement, and reassurance, helping mentees build confidence in their abilities, navigate self-doubt, and maintain a positive mindset. Mentorship functions can equally be segregated into career functions and psychosocial functions. As the term suggests, career functions focus on preparing and promoting the mentee for advancement in an industry. Psychosocial functions, on the other hand, entail increasing the mentee's sense of competence, identity creation and effectiveness in the chosen profession. However, the

functions of mentors to mentees are varied and often intertwined. Nonetheless, for mentees to successfully gain much from mentorship, Wang and Shibayama (2022) propose three broad channels that mentors can use to execute the transfer of creativity to mentees successfully.

First, mentors can use coaching to share information and impart knowledge critical to executing tasks in an industry. Through coaching, mentees would be guided in acquiring and developing critical skills to build their competencies. Most of the experimental and creative thinking skills are tacit and internalised by individuals. Experienced practitioners in the creative industry are endowed with institutional knowledge that cannot be acquired through formal education or self-education, such as trade secrets, methodologies, understanding of knowledge gaps and frontiers, and critical problems in the industry that are ripe for solutions (Leahey et al., 2016). Transferring such experiential knowledge to mentees requires more intimacy and commitment, which mentorship provides through close personal coaching.

The second channel is challenging tasks that mentors assign to their mentees to help them develop critical thinking skills and innovation. These challenging assignments promote acquiring practical, creative experiences to solve real-world challenges (Swap et al., 2001). Mentees receive performance feedback from their mentors, which guides their learning. Mentors test the inner strengths of mentees by subjecting them to real-life challenges to expose their unexplored talents and skills (Kim and Kim, 2020). Mentees use the learning experience to identify challenges worthy of their efforts or inimical to their career projections.

The third one is when mentors serve as role models to their mentees. Mentors are practitioners who have attained enviable status in the industry and serve as role models for their mentees. Mentees emulate the mentors' working style and professional identity (Humberd and Rouse, 2016). Given the proximity of mentors and mentees, mentees tend to observe the workings of mentors and, in the process, acquire complex skills and patterns of behaviour without going through unnecessary trial and error (Bandura 1977). Creative industries are

key drivers for economic growth. Thus, the sector needs to continue supporting creative SMEs financially by ensuring that more mentors are available to provide ongoing support and pass on valuable sector-specific knowledge to the mentees. Those working in the industry must also share business skills and expertise.

2.4 MENTORSHIP AS STRATEGIC MECHANISM FOR CREATIVE INDUSTRIES' ACCESSIBILITY

Many up-and-coming creative artists face the challenge of gaining access to the creative industry. Mentorship is a strategic tool that enhances accessibility within the creative industries by providing knowledge transfer, networking opportunities, guidance in overcoming challenges, breaking entry barriers, increasing confidence, offering access to opportunities, and fostering inclusivity. These mentorship initiatives make the industry more accessible to up-and-coming artists from diverse backgrounds and social orientations.

Many up-and-coming artists are in the exploratory phase of their development. They trail several things by way of themes, media and tools. At this development phase, most up-and-coming artists are yet to be identified with a particular style that reflects their art perspective. They have a lot of questions that strike their minds. Mentors could be of enormous help at this phase of development by listening to the views of the up-and-coming artist, offering feedback and advice and serving as role models to the up-and-coming artist. Additionally, mentors could influence the attitudes of these up-and-coming artists by confronting the choices they have made. Acting as role models, mentors may also influence the subjective standards perceived by their up-and-coming artists (St-Jean & Mathieu, 2015).

Self-doubt is a major barrier to many up-and-coming artists. Self-doubt does not depend on the number of skills one possesses but on the belief of what one can do with one's skills in a variety of situations (Bandura, 1986). Many up-and-coming artists doubt their potential and chances of succeeding in the creative industries. They often shy away from challenging tasks not because they are unable to surmount the tasks but mainly because they doubt their

potential. Those who believe in their abilities will perceive difficult tasks as challenges rather than threats to be avoided. According to social-cognitive theory (Bandura, 1986), four processes can influence an individual's sense of self-doubt: experience, lack of modelling, social persuasion, and judgement of one's physiological states, such as arousal and anxiety. Mentoring is mainly related to the processes of modelling and experiences as well as social persuasion, but also, to a lesser extent, to enactive mastery.

It is a fact that mentorship influences the development of self-efficacy (Bandura, 1986) and, more generally, attitudes (Henderson & Robertson, 2000). Krueger (2000) concludes that mentors are useful in the development of the mentee's self-efficacy. Johannisson (1991) states that the presence of mentors or role models may also influence self-efficacy. Social persuasion has been associated with mentor psychological functions in situations where the mentor encourages and provides feedback on mentee skills (Kram, 1985; St-Jean, 2011). Mentors' advice and suggestions deepen the up-and-coming artists' knowledge base. Through observation and hands-on practice, the up-and-coming artist acquires the competencies needed to survive in the creative art industry. These changes do not happen overnight, but with time and constant practice, the self-doubt of the up-and-coming artists is replaced with self-efficacy and a renewed determination to succeed in the creative art industries.

The uncertainty in the creative industries is a challenge to many up-and-coming artists. The creative industries are dominated by short-term contracts and project-based employment. There are no assurances as far as the permanency of work is concerned. These conditions force up-and-coming creative artists to become freelancers. According to Planit (2020), approximately one-quarter of performing arts graduates work as freelancers, in comparison to around 5% of the general graduate population in Australia. Surviving this uncertain terrain sometimes requires some form of financial support from family, other relations and day jobs. However, most up-and-coming artists are from poor financial backgrounds and would prefer a stable job to make a living. So, some creative artists take on a day job to pay for their

expenses while still practising their art. Up-and-coming creative artists who have had the benefit of participating in a mentorship programme attest to the monumental role mentorship plays in relieving them of the financial pressure to concentrate on the development of their creative skills and professional development (Campbell, 2020).

Getting noticed in the creative industry is a herculean task for up-and-coming artists in the creative industries. The creative industries often rely on referrals and recommendations rather than open advertisements and formal recruitment processes. According to Skillset (2010), the majority (78 per cent) of creative media workers were recruited into their current job informally; most were contacted directly by their employer or by someone with whom they had previously worked (Skillset, 2010). In the film and animation industries, in particular, less than 12 per cent of the offset workers get their first jobs through advertisements (Skillset, 2010). Informal recruitment is common across hierarchical levels within the creative industries. This leads to the assertion in the creative industries that you are as good as your previous job (Campbell, 2020). Given the nature of the creative industries, mentorship is very vital. Mentorship provides the opportunity to work under the tutorage of a pioneer in the industry who is well-known and connected. The mentorship allows the up-and-coming artist to work and be noticed. The up-and-coming artists benefit from the social network of the pioneer by way of recommendations. The pioneer integrates the up-and-coming creative into the creative industries through recommendations and introductions to business associates and clients. Many creative artists hold the view that having a professional mentor is beneficial, particularly to help with networking, troubleshooting workplace concerns and guidance on career progression (Buckley, Pellicano, & Remington 2020). This view is widely supported by literature on mentorship in general. Literature affirms that when novices are properly mentored, it increases their opportunity identification abilities (Ozgen & Baron, 2007), get in touch and network with useful persons, and develop greater self-confidence (Nandram, 2003).

2.5 BOURDIEU'S THEORY OF CULTURAL CAPITAL

This study is set within Pierre Bourdieu's (1997) concept of capital, which he described as a valuable and indispensable resource. According to Bourdieu, one cannot appreciate the structure and functioning of the social world until the concept of capital is introduced. Capital, in all its shades and forms, takes time to accumulate and possesses the capacity to produce profits as well as reproduce itself in the same manner (Bourdieu, 1986). Bourdieu proposes that capital can be categorised into three forms: economic, cultural and social. To him, economic capital is any form of material resource which can be easily converted into monetary terms or changed into physical cash. Economic capital includes such assets as houses, land, equipment, precious jewellery, bonds and cheques. These economic resources would aid a person to gain more cultural capital in the form of scarce knowledge and expertise, leading to more economic and social capital accumulation.

Cultural capital, which is the main subject of this study, includes personal qualities and competencies which are part of a person's physiology and, therefore, differ from person to person. It is also largely influenced by historical ties and social orientation. These internalised characteristics have the potential to be used to attain social and economic benefits (Bourdieu, 1997). Under certain conditions, cultural capital could be converted into economic capital and institutionalised in the form of educational qualifications or credentials. Educational qualification influences a person's social status and level of influence, which can be leveraged to acquire economic wealth.

On the other hand, social capital is composed of social connections, which are also convertible under certain conditions into economic capital and may be institutionalised in the form of a title of nobility (Bourdieu, 1986). In the world view of Bourdieu, the social structure of society can be understood to be engaged strategically in a continual competition for real and symbolic profit for the benefit of present and future generations (Nash, 1990). Bourdieu further described social capital as relationships, organisational affiliations, and networks, and is the leveraging of actual or potential resources which are linked to social connections and networks to accomplish some purpose

(Bourdieu, 1986). Leveraging social connections and networks yields more contacts, support and representation.

Thus, social capital is seen in the same light as economic and cultural capital because of its recognised distinctive resource (Bourdieu, 1982). In essence, social capital is one's cycle of influence and a network of people such as friends, colleagues, classmates, blood relations, neighbours, followers and fans on social media that an individual can use to market himself or an idea. Musicians and artists generally leverage their social media followings to market their new albums. This helps popularise their creative works in a much shorter period and increases their revenue inflows. On the other hand, the fans enhance their self-worth by associating with their musical icon and "superstars" in society.

2.5.1 Cultural capital

The concept of culture as capital prepared the way for researchers to consider culture as a resource. Culture is a form of capital in the sense that it provides access to scarce rewards. It is subjected to the rules of monopoly and, under certain conditions, is transferable from one generation to another. As a result, culture and cultural processes have become integral components of the discussion of social stratification (Lareau & Weininger, 2003).

Pierre Bourdieu and Jean-Claude Passeron propounded the concept of cultural capital to analyse the impact of culture on the class system and the relationship between action and social structure. Their primary focus was on the role the educational system reinforces, reproducing the structure of power relationships and symbolic relationships between classes in society. They argued that the educational system acknowledges and rewards certain social and cultural characteristics associated with the dominant class at the expense of the lower and working classes. Children of the lower and middle classes must necessarily learn these characteristics to succeed in their educational pursuits. Since academic excellence is usually assessed by looking at one's ability rather than inherited cultural characteristics obtained through family ties or social orientation, cultural competencies are endorsed as academic

standards and not acknowledged as handicaps for lower-class children (Bourdieu, 1977).

Cultural capital refers to legitimised knowledge and social characteristics or attributes transmitted through socialisation, parental education, social and family networks and other connections to privilege. Cultural capital may be visible, for example, through how a person dresses, eats, walks or speaks (Bourdieu, 1986). The definition of cultural capital has been a subject of controversy. It has been operationalised as knowledge of high culture (DiMaggio & Useem, 1978), education attainment (Robinson & Garnier, 1985), curriculum for the elite (Cookson & Persell, 1985), symbolic mastery of practices (Martin and Szelenyi, 1987), cultural competence in the performance of an event (Gouldner, 1979), and participation in high culture events (DiMaggio & Mohr 1985), etcetera. This study defines cultural capital as innate, socially rare, distinctive tastes, skills, knowledge, and practices. Cultural capital can be inherited biologically from parents and/or one's predisposition to some cultural and social factors that engender this type of capital. By way of illustration, a child born to a sculptor may have his sense of abstraction, symbolism and general taste for aesthetics well developed because of his daily observations of creative production in his immediate environs. Such a child's appreciation of the arts may be beyond the ordinary and influence his cultural production and consumption patterns.

This variation in definitions is still a positive indication of the research interest and potential for the concept of cultural capital. The underlying theory provides a more complex and far-reaching conceptual framework for cultural and social selection (Lamont & Lareau, 1988). Bourdieu's works have been studied across the globe. Many countries, like the United States, Germany, Finland, Great Britain, India, Turkey, Japan, China and others, have tried applying Bourdieu's ideas in their respective countries (Bennett et al., 2009; Zarycki, 2009). Bourdieu's studies are not confined to sociology or the humanities alone; they are widely utilised in education, medicine, social work, art, studies in inequality, media studies, and politics, among other fields (Derluguian, 2006).

The main thesis of Bourdieu's cultural capital is not the distribution of resources in the society per se but the process through which the dominant class or high class in society effectively accumulates and monopolises these resources and utilises them for their exclusive benefit, thereby preserving their position of dominance to the detriment of the lower class. He asserts that besides how these forms of capital are institutionalised to favour the upper class, their characteristics of being convertible and transmissible between individuals, particularly of the upper classes, are of utmost importance. This means that the combination of institutional control over forms of capital coupled with the manner of conversion and transmission are integral components in the ability of the upper class to maintain their position and reproduce socially (Goldthorpe, 2007).

Cultural capital comprises socially rare and distinctive tastes, skills, knowledge, and practices (Holt, 1998). Like economic capital, cultural capital should be valued by the generality of society. They should, thus, be cherished so that people would be willing to invest their time and resources to obtain them. That way, culture becomes a resource that is monopolised and can also be exchanged. In the world view of Bourdieu, cultural capital is a social construct in which conflict of power is staged. In contrast, social stratification is produced and transmitted between generations due to interaction with economic capital (High-Level Expert Group, 2014). Cultural capital is an accumulated resource either embodied in a person or objectified in an object, which, when acquired by a person or groups of persons, differentiates the bearer from the larger society and ascribes some level of influence over others (Bourdieu, 1986).

The argument is that capital is an unevenly distributed resource and that people or agents within a field struggle to accumulate or monopolise it. As a result, class differences and power imbalances are also produced and reproduced through the sharing and control of what is regarded as culture. For example, in a colonised country like Ghana, fluency in the English language is seen as a sign of elitism. Hence, educated parents intentionally teach their

children to speak English at home and seldom teach them to speak their native language. The native language is shunned and perceived as a hindrance to educational attainment. Some early childhood educators adore children who are fluent in the English language and discriminate against children who speak predominately the local language (This practice is in direct contravention of Ghana's language policy), thus creating a class division even in the early childhood state. The fluent children would enjoy a disproportionate portion of their teacher's attention in class regarding class participation, feedback and guidance in and outside of class. These instructional supports translate into better assessment by the few who are privileged and enhance their self-efficacy and self-esteem. Furthermore, this practice translates into higher educational attainment, job prospects and an enhanced economic purchasing power. Cultural capital can be further categorised into three distinct forms: the embodied, objectified and institutionalised states (Bourdieu, 1982).

2.5.1.1 Embodied and objectified forms of cultural capital

Objectified cultural capital entails physical objects owned and displayed by a person or group. Examples include cars, iPhones, notebooks, clothes, artefacts, footwear, and equipment. These cultural goods can be exchanged for economic profits. For example, a collection of antiques could be exchanged for a fortune. It could also be transferred from one generation to another through inheritance. However, unlike embodied capital, which does not lend itself to easy transfer between persons, transferring objectified capital between persons is direct and simple. When a person has the financial resources and the willingness to purchase any cultural good, a transaction may be secured when there is mutual intent of an offer and acceptance. However, what is sold is the legal title of ownership of the physical assets and not the competencies of decoding or appreciating the true value of the artwork (Bourdieu, 1982).

When acquired, cultural goods imply a sense of economic and symbolic capital. The possessor of the embodied cultural capital who produced the cultural good must find an ingenious way of passing on the cultural competence needed to utilise the cultural good acquired. Acquiring a cultural good may only require economic capital, but effectively utilising it according to

the producer's original intent requires the services of the possessor of the embodied cultural capital. This service could be done directly or by proxy. This underpins the basis of the status of artistic or scientific professionals who may not own the economic means of production but offer their services in exchange for economic capital. Hence, they are classified as the dominant group. The value of the possessor of cultural competence depends on his mastery of the objectified capital and, invariably, the embodied capital (Bourdieu, 1982).

2.5.1.2 Institutionalised state of cultural capital

Bourdieu's assertion on the institutionalisation of cultural capital is a bit scanty. Institutionalised cultural capital consists of legal recognition by a body mandated by law. These legally mandated bodies like schools, institutions and universities of higher learning confer certificates and degrees in recognition of cultural capital possessed by individuals. This single act of recognition by bodies mandated by law makes equating cultural competence to economic value easier. When an institution of higher learning recognises one's cultural capital, its economic and social capital also increases. When a person obtains a degree, he is assured of higher remuneration, increasing his sphere of influence. For example, a person who has a master's degree in architecture from the National Architectural Accrediting Board (NAAB) is adjudged to possess certain competencies that should be taken into consideration in determining his/her remuneration. However, the centrality of his argument is that institutionalised cultural capital in the form of academic qualifications diminishes its characteristics of being intricately linked to the possessor's biological limitation (Bourdieu, 1982). By inference, the academic certification of cultural competence is valued the same way as the possessor of that competence. In essence, the certificate is a perpetual attestation of the competence of the bearer.

Again, the objectification in the form of certificates makes the difference between competencies sanctioned by accredited academic bodies or institutions and self-acquired competencies obtained informally through apprenticeship, observations, and experimentation, for instance. People

always harbour mistrust when it comes to informally acquired competencies. The veracity and validity of the claim of mastering some competencies are always in doubt. The possessor is constantly required to prove his/her competencies. The value of competence fluctuates in the job market. It is governed by changes in the structure of the chances of profit earned from the different types of capital (Bourdieu, 1982).

2.6 CRITICISMS AGAINST THE CULTURAL CAPITAL THEORY

An ardent critic of the cultural capital theory is Goldthorpe (2007). He is of the firm conviction that Bourdieu's assertion that the development and function of modern educational establishment, essentially, is to perpetuate the processes through which individuals and families maintain their social positions over time lacks any empirical basis. In furtherance of this argument, he cites one of Bourdieu's signature works in distinction, in which Bourdieu opines that:

> The transmission of cultural capital is no doubt the best-hidden form of hereditary transmission of capital, and it, therefore, receives disproportionately greater weight in the system of reproduction strategies, as the direct visible forms of transmission tend to be more strongly censored and controlled (Bourdieu, 1986, 246).

Goldthorpe (2007), in an attempt to refute the claims made by Bourdieu (1986), cites a study conducted by Halsey, Heath and Ridge (1980) in which expansion of access to secondary education in Twentieth-Century Britain led to a significant increase in enrolment in high education between generations. The study further revealed that as of the 1970s, over two-thirds of individuals surveyed on their educational attainment reported having obtained secondary education. These two-thirds of the sample surveyed were first-generation of their respective families. Their parents did not have similar educational opportunities. This proportion was slightly lower than the ratio found among pupils who were not first-generation, that is, their parents had some form of secondary education.

Goldthorpe (2007) argues that Bourdieu's assertion is refuted because the educational system does not reproduce cultural capital but creates it. Again,

it is not only maintaining a cycle of a privileged few in which privileged, educated homes acquire cultural capital but also offering an opportunity to acquire cultural capital to those from less privileged homes (Halsey et al., 1980). Additionally, access to high tertiary education resulted in similar upward education mobility (Schofer & Meyer, 2005). However, Goldthorpe conceded that the argument as to whether greater access has led to increased participation of children from less privileged backgrounds is still debatable (Breen & Goldthorpe, 1997). What remains uncontested is that educational expansion has inevitably created new educational opportunities utilised almost equally by children of all backgrounds, including less privileged children. These reinforce the position that the family is not the only or main determinant of transmitting cultural capital. Contrary to the theory of social reproduction, significant numbers of children from disadvantaged backgrounds have reached high levels of educational height (Goldthorpe, 2007).

Kingston (2001) also believes that attaining higher education by children of less privileged backgrounds lends support to cultural mobility rather than the cultural reproduction model. This means that cultural capital enhances a child's chances to succeed academically, regardless of his/her social background. Suppose the cultural mobility model is accepted as credible. In that case, Bourdieu's cultural capital theory is greatly undermined in that children from less privileged social backgrounds can also acquire cultural competence valued by the educational system. This is because if they become academically successful, this would directly oppose Bourdieu's claim that cultural capital valued by the educational system is assimilated and transmitted by elite families' socialisation patterns.

Goldthorpe (2007) further argues that the lack of theoretical clarification on the concept of cultural capital has given rise to two distinctive understandings, which he christened as "Bourdieu domestic and wild". Scholars he labelled as Bourdieu's domestic wild assert that Bourdieu's work focuses on the theory of social reproduction, creating a unique conceptual and theoretical approach to the study of social inequality and hierarchy. They opine that the novelty of Bourdieu's work must be judged at the paradigm level as a major social

scientific advance. However, suppose empirical findings do not sustain this radical positioning of Bourdieu's theory of cultural capital. In that case, it should receive the criticism it deserves and be regarded as a failure, at least theoretically.

On the contrary, those whose viewpoints are associated with the domesticated understanding do not give the concept of cultural capital its pride of place in social reproduction theory, even though this is not explicitly stated in their works. The theory is applied only in relative terms. They consider the theory as having the potential to explain the class differentials in educational attainment. As opined by Camic and Gross (1998), Bourdieu's project as a sociological theorist is not and never has been, the building of some grand theory but instead, the construction of general analytical tools, concepts, local explanatory propositions, interpretive frameworks, and culturally sensitive guidelines, to be used in empirical social research for the study of empirical problems. Scholars who apply the concept of cultural capital in relative terms still hold dear to the theory even in the face of raising educational accomplishment by children of all class backgrounds. Such application of Bourdieu's concept undermines the theoretical underpinnings of their research and leads to misinterpretation of the findings regarding the evaluation of Bourdieu's work (Goldthorpe, 2007).

Also, Herman and Werfhorst (2010) shared the view that the domesticated version of Bourdieu's theory is yet to be successful in the operationalisation of the institutional state and embodied state of cultural capital because the institutionalised state of cultural capital is seen in the form of academic credentials like diplomas and degrees. Also, if cultural capital is equated with parents' educational attainment, testing cultural reproduction theory against similar theories attempting to explain social origin effects is impossible. This assertion holds truth because the embodied state is crucial in Bourdieu's theory of cultural capital, but it is nearly impossible to operationalise (Sullivan, 2002).

Herman and Werfhorst (2010) reviewed Goldthorpe's criticism of Bourdieu's cultural capital theory and rightly endorsed his interpretation of Bourdieu's original text. Nevertheless, they point to a further limitation on the part of Goldthorpe in his interpretation of the appropriateness of the school's culture in predicting academic outcomes on two grounds. First, they assert that, as access to education expands and more children from the working and middle-class gain access to higher education, they can probably adapt to the school's culture and assimilate cultural capital sanctioned by the school system. Cultural capital can be acquired even though the assimilation rate is further enhanced by parents' cultural capital. Secondly, the educational system itself may have undergone some changes due to educational expansion. In this case, the school's culture itself changes from being more exclusive to becoming more inclusive of the orientation of working-class and middle-class families. In other words, the school system recognises the social backgrounds of children from working and middle-class families and devises programmes and strategies to compensate for and complement their cultural capital.

If one considers the supposed criticism of Goldthorpe's interpretation of the Bourdieu concept by Herman and Werfhorst (2010), it appears to be more of an endorsement of Goldthorpe's assertion. If the expansion of education access leads to higher educational attainment by children from working and middle-class families, then cultural capital alone cannot be the predictor of educational success. Equally, suppose access to education by working and middle-class children leads to a change in the orientation of the school system from being more exclusive to more inclusive. In that case, the school system cannot be said to be reproducing the cultural capital of the dominant or higher class. The embrace of education by all and the pride of place it occupies in today's globalised world cannot be fuelled by the need to transmit cultural capital advantages to posterity alone but by the increased demand for skills relevant to modern society's advancement.

Be it as it may, the concept of cultural capital is considered a vital contribution to knowledge because it has enhanced the understanding of the process through which social stratification systems are maintained. In the words of

Lareau and Weininger (2003), the impact of cultural capital in inequality studies is beyond dispute. In every economy, irrespective of the country, the educational system is pivotal in transmitting some advantage across generations. This, therefore, propelled the study of cultural capital in the educational sector, which has had its spillover effect on other areas of inequalities.

Regardless of the criticism by Goldthrope (2007), the domesticated labelling of research, which seems to adapt to the theory of cultural capital in research, is more beneficial than the wild label. It should be borne in mind that the theory's original purpose was to explain educational inequalities in France in the early 1960s. The social structure in France and the Enlightenment resulted from empirical research then and cannot be equated now. A lot has changed, making replications of Bourdieu's research almost impossible. Warder (2008) opines that contemporary researchers can only adapt to the theory in relative terms to enhance the frontiers of knowledge on social stratification and inequalities. Empirical demonstrations of national differences do not entail that the key concepts are not pertinent analytically. A Bourdieusian approach may still be an adequate option, even the best available.

Adapting to the Bourdieusian approach may necessitate operationalising the concept of cultural capital with the social inequality one seeks to study. However, the operationalisation of the concept of cultural capital should reflect the original interpretation of Bourdieu. Cultural capital should be defined as a resource that provides access to scarce rewards, is subject to monopolisation, and, under certain conditions, may be transmitted from one generation to the next (Bourdieu, 1986). Only when this fidelity approach to the interpretation of Bourdieu's concept of cultural capital is adopted does culture become a resource.

Regardless of the above assertion, operationalising Bourdieu's theory, particularly the objectified state of cultural capital, has some drawbacks. Bell (1976) opines that the consumption of cultural products as an indication of class distinction has weakened considerably in contemporary societies. For

example, with its technological advancement, globalisation has led to increased accessibility to a wide range of cultural products and services regardless of location or social class. The high penetration rates of electronic media and the internet have also improved the access of the poor in the periphery economic epicentres to cultural products and services. Also, innovations in designs and styles are not the exclusive preserve of only the rich and influential in societies. These observations have been made by some researchers who are of the position that there is a high degree of overlapping in consumer preferences across social categories (Peterson and Simkus, 1992). Contemporary society is characterised by a blurring of hierarchy, differentiating legitimate or high culture from illegitimate or low culture (Jameson, 1991).

Art forms classified as legitimate or modern art have lost their exclusive hold on critical conceptualisation, abstraction, and technological affordances. Low culture, such as popular or mass culture, like book production, body art, rock music, and television series, are produced and consumed using increasingly complex and esoteric formal lexicons parallel to modern art (Gamson, 1994; Jenkins, 1992). The objectified form of cultural capital becomes less effective in such a world since it depends on cultural categories and genres for which necessary levels of cultural competence are immanent and vary significantly.

Objectified cultural capital can operate effectively only within a stable cultural hierarchy. Thus, as cultural hierarchies have dramatically blurred in advanced capitalist societies, objectified cultural capital has become a relatively weak mechanism for exclusionary class boundaries. Holts (1998) profoundly contributed to this blurring hierarchical status using cultural consumption as an indicator. It put the work of Erikson (1996), Gartman (1991), Halle (1992), and Lamont (1992), which sought to challenge the usefulness of objectified culture for explaining how social reproduction works in the contemporary United States, into a much better perspective. He asserts that cultural objects no longer accurately represent consumer practices but allow various consumption styles. The wide spectrum of cultural consumption now experienced by the higher class, in particular, does not mean that cultural capital differences in

consumption no longer exist. Rather, class differences in capitalist economies' consumption have gone underground; no longer easily identified with the products consumed, the distinction is becoming increasingly a matter of practice. As popular goods become aestheticised and elite goods become "massified" (Peterson and DiMaggio 1975), the objectified form of cultural capital has largely been supplanted by the embodied form. Given the deteriorating classificatory power of objectified tastes, cultural elites in advanced capitalist societies now attempt to secure distinction by adapting their consumption practices to accentuate the embodied form.

Emphasising embodied tastes leads to a different consumption style than in previous eras. In fields organised by a hierarchy of objectified tastes, consumption practices emphasise knowing about and consuming the appropriate goods. However, for fields in which there is great overlap in the objects consumed, consuming in a rare, distinguished manner requires one to consume the same categories that are inaccessible to those with less cultural capital (Bourdieu's 1984). In a nutshell, cultural tastes serve as a resource for social reproduction only in fields where cultural elites have invested the requisite time and psychic energy to convert their generic cultural capital assets into field-specific cultural capitals. Also, to express distinction through embodied tastes leads cultural elites to emphasise the distinctiveness of consumption practices themselves, apart from the cultural contents to which they are applied.

Social stratification is the strongest determinant of participation in culture (Counterpoint, 2010); which presupposes that culture is crucial in any form of social differentiation. Bourdieu’s theory of cultural capital provides useful insight into whether cultural production and consumption in the creative art industry reinforce class distinction. Bourdieu unequivocally rejected the view that tastes are the innate result of individualistic choices of human intellect. He opines that this ‟Kantian aesthetic” is unable to recognise those tastes which are socially conditioned and that the objects of consumer choice reflect a symbolic hierarchy that is formed and reproduced by the dominant in any given society to reinforce their distinctiveness from the lower and middle classes in

society (Allen & Anderson 1994). This assertion formed the basis for his theory on consumer taste formation.

2.7 THE THEORY OF CONSUMER TASTE FORMATION

Bourdieu (1984) opines that cultural tastes are acquired socially and are not biologically innate. Cultural taste is a form of aesthetic appreciation that depends on a trained capacity cultivated by the family and the educational system. That is, as an individual is nurtured in the family or education cycles, he or she develops some judgment for the things of life, be it food, sports, entertainment or aesthetics. This judgment of good taste is acquired through the process of socialisation, and it is framed to reflect social equality. By implication, individuals of higher social status prefer or consume legitimate culture, and those of lower social status prefer popular or mass culture, with few preferring both legitimate and mass culture (Gens, 1999). Bourdieu firmly asserted that if the relationship between the consumption of high culture and the reproduction of class relation is to be minimised, then the educational system, right from the early childhood stage through to tertiary levels, should be reviewed to compensate for the deficiency in cultural capital among students from less privileged backgrounds. This could be achieved by exposing the less privileged students to legitimate culture, such as field trips to museums, famous or historic sights, theatre visits, visits to art galleries, and listening to the classics (Bourdieu, as cited in Grenfell, 2004).

He further stresses that greater access to higher education increases the extent to which consumers are trained in artistic classification systems and the ease with which they appropriate new artistic genres. Education increases consumers' cultural capital and affects their ability to interpret and appropriately express culture (Bourdieu, 1998). In the Bourdieu view, the social construct is dominated by the higher class, who successfully dictate the nature of taste and utilise knowledge and familiarity with these cultural forms to maintain and reinforce exclusive barriers between themselves and lesser privileged clusters.

When the lower clusters in society acquire the taste of cultural capital, which was predominantly the preserve of the dominant class, it blurs the gaps between themselves and the dominant class. The dominant class responds almost instantaneously by disassociating themselves from that cultural capital and drifting towards a new form of cultural capital, dissociating themselves from the lower clusters. This cycle recurs with no end in sight (Meyer, 2000). This cultural taste formation, which reasserts taste distinctions between the higher and lower classes, has been viewed as “symbolic violence perpetrated on the weak by the strong” (Bourdieu, 1984). In this case, the higher class uses cultural capital to distinguish itself. The lower class, on the other hand, adopt the cultural preference of the upper class to improve their social status. This attempt to improve one’s social status through the assimilation of the cultural taste of the dominant class is termed cultural mobility by some scholars (Emmison, 2003). Taste formation is, therefore, at the centre of a class struggle.

The cluster or group of the dominant or higher class are perceived as cultured, and other subgroups are perceived as uncultured or less cultured. These cultural traits predict social classes (Veenstra, 2005). In essence, taste is a defining characteristic that marks off the high from the low, the sacred from the profane, and the legitimate from the illegitimate in all preferences, including food and drinks, cosmetics, clothing, newspapers, art, music, and sports (Allen & Anderson, 1994).

In consumption studies, the focus of researchers has hovered around three broad themes: acquisition, appreciation and reappropriation (Warde, 2010). Under the acquisition, attention was on the economic system and its reproduction in an age of mass consumption. Consumption was explained in terms of production. Consumer taste was influenced largely by advertisements and was a by-product of unequal, usually class-based, distribution of property and incomes in a typically capitalist economy. Research centred on the relationship between needs and wants and upon the patterns and the justice of existing distribution of access to goods and services among the population. Consumption patterns were largely influenced by

economic pressures, though individual independent preferences were expressed (Warde, 2014).

With the ushering in of the cultural turn in the humanities and social sciences in the 1970s, criticism of 'economism' emerged. The research focus shifted from the economic aspect of consumption to its symbolic dimensions, especially its capacity to communicate. The new sociology of consumption, particularly in Europe, refuted the economistic explanation of consumption and the moral condemnation of consumer behaviour. It asserts that mass-produced goods and services, besides providing comfort and entertainment, broaden consumer's cultural experiences, supply materials for personal development and self-expression, and consolidate social relationships (Warde, 2002). Driven largely by the interconnectedness of societies, aestheticisation and commodification, people's aspirations, activities and possessions were interpreted in terms of the spread of consumer culture. Dominant research focussed on style and taste, sub-culture expression, popular culture, the uses of mass media and the playful and non-instrumental aspects of life. Consumption was perceived as a means by which individuals and groups expressed their identities through symbolic representation in taste and lifestyle with the primary goal of symbolic rather than material reward (Warde, 2014).

However, there are studies which are very critical of the cultural turn. By way of simplification, this group of studies accused the cultural turn of neglecting practical and routine activity, embodied procedures, the material and instrumental aspects of life and mechanisms for transmitting culture into action. The emphasis of the cultural turn diverted attention away from some empirical phenomena relevant to the consumption analysis. Also, because much of the work on the culture of consumption focused on the display of other forms of symbol identity, the many aspects of consumption that are routine, ordinary or inconspicuous were obscured (Gronow & Warde, 2001).

Bourdieu's concept of social class differs from most neo-Marxist class schemes by introducing multiple non-economic criteria for stratification.

Economic power is not rated high as a form of capital in classifying class grouping (Laberge & Kay, 2002). More emphatically, for Bourdieu, every form of power in social life, such as education capital and social capital, is a class-relevant capital (Veenstra, 2005). In most of his empirical research, Bourdieu focussed exclusively on economic and cultural capital as the underpinning principles of class distinction (Bourdieu, 1998). Economic capital was synonymous with wealth. However, cultural capital connotes three distinctive dimensions. The first is personal education experience and credentials that ensure the accumulation of certain cultural tastes. The second is social background; this entails the transfer of cultural taste from one generation to the next through socialisation. The third is the cultural taste and dispositions themselves.

Economic capital was most often conceptualised as personal or family wealth. In this case, wealth can be easily varied hierarchically from not too much to wealthiness. Also, educational capital and social backgrounds can be similarly varied along hierarchies. However, this mostly depends on how educational attainment and experiences are conceptualised and measured. Bourdieu's claim of hierarchies in cultural taste and practice has generated a lot of controversies (Veenstra, 2005). Hierarchies in cultural taste and practices mean knowledge of some artistic production, like classical music, is considered high-brow musical taste and appreciation. In contrast, knowledge of jazz music is considered low-brow. The first preference correlates positively with educational attainment, and the second correlates negatively with educational attainment in Bourdieu's survey data report (Bourdieu, 1984).

According to Bourdieu (1984), high-brow taste or legitimate culture enables the dominant group to mock those excluded to reassert their exclusive dominance. On the other hand, low-brow taste or popular taste can be equally used by the less privileged or lower class to ridicule the higher class in situations of mass solidarity or popular support (Veenstra, 2005). For example, owning the latest iPhone or Apple notebook may indicate one's technological affordance and elitism among students. Students who may not own iPhones or Apple notebooks may be branded as old-fashioned or lacking

technological affordances. However, a student leader from a working-class background who is contesting for a leadership position may woo the masses by appearing modest in his affordance to modern technologies and brand his rivals from a high class as opulent because of their affiliation to modern gadgets. Many students from working or middle-class backgrounds may vote for such a leader in solidarity. Identifying various high and low-brow tastes further facilitated classifying classes in Bourdieu's analysis using occupational categories. When a "class fragment" was closely identified with a high-brow cultural taste and scored higher on economic and educational capital, it was considered an occupation of a higher class than a class fragment closely identified with a low-brow taste.

However, conceptualised classes are not social groups unless they know themselves as such. Marx (1979) noted that a stratum of people with similar class interests who do not recognise themselves as a group cannot act as a historically significant class. Weber (1978), in turn, recognised that groups develop consciousness of common interest for different reasons at different times and places. Bourdieu also recognised these points, emphasising the importance of shared cultural dispositions and practices for forming or expressing group/class consciousness. That is, although an act of political intent is certainly required to transform a potential class into a social class, shared cultural taste is also an important prerequisite for a sense of shared group/class identity. In his theoretical framework, culture is not simply an attribute of the superstructure, wholly secondary to the economy, as in classical Marxian thought. It is instead a realm of real importance in and of itself (Laberge & Kay, 2002). Culture is not considered as the social use of material means of production, something real and material by placing economic and symbolic/cultural practices on essentially the same level (Defrance, 1995).

Bourdieu's (1984) framework suggests that cultural tastes and practices reflect and influence relations of power and consciousness of common identity and interest in groups. As a result, his framework implies that cultural tastes might

be used to locate and identify classes as readily as classes themselves might be used to classify cultural tastes and practices. In his classic work, Distinction, Pierre Bourdieu (1984) argues that class structure is reproduced through the accumulation of cultural capital, which can provide access to high-status occupations and social circles. Class society is reproduced because upper-class students are more likely to have the cultural capital favoured by the society (itself an agent of the upper class). Central to this argument is the assumption that all segments of society agree upon what constitutes cultural capital; otherwise, there would be alternative markets where those lacking legitimate cultural capital could succeed (Kane, 2003). Society is structured into classes—higher, middle and working class. The higher class are in an exclusive environment defined by economic and cultural capital distribution among its members. Economic and cultural capital distribution is skewed in favour of the higher class.

There is widespread agreement about the importance of consumption in the contemporary world. Some argue it is a principal driving force behind social and economic development. Others also argue that it is the core preoccupation of populations worldwide (Warde, 2014). Contrary to the position by Bourdieu are the views expressed by Giddens (1991) and Beck (1992) that in contemporary advanced economies, cultural taste consumption and lifestyles are not predictors of social stratification. They argue that individual choices and the quest for self-realisation fuel cultural consumption. It is further argued that other predictors such as age, gender, ethnicity and sex are equally important as class or status in conditioning lifestyles. Individuals have a broad spectrum of choices as far as cultural consumption is concerned in creating and recreating their own identities. Cultural consumption is perceived to lack any structural format. Individuals can form their lifestyle preferences independent of the larger society through their consumption preferences portrayed through taste (Chan & Goldthorpe, 2007).

Another argument against Bourdieu's structured taste formation is the omnivore-univore argument (Peterson, 2005; Peterson & Kern, 1996; Peterson & Simkus, 1992). The underlining argument which appears to be

upheld by some researchers is that the stratification of tastes in modern societies resembles an inverted pyramid separating high-status classes with broad tastes cutting across the fine and popular arts, and this divides the top from low-status classes with narrow tastes at the bottom (Peterson, 1992). What this means is that a new relation between cultural consumption and social class stratification has emerged where the elites in society consume both high-brow and mass or popular culture. So, cultural stratification cannot be mapped straightforwardly onto social stratification. The cultural consumption of individuals in higher social clusters only differs from others in lower clusters mainly in terms of scope; that is, they have a much broader preference comprising not only more high-brow culture but, in fact, more middle-brow and low-brow culture as well (Chan & Goldthorpe, 2007).

Bourdieu's assertion of cultural capital and social class distinction has been called into question by some researchers. Many research questions, exactly how structural location shapes aesthetic choices and which specific axes of social differentiation are most relevant to explaining different patterns of taste, continue to be highly debated issues (Bihagen & Katz-Gerrov, 2000; Chan & Goldthorpe, 2007a; Katz-Gerro, 2002; Peterson, 2005; Tomlinson, 2003; van Eijck, 2001). Also, other researchers like DiMaggio and Mukhtar (2004), Bevers (2005), and Trinekens (2002) have also questioned the conventional hierarchies of art which ascribe universal value and significance to those forms of art which Bourdieu tags as legitimate of high-brow; like visiting art galleries, reading or listening to classics, of visiting theatres. Contemporary research has focussed more on studies that seek to establish varied and complex overlapping hierarchies of the arts, especially when considered in their relationship to gender and ethnicity as well as to class. There is an increase in research which assesses the extent to which participation in legitimate culture still serves as a marker of social distinction (Bennett & Silva, 2006). However, Bourdieu's contention that cultural capital, which he conceptualised as a particular stock of cultural competencies, is undoubtedly a novel contribution to research. It has shaped the perspective of researchers on the process through which the relationships of class inequality are organised and reproduced in societies (Bennett & Silva, 2006).

The development of taste certainly has individual and broader societal influences in its framing. The quest for self-identity and self-actualisation has some influence on a person's choices and preferences, of which taste is a fundamental part. Individual taste preference is perceived more as a means of self-identity and expression. Individuals and groups express their identities through symbolic representation in taste and lifestyle, with their desires focused on symbolic rather than material reward. The key emergent figure might be termed 'the expressive individual', whose activities, possessions, meanings and judgements were directed towards symbolic communication of identity using lifestyle (Warde, 2014).

However, other researchers are of the view that taste is socially acquired. They relate taste to socio-cultural issues and social practices of consumption (Allen, 2002; Ustuner & Holt, 2010). Individuals are social beings in nature. They gain their concept of self-consciousness or self-awareness through socialisation, consciously or unconsciously. A child is born able to decipher between bitter and sweet tastes. Also, a child may have preferences in sound, humidity, illumination, or smell, but these preferences will be influenced largely by the environment the child is predisposed to. Additionally, he or she may as well internalise societal judgement of taste and preferences to gain inclusion into the structure of any given society, without which they may be branded as deviant or misfits.

Barcelos (2015) asserted that the conceptualisation of taste is hinged on the epistemological paradigm a researcher ascribes to. As discussed earlier, Bourdieu (1984) defined taste as a system of classification and distinction that creates and reinforces social boundaries (Holt, 1998). In sharp contrast, Venkatesh, Joy, Sherry and Deschenes (2010) took a different approach from the structural approach by stressing the sensory aspects and psychological response to aesthetic stimuli. This means that they ascribed to a more individualist approach to taste. A sociocultural approach to studying taste formation is more holistic than the individualist or sensory development of taste. The sociocultural sway on an individual life might be so great to decipher

even by the individuals in question owing to its slow assimilation period. A child may have the biological ability to speak. Still, upon birth, he or she learns the mother tongue language to communicate and gain acceptance into any given society. Regardless of the period of formal education, his or her identity would be disclosed through his or her accent. It is, therefore, imperative to focus on Consumer Culture Theory (CCT) to gain a deeper understanding of taste formation through the sociocultural perspective.

2.8 SOCIAL COHESION IN REDRESSING SOCIAL INEQUALITIES

Social cohesion is important in addressing and mitigating social inequalities in any given society. Social inequalities manifest in various forms, including economic disparities, unequal access to education and healthcare, discrimination based on race, gender, or ethnicity, and marginalisation of certain groups. It is generally accepted that social cohesion contributes significantly to societies' economic and social development. It fosters and nurtures a more cohesive and inclusive society. Social cohesion is the ability to secure the long-term well-being of all its members, including equitable access to available resources, respect for human dignity with due regard for diversity, personal and collective autonomy and responsible participation (Council of Europe, 2005). The coexistence of diverse groups, shared values, trust, and solidarity among individuals form the foundation of social cohesion. This section focuses on understanding the role of social cohesion as a mechanism to redress social inequalities. By examining various scholarly works, this section explores how fostering social cohesion addresses disparities and promotes a more equitable society.

Social cohesion has been defined severally by various scholars based on the appreciation of the concept. However, the commonality that runs through all of the definitions is that social cohesion connotates the strength of social relations, shared values and communities of interpretation, “feelings of a common identity and a sense of belonging to the same community, trust among societal members as well as the extent of inequality and disparities” (Berger-Schmitt, 2000, p. 3; Woolley, 1998; Jenson, 1998). So, social cohesion is the appreciation of our common humanity regardless of race,

status, class, or sex. We are in a common community, facing similar challenges. If we empathise with one another and cooperate more as individuals and groups, the world would be a better place for everybody. This is contained in the Organisation for Economic Cooperation and Development (OECD) definition of social cohesion.

> A cohesive society works towards the well-being of all of its members, minimising disparities and avoiding marginalisation. It entails three major dimensions: fostering cohesion by building networks of relationships, trust and identity between different groups; fighting discrimination, exclusion and excessive inequalities; and enabling upward social mobility (OECD, 2012:52-53).

The determinants of social cohesion differ from country to country. It is largely shaped by a given country's historical, religious, political, cultural and social development. These socioeconomic variables find expression in developing national narratives, creating national borders, and different laws, societal hierarchies, and cultures over the centuries (Walle, 2022). This said, across the literature, social cohesion is most determined by education, economic development, income inequality, inflation, corruption, globalisation and government size.

Social cohesion is largely influenced by economic development. Economic development is a country or a group's ability to provide economic satisfaction to its membership (Acemoglu, 2012; Mankiw, 2020). When the general economy of a country improves, the citizenry is empowered to cater for their welfare needs. They generally report a satisfied life as a result of an improved standard of living (Easterlin, 2015). Economic empowerment contributes to poverty reduction. There is a universal consensus on minimising poverty levels and hunger. To achieve this, economic empowerment has been singled out as the most effective tool to significantly reduce the number of people living in extreme poverty and hunger (Balasubramanian, Burchi, & Malerba, 2023). Economic empowerment ensures inclusivity and, in essence, social cohesion.

Education is generally seen as a social lever. Education is perceived as a tool that can be utilised to bridge the social gap in society. The acquisition of skills has gradually become the primary goal of public education in most developed economies, at least since World War II (Green & Preston, 2001). Many governments and international organisations are championing the crusade of social cohesion with the hope of defusing rising societal tensions caused by rising inequality, globalisation, and migration (Dragolov et al., 2016).

Inclusive education or mass education of the citizenry has the potential to reduce inequalities in society and thus ensure inclusivity. Educational systems ensure consensus building regarding what the younger generation should be taught concerning a country's history and things it holds in high esteem in the various institutions of learning. In arriving at this consensus, various individuals, groups, and institutions contribute. By so doing, social cohesiveness is achieved. Another positive feature of education to social cohesion is inclusiveness. The educational system is ideal for people from diverse backgrounds and social orientations to interact and develop tolerance. This defuses ethnic tensions and creates a conducive working and learning environment for the learners. Education also promotes democratic values. Forming prefectorial bodies, teacher-parent associations, and school councils ensure that individual rights are not trampled upon. Again, putting oneself out to be voted for, canvasing for votes and selecting leadership through the ballot box are all ingrained in the subconsciousness of the next generation of citizenry's democratic tenets (Heyneman, 2000).

Employment is a major determinant of social cohesion. When people have stable employment that pays realistic wages, they are satisfied. When a country experiences high unemployment, mistrust and civic engagement are negative. This implies a positive correlation between a country's employment levels and public trust and civic engagement (World Bank, 2012). High unemployment could result in social and political unrest, undermining social cohesion. Since economic growth is usually accompanied by increased quality and quantity of jobs available to individuals, it could strengthen social cohesion

by increasing the availability of well-paying and high-quality jobs (Sommer, 2019).

Social cohesion is pivotal in addressing these disparities by fostering inclusive communities and reducing divisions. When communities are cohesive, individuals are more likely to engage in collective efforts to address societal injustices, advocate for equitable policies, and support marginalised groups. In the creative art industry, social cohesion enhances education and awareness by fostering an inclusive, supportive, and collaborative environment. It encourages dialogue, promotes diverse perspectives, and empowers individuals to use their creativity for positive social impact and meaningful change.

CHAPTER THREE: RESEARCH METHODOLOGY

As rightly alluded to in the introductory chapter, the overarching objective of this research was to explore the impact of mentorship programmes in Ghanaian creative art industries on mentees in skills transfer and development towards economic empowerment and maintenance of cultural heritage. More specifically, it explores who the visual artists provided mentorship programmes for the up-and-coming artists in the Ghanaian creative industries. It further explored the impact of skills transfer and development from mentors to mentees in culture, social and economic empowerment, and maintaining Ghana's cultural heritage. This research was underpinned by Bourdieu's (1993) assertion that an analysis of cultural products must consider their significance within artistic development and the sociological field of power relations. Western perspectives dominated the global debate on stratification and inequalities in the creative art industries. These dominant perspectives may not reflect the realities of other continents, particularly Africa, given the wide differentiation in levels of development, labour relations, societal structures, cultural orientations, etcetera. The perspective of Africans on this discourse is marginal and hence creates a geographical gap which needs to be filled. This chapter reflects the methodological decisions made to conduct this research. It covers the research design, study area, population, sample procedure, instrumentation, data collection procedure, data analysis and ethical considerations.

3.1 DESIGN OF THIS STUDY

This section concentrates on how this research evolved and my role as a researcher. It was inspired by an observation made about the dominance of elderly, highly educated pioneers in the creative art industries in Ghana and the constraints up-and-coming artists face in an attempt to be successful in these creative platforms. This observation occasioned extensive fieldwork involving interviewing and observing pioneer creative visual and up-and-coming artists. The art world of these creative artists was reviewed, and it was suggested that mentorship is the most preferred option to help up-and-coming artists be economically empowered and maintain Ghana's cultural heritage.

The opinions and views of other stakeholders in the creative art industries were sought to shape this research. Both electronic and hard copies of literature searches were conducted during the secondary data collection and data analysis procedures.

To facilitate this research, the researcher designed two sets of interview schedules (see Appendix B and D) to moderate the interactions between the researcher and the resource persons before the commencement of the fieldwork, presented in Chapter Four of this thesis. The instruments were designed based on the problem statement and research questions guiding the study. The main objective of this study was to develop a model to empower artists by augmenting their participation in Ghanaian creative industries assisted through mentorship programmes led by cultural pioneering creative masters. It explored the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation.

The creative industries in Ghana were categorised into two sectors. The northern and southern sectors. Commercial creative enterprises that strive for intellectual property are dominated by the two commercial cities of Accra and Kumasi. Accra was used as a case for the southern sector, and Kumasi for the northern sector. Accra houses the Ministry of Tourism, Culture and Creative Arts, the National Museum, the National Cultural Centre, the Art Centre, the School of Performing Arts, the University of Ghana, prominent art galleries and shops, and it hosts many creative artists.

Kumasi, on the other hand, is considered the cultural hub of Ghana. It hosts the famous Ashanti kingdom with all its associated pomp and pageantry. It has the Manhyia palace, museum, and Kumasi Cultural Centre, which hosts the second Artists Association in Ghana. Kwame Nkrumah University of Science and Technology, the leading arts university in Ghana, is located in Kumasi. This university has produced most of the intellectual aesthetics in the country. Cultural and artistic expressions in Ghana range from music, dance, traditional poetry, cultural displays and plastic art. Ghana is renowned for

producing Ashanti gold weights, jewellery, and textiles, mostly the internationally acclaimed kente cloth of Akan and Ewe origins, wood carvings, and traditional pottery. Creative Artists are mobilised by the Ghana Academic of Arts and Sciences, Aid to Artisans Ghana, Ghana Actors Guild and Creative Arts Council.

Gatekeepers within the creative art industries were identified. These included the Ministry of Tourism, Culture and Creative Arts, Ministry of Trade and Industry, Ghana Investments and Promotions Council, Ghana Academic of Arts and Science, Aid to Artisans Ghana, and Creative Arts Council. Permission letters were obtained from the Ethics Review Committee UNISA and sent to them to seek their consent and brief them on the purpose of the research (see Appendix 3). Creative artists who have not worked with these state institutions and agencies were excluded from this research. The state institutions and agencies recommended minimising bias on my part in the selection process. The researcher requested the institutions to recommend three names of creative artists by their participation and dominance at regional, national and international levels. From the list of 46 names, some of which were nominated more than once (Table 4.1), a shortlist was compiled (Table 4.2). The shortlisted candidates were those who responded to telephone calls by the researcher, and after debriefing, they agreed to participate in this study.

This was followed by one-on-one interviews of the seven shortlisted internationally acclaimed, twelve national and eleven regional participants (Table 4.2). These interviews gave the researcher the needed information such as biographical profiles, level of development in the field of art, their artistic styles, influence and artistic achievements. These interviews were followed by the final request and confirmation of the chosen artists' participation as Mentors or Mentees (table 4.3). These mentors and Mentees became the subjects and informants of this study and were engaged for sixteen months. The engagement was facilitated through meetings, on-site interviews (in their studios), exhibition attendance where the participants showcased their artworks, and focus group discussions. Two focus group discussion sessions were conducted with each of the six partnerships during

this study's fieldwork. Two additional focus group discussion sessions were conducted, one with Mentors and one with Mentees independently, and one focus group session with all twelve informants at the end of this study's fieldwork. All the transcripts of the major interviews and focus group discussion sessions are presented under Chapter Seven, the Appendices of this thesis. In addition to the interviews and discussions, the researcher utilised various levels of participant observations, ranging from non-participation to full participation.

The interpretative paradigm was used to explore whether the social structure of artists functions as a system of social stratification in which certain key characteristics of artists and their work affect their status in the creative art industries. The interpretivist approach primarily seeks to understand human experiences and suggests that human reality is socially constructed (Cohen & Manion, 1994; Mertens, 2005). Interpretivism opposes the school of thought that argues that a single, verifiable reality exists independent of our senses. Its ontology is anti-foundationalist. It refuses "to adopt any permanent, unvarying (or foundational) standards by which truth can be universally known" (Guba & Lincoln, 2005, p. 204).

Instead, interpretivists believe in socially constructed multiple realities. Truth and reality are created, not discovered. It is impossible to know reality as it is because our senses always mediate it. Interpretive epistemology is subjective. External reality cannot be directly accessible to observers without being contaminated by their worldviews, concepts, backgrounds, etcetera. Flick (2004:89) states, "Perception is seen not as a passive-receptive process or presentation but as an active constructive process of production". Individuals interact with others and society and ascribe meaning and names to different social phenomena. Furthermore, Grix (2004) states that "researchers are inextricably part of the social reality being researched: this means that researchers cannot be 'detached' from the subject they are studying" (p.83).

The very choice of a research problem to investigate is born out of a person's interest in a phenomenon. There may be several researchable problems, but

the researcher would narrow in on one that excites his/her curiosity and appears rewarding. The process leading to the data collection process may be shaped by his skills, knowledge and experiences in research and the problem under investigation. The ultimate findings may present one perspective on the issue of interest. Another researcher may approach the same issues but from a different perspective or angle. It is these varying views and perspectives that enrich research work. However, the caveat is that Interpretive methodology requires that social phenomena be understood "through the eyes of the participants rather than the researcher" (Cohen et al., 2007, p. 21).

Interpretivists collect mostly qualitative data from participants over an extended period, as in ethnography and case studies. The approach to analysing data thus generated is inductive, i.e. the researcher tries to discover patterns in the data, which are collapsed under broad themes to understand a phenomenon and generate a theory. Interpretivists use the inductive approach instead of the deductive approach because "they tend to see theory as deriving from data collection and not as the driving force of research" (Grix, 2004, p. 108). Data is mostly verbal instead of statistical, and it is usually audio/video recorded to "preserve the events in a fairly authentic manner for subsequent data analysis" (Gall et al., 2003, p. 21). The data collection process included open-ended interviews with varying degrees of structure (standardised, semi-standardised, and informal conversational interviews), observations, filed notes, personal notes, documents, etc.

The interpretive paradigm, just like all other paradigms, has its criticism. The interpretive paradigm is largely criticised for yielding research findings that cannot be generalised owing to its small sample size. It is thought of as lacking rigour because of its subjective nature and incapable of yielding theories (Grix, 2004). However, Richards (2003:6) disagrees and states that qualitative inquiry is not "soft… it demands rigour, precision, systematicity, and careful attention to detail". Although positivist research has merits, social phenomena could be best investigated under the interpretive paradigm. Surveys, closed-ended questionnaires and lists of numbers alone are sometimes not the best

option because “they are not designed to explore the complexities and conundrums of the immensely complicated social world that we inhabit” (Richards 2003: 6).

Considering the above, this current research reflects the interpretative paradigm. It was an in-depth examination of how to empower up-and-coming artists by leveraging their participation in Ghanaian creative industries assisted through mentorship programmes led by culturally pioneering creative masters. It explored the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. The importance of maintaining cultural heritage was explored using Pierre Bourdieu’s 1997 Theory of Cultural Capital, while the impact of economic empowerment was explained through social cohesion theory towards economic inclusion. Stratification in the creative art industries is not a much-exploited area by researchers. This implies that the researcher cannot start by testing theories or hypotheses using statistical data.

The researcher had to submerge himself in the perspectives and worldviews of key actors in the creative art industries to understand the structuring and inequalities concerns and issues embedded in the creative art industries. This required interviews, field observations and document analysis over a longer period to explore the issues of stratification from varied perspectives. In constructing the sampling frame, the researcher cannot rely on randomisation or surveys to select participants. Selected participants were people with expert knowledge in the creative art industries. The researcher consulted relevant state institutions and agencies to suggest relevant creative artists to engage in this research. Additionally, there was the need to adapt the research instruments after engaging with the research participants over some time to make the instrument more effective or fit for purpose without restating the entire research process after commencing data collection.

3.2 THE RESEARCH METHODS

Qualitative research methods were utilised for this research. Qualitative research is concerned with understanding human experiences in a humanistic,

interpretive approach. This research approach considers human thought and behaviour in a social context and comprises a wide range of phenomena to understand and appreciate them thoroughly. Human behaviours, which include interaction, thought, reasoning, composition, and norms, are studied holistically due to an in-depth examination of phenomena. The research approach engenders a harmonious interrelationship between the researcher and the participants. This enables the participant to contribute significantly to the research outcome. In essence, the research findings of any good qualitative study should reflect the views and experiences of research participants and not the researcher, even though his/her experiences in research shape the interpretation and presentation of research findings (Lichtman, 2013).

Similarly, Maxwell (2013) advocates that qualitative research works with the universe of meanings, motives, aspirations, beliefs, values and attitudes, corresponding to a deeper space of relationships, processes and phenomena that cannot be reduced to the operationalisation of variables. As can be inferred from the above, the primary aim of qualitative research is understanding human beings' rich textured experiences and reflections about those experiences. As opposed to relying on a set of predetermined questions to elicit categorised, forced-choice responses with little room for open-ended replies to questions as quantitative research does, the qualitative researcher relies on the participants to offer in-depth responses to questions about how they have constructed or understood their experience (Queirós, Faria, & Almeida 2017).

Thus, qualitative research contains all the necessary instruments for solving societal challenges. It is not inferior to quantitative research. It contributes to understanding social phenomena like quantitative methods through specified data collection. Qualitative data instruments such as observation, open-ended questions, in-depth interviews (audio or video), and field notes are used to collect data from participants in their natural settings. The methods employed in data collection give a full description of the research concerning the participants involved. The participants' observation and the focused group

nature of the qualitative research approach create a wider understanding of behaviour. Hence, the qualitative research approach provides abundant data about real-life people and situations (De Vaus, 2014; Leedy & Ormrod, 2014).

In this current study, the case study approach was adopted. Case studies offer a means to investigate complex situations with multiple variables under analysis. Case studies are particularly appealing for advancing a field's knowledge base. Case studies offer a good opportunity for innovation and challenge current theoretical assumptions. They can also be a good alternative or complement to the focus group method. However, it can be difficult to establish a cause-effect connection to reach conclusions, and it can be hard to generalise, particularly when a small number of case studies are considered (Queirós, Faria, & Almeida, 2017). This design was deemed appropriate because the issue of stratification and inequalities among artists in the creative industries in Ghana is not a much-exploited area of research. Therefore, not much is known to form the basis of testing relationships between variables or establishing causalities. The in-depth knowledge of the participants is much needed to shed light on the practice of artists in the creative art industries. Reliance on probability sampling may result in participants lacking the knowledge and competencies to carry out such research. It is pertinent, therefore, to conduct an exploratory study to have in-depth knowledge about the structure and functioning of the creative industries in Ghana and how that contributes to success or failure in the country's creative art industries, ultimately leading to inequalities in the creative art industries.

3.2.1 Interview schedule

According to William (2015), a semi-structured interview schedule employs closed- and open-ended questions, often followed by follow-up why or how questions. Semi-structured interview schedules were used for data collection. Both interview schedules for mentors and mentees took between an hour and thirty minutes and two hours to administer. The interview schedules had twenty-seven items to guide the interaction. The items sought information from participants' background characteristics, career choices, artistic practice,

tools, materials used, techniques and themes, professional training, art outlets, sales, and mentorship. The questions posed blended closed-ended and open-ended questions, allowing participants to express themselves freely. The nature of the questions allowed the researcher to ask follow-up questions for clarification and to modulate the discussion back to the main issues when participants digressed from the substantive issue under discussion.

3.2.2 Observation as the data collection method

According to Malgorzata, Katarzyna, and Magnus (2018), there are three techniques for observation: direct participant observation, direct non-participating observation and indirect full-participating observation. These techniques could be combined or separated in the conduct of research. Direct observation is predominately used in ethnography and other qualitative studies, particularly in the data-gathering studies of a wide variety of cultures. It is time-consuming and stressful but gives researchers the ability to collect credible data about social practices. By participating in the life of the community, the researcher simultaneously observes and documents his/her interactions while being part of the community life (full participant observation), often taking on local customs, language or slang, idiosyncratic behaviours, and preferences. Direct participant observation can provide invaluable information on the topics that participants are reluctant to discuss during the interviews because they perceive them as difficult, too sensitive, controversial, or perhaps considered obvious (Pripps and Öhlander, 2011). Observation can also indicate the similarities and differences between what is explicitly presented or spoken and the actual practice, giving access to tacit knowledge (D'Eredita and Barreto, 2006).

Direct non-participant observation is a type of observation that is very popular in organisational studies. It has the advantage of putting the researcher close to the object of interest while still maintaining his/her position as a nonpartial outsider (Kostera 2007). Clarity is brought into the roles of participants and observers. However, the roles could be adapted to suit the situation on the ground. Some researchers choose to remain unobtrusive in the background. They allow the natural course of events to take place with minimum

interference. This allows them room to document what is being observed. Other researchers prefer to interject from time to time when the opportunity is right by asking questions and seeking clarifications on what is being observed. In both techniques discussed so far, it is important to establish a good rapport with the participants, so they do not fake their attitudes or responses. If the participant acclimatises with the researcher, they will go about their normal routine without fear of being observed. This helps the researcher to get deepthroat information which would not normally be divulged to an outsider.

The third technique, the opposite of the two discussed earlier, is indirect observation. Indirect observation is the use of a one-sided mirror, a hidden camera or a voice recorder to record or observe events in which the researcher does not participate. So, in research, indirect observation entails a set of methods that allows the researcher to get information about past or present situations that he does not have direct access to. Documented materials: audio and video recordings, pictures, or written materials are studied and interpreted to provide rich insights into cases or phenomimes. Bernard (2000, p. 408) describes indirect observation as looking for “archaeological residue of human behaviour”. This method can be used not only to study remains of artefacts from the past but also to assess current social behaviour. Asserting the curial role of indirect observation in the conduct of research Webb, Campbell, Schwartz, & Sechrest, (1966) opined that neither interviews nor questionnaires, non-direct observation of participants, nor even a combination of different techniques could provide such data that would allow for an adequate description, analysis, and understanding of how social systems work especially if a sensitive problem is in focus. Nobody wants to be projected in a bad light, so indirect observation is sometimes relevant to studying a situation that may be sensitive.

Informed by the above observational techniques, this research combined direct non-participant and indirect observations. These techniques were suitable for answering research question two:

- What is the cultural capital that mentors are instilling in these mentees to enhance their status and promote Ghana's cultural heritage?

Cultural capital includes the techniques, styles, artistic worldviews, and practices which pioneer creative artists transfer to their mentees consciously and unconsciously. Most artists prefer to work in a quiet uninterrupted environment. This means that in observing these creative artists at work, the researcher accords them the same serenity of environment not to appear too intrusive in their working spaces. Additionally, many of the creative artists the researcher interacted with were reluctant to share the inspirations and philosophies behind their work. To some, it amounted to self-dissection. These reactions were quite expected since some art forms are born out of painful experiences in the life course of the artist, which he/she might not want to relive, but has put it out there for the audience who can relate to the art forms to appreciate. At the height of the above, the researcher observed the artists' works' tools, materials, techniques, and styles during the studio visits. A collection of their works was also observed to identify the artist's distinctive style. These have been discussed in chapter four.

3.2.3 Focus group as data collection strategy

Focus group data collection is a method of collecting data from more than one individual at a time in a safe environment regarding a specified interrogation area (Krueger & Casey, 2000). This method involves a researcher participating in and observing a group conversation centred on a particular topic. The aim is to extract insights from the diverse personal experiences, opinions, perceptions, and attitudes of the individuals involved, facilitated through a moderated interaction (Nyuba, Wilson Derrick, & Mukherjee, 2018). This data collection strategy has a lot of inherent benefits. It is economical because participants are interviewed together, reducing the cost of shuffling between participants. The numbers to be interviewed concurrently are higher compared to one-on-one interviews. Focus group interview enables the collection of social data in a social environment. It also promotes cross-fertilisation of ideas. Additionally, focus group data collection has a higher face validity (Krueger, & Casey, 2000).

This method was deemed beneficial to this research because it allowed the researcher to review the impact of the proposed mentorship model for up-and-coming artists after reviewing the various mentorship strategies used by various clusters of creative artists. Six up-and-coming artists from Cluster C (Ato, Kizito, Adjesco, Kweku, Jerry and Rabat) were paired with six pioneering mentors in Cluster A and B (Prof, Wiz, Kwame, Fred, Tex and Rita) for mentorship within 16 months (Appendices C1 to C6 and E1 to E6). Participation in the mentorship model was voluntary. After 16 months, a meeting was held to review the experiences of the mentorship exercise. The focus group discussion was conducted for an hour based on the research questions that prompted the study. The number of participants was twelve. The small number allowed each participant more time to share his/her views on the mentorship model. The discussion was held in a conducive environment, as suggested by the participants. The researcher moderated the meeting, and the discussions were audio-recorded. The soundbite was played to participants after the interactions for verification and clarification. The group data was analysed as a unit. The data was transcribed and sent to the participants for member checking. That data was analysed through emerging themes to understand the mentorship model's impact by noting the consensus reached and dissenting views expressed. The outcomes are presented in chapter four.

3.2.4 Document analysis as data collection process

Document analysis was conducted as part of the data collection strategy employed in this research. Document analysis is a systematic procedure for reviewing or evaluating printed and electronic documents such as exhibition catalogues, newspaper articles and relevant social media sites. Like the other analytical methods in qualitative research, document analysis requires that data be examined and interpreted to elicit meaning, gain understanding, and develop empirical knowledge (Corbin & Strauss 2008; Rapley 2007). Data used may contain text and images that have been recorded without a researcher’s intervention. Such data is analysed through finding, selecting, appraising, and synthesising data contained in documents. Document

analysis yields data excerpts and quotations that are then organised into major themes, categories, and case examples, specifically through content analysis (Labuschagne, 2003).

For this research, event programmes, radio and television scripts, internet blogs, and printed and electronic brochures of artists were utilised. The artist's statements, educational attainments, exhibitions attended, awards won, major sales outlets, and affiliate institutions were also reviewed. These document analyses were important to place the artist's works into context. It helps to trace the artist's trajectory to know his/her roots to appreciate the conditions that influenced his/her artistic practice. Also, the document analysis helped to inform the drafting of the interview schedule to know the specific questions to pose to the respondents to get the best out of the interactions. In addition, the information obtained from the document analysis was used to seek convergence and corroboration through different data sources and methods.

3.3. THE TARGET GROUP AND THE SAMPLING APPROACH OF THE STUDY

Contemporary Ghanaian artists constituted the targeted population in the visual art subsectors. The sample frame was from the Ministries and institutions/organisations selected to inform this study. The accessible population was made up of painters, ceramists and sculptors. These three categories of creative artists constitute the dominant plastic art in the Ghanaian creative art industries.

Sampling, consisting of sample size and design considerations, is very important in all qualitative research. Such considerations have proven to aid qualitative researchers in determining sample sizes and sample designs most suitable for their research purposes (Onwuegbuzie & Leech, 2007). Contemporary Ghanaian artists in the creative art industries constituted the sample frame and were categorised into three clusters according to their penetration at regional, national, and international creative art markets. Their contributions to the projection and substance of Ghanaian culture formed the basis of their selection. Participants were purposively selected based on

consultation and recommendations from the chosen ministries and organisations that provided the initial data for this research. This procedure was adopted to enrich the analytical generalisations of the research. Several researchers support this assertion; for example, Flick (1998) and Morse (1994) posit that for analytical generalisations to be richer, the qualitative researcher should collect data that reaches data saturation. Similar strategies, such as theoretical saturation or informational redundancy, were recommended by Strauss and Cobin (1990) and (Lincoln & Guba, 1995). According to Patton (2002), qualitative research sample sizes should reasonably cover the studied occurrence, depending on the study's purpose and the stakeholders' points of interest. Decisions on the number of units included in a sample can be a priori or a posteriori through an adaptive approach to saturation (Sim et al., 2018). Yet, the size should be proper and sufficient for explaining the studied occurrence, irrespective of the sampling method used.

3.4 DATA ANALYSIS

Upon the prior approval from participants (Appendices C; E; F; G; H and I), all interview sessions were recorded and transcribed. A coding framework was developed. As the analysis evolved, new codes emerged from the data and the coding framework was updated accordingly. This coding process assisted in building key concepts and theories in creating summaries of the research findings. The data analysis of this study was done in two phases. The first phase adopted the conceptual analysis technique to identify the cultural capital indicators embedded in contemporary art practice in the Ghanaian creative industries. The second was thematic analysis by grouping emerging themes, patterns and relationships from the interview sections to assess how the Bourdieu concept of cultural capital applies to contemporary art practice through the creative industry.

3.5 AUTOETHNOGRAPHY AS A DATA COLLECTION TECHNIQUE

Autoethnography has been described as a useful qualitative research method used to analyse people’s lives, a tool that Ellis and Bochner (2000: 739) define as "...an autobiographical genre of writing that displays multiple layers of consciousness, connecting the personal to the cultural". Autoethnography

allows researchers to draw on their experiences to understand a particular culture. It enables the researcher to be conscious of how his worldview impacts the subject of study. Autoethnography has been applied in varied contexts concerning the researcher's personal experience and the phenomenon under investigation (Foster et al., 2006).

According to the literature, autoethnography can vary from researching about personal experiences of a research process to the parallel exploration of the researcher's and the participant's experiences and about the experience of the researcher while conducting a specific piece of research (Ellis and Bochner, 2000, Maso, 2001). However, some researchers still believe that research can be done from a neutral, impersonal, and objective stance (Atkinson, 1997). Most now recognise that such opinions are only illusional (Bochner, 2002; Denzin & Lincoln, 2000).

Consequently, autoethnography is one of the approaches that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research rather than hiding from these matters or assuming they don't exist. When researchers do ethnography, they study a culture's relational practices, common values and beliefs, and shared experiences to help insiders (cultural members) and outsiders (cultural strangers) better understand the culture (Maso, 2001). Ethnographers do this by becoming participant observers in the culture, that is, by taking field notes of cultural happenings and their part in and others' engagement with these happenings (Geertz, 1973; Goodall, 2001). An ethnographer may also interview cultural members (Berry, 2005; Nicholas, 2004), examine members' ways of speaking and relating (Lindquist, 2002), investigate uses of space and place (Makagon, 2004), and/or analyse artefacts such as clothing and architecture (Borchard, 1998), and texts such as books, movies, and photographs (Goodall, 2006; Thomas, 2010).

In the present research, the researcher was conscious of his training as a visual artist at the post-graduate level and practised as a ceramic artist for over a decade. The researcher's career trajectory as a trained visual artist may be reflected in his evaluation of the visual arts techniques, styles, and practices

in the creative art industries. In assessing the inspirations and philosophies underpinning the creations of the art forms, the researcher relied on documentary evidence and deep-seated knowledge of art history in performing such tasks. However, to avoid projecting the researcher's perspective onto the participants, the interview and observation sessions were transcribed and given to participants to validate the transcripts. The participant responses helped in the ratification of the content and authentication of what was said or observed. This essentially maintained the power balance between the insider and outsider perspectives.

3.6 DATA COLLECTION

Data was self-administered, and the researcher established a cordial relationship with the participants. He allayed all their fears and perceptions about the research and assured them of optimum confidentiality. Participants were assured of their freedom to opt out of the research anytime they so desired without any consequence. Appointments were booked for the interview sessions, where participants' consent to audio recordings was obtained. Participants had the benefit of listening to the audio recording for clarifications to be made when needed before transcription took place. This fulfilled the dictates of member checking, a characteristic of qualitative research.

During the interviews, break sessions were interspersed every hour to summarise and assess what had been captured to that point, and upon consensus, the second hour of interaction commenced. The researcher scheduled an appointment with each participant three times a week and spent four weeks with each participant. The frequency and duration of the sessions were meant to acquaint the researcher with the participant's worldview and practice as an artist. The interview sessions centred on the participant's childhood upbringing, education, professional training, and artistic practice. The essence of the interview was to understand how participants acquired their tastes, preferences, styles, techniques, and perspectives, characterising their artistic worldview. Again, participants could translate that into their

artworks, and lastly, how mentorship mediates the transfer of economic and cultural capital from pioneering creative mentors to up-and-coming artists.

These measures are in line with the dictates of qualitative research. Onwuegbuzie and Leech (2005) opine that qualitative researchers should make sampling decisions such as how many interviews or focus groups to conduct, how many sets of observations to conduct, and how long each observation period should be. These decisions should be made to attain prolonged engagement and persistent observations (Lincoln & Guba, 1985). Prolonged engagement and persistent observations represent sampling concepts. If not enough observational units or textual units are sampled, the quality of data will be affected, and data will not be sufficiently rich and thick, making it more difficult to find meaning

3.7 TRIANGULATION OF DATA

Reliability in qualitative research refers to the consistency, stability and predictability of data collection processes and analysis, which renders research work replicable. Validity refers to the gathered data's truthfulness, accuracy, authenticity, genuineness, or soundness. To ensure the validity of this research, I continuously refined the sampling and data collection techniques throughout the data collection process to increase the validity of the research outcome. The time allotted for data collection was prolonged and persistent to acquaint myself with the participants' realities to ensure a match between the participants' realities and the research findings. According to Bashir, Afzal, and Azeem (2008), researcher bias can be minimised if the researcher spends enough time in the field and employs multiple data collection strategies to corroborate the findings.

Upon the consent of participants, interview sections were audio recorded. These were supplemented with photographs and literal and detailed descriptions of people and situations. Member checking would ensure the accuracy of the interactions and observations made. Triangulation, a widely acclaimed strategy to improve validity and reliability, would be adopted (McMillan & Schumacher, 2006; Lincoln & Guba, 1985; Seale,1999;

Stenbacka, 2001). Creswell (2003) described triangulation as using different data sources of information. This is achieved by examining evidence from the sources and using it to build a coherent justification for themes. Data collection procedures included interviews, focus group discussions and document analysis. By triangulating data from these sources, the researcher attempted to provide 'a confluence of evidence that breeds credibility' (Eisner, 1991, p. 110). By examining information collected through different methods, the researcher was able to corroborate findings across data sets and thus reduce the impact of potential biases that can exist in a single study. According to Patton (1990), triangulation helps the researcher guard against the accusation that a study's findings are simply an artefact of a single method, source, or investigator's bias.

3.8 ETHICAL CONSIDERATIONS

An application was made to the ethics review committee of UNISA, which reviewed the ethical implications of this research before permission was granted to conduct it (Appendix A). Information generated in the conduct of this research was solely used for academic purposes. Participation in this research was purely voluntary. No participant was forced or compelled to participate in this research. Additionally, interviewees' consent was sought and granted evidenced by participants' signing of the informed consent forms. Also, at any material point in time, if a participant expresses the desire to discontinue partaking in this research, he/she was at liberty to do so. Interviews were scheduled at the convenience of the participants. The interview schedule was prepared for the systematic questioning of participants. The interview schedule was flexible, allowing participants to raise issues and questions that the researcher had not previously considered.

Considering the wide range of questions to be answered, which might take some considerable time, a copy of the interview schedule was sent to the participant in advance. This assisted participants in properly thinking through their responses to be articulate and assertive during the face-to-face interview sessions. Also, the time allotted for the conduct of the interview sessions was judiciously utilised. Interviewees' confidentiality and anonymity were

guaranteed. The participants' names and other personal information that might unduly expose their identity were disguised to protect them by using pseudonyms. All other details were accurately recorded, including the number of interview sessions, the duration of the sessions, the dates of events and the number of participants. The research has no known potential harm to participants except the uneasiness of being put on the spot to answer questions that participants may not have anticipated. All other research protocols were duly followed.

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

This chapter presents the results and discussions of the fieldwork of this study. It is thematically organised along the four research questions which guided this study. Research question one explored the backgrounds of visual artists who are already mentoring up-and-coming artists in the Ghanaian creative industries. Research question two assesses the forms of cultural capital mentors instil in the mentees to enhance their status and promote Ghana's cultural heritage. Research question three focuses on the social capital mentees have gained through the mentorship programmes. Research question four explored the economic capital mentees have gained through their participation in mentorship programmes. The core agenda of this analysis was a thematic analysis of concerns and issues surrounding inequalities and lack of inclusivity within the Ghanaian creative industries, as well as the need to equip up-and-coming artists with skills and development towards economic empowerment and maintenance of cultural heritage through enculturation.

4.1 THE PRESENTATION OF DATA AND HOW IT WAS COLLECTED

The researcher initiated the data collection process by identifying six Ghanaian ministries and institutions that play a major role in promoting and developing the agenda of creative industries. Ghana's creative arts industry includes creatives in the cultural sites, visual arts, traditional cultural expressions, performing arts, music, publishing and literary arts, audio-visual, new media, design, creative services, research, and record-keeping sectors. Specific ministries, authorities, agencies and associations regulate these sectors.

Letters seeking permission and introducing this study were sent to the following Ministries and institutions:

- Ministry of Tourism, Culture and Creative Arts
- Ministry of Trade and Industry
- Ghana Exports Promotion Authority
- Ghana Academy of Arts and Sciences

- Aid to Artisans Ghana
- Ghana Association of Visual Artists

The Ministry of Tourism, Culture and Creative Arts was selected for its special mandate to develop sustainable tourism. It pivoted on Ghanaian culture and creative arts as a key to accelerated national development. In discharging its mandate, the ministry collaborates with business associations and individuals in the cultural, hospitalities and aesthetics fraternity. Thus, it is in a position to suggest visual artists who regularly participate in art fairs and exhibitions. The letter was received by the chief director of the ministry, who further directed the researcher to the scheduled officer in charge of art and culture. After the briefing, he asked for time to go through the ministry's database to shortlist visual artists who feature in international, national and regional fairs and exhibitions. A short list of visual artists was generated for the researcher with their contact details, including their telephone numbers. This process was followed to engage with the other five entities.

At the Ministry of Trade and Industry, the letter was addressed to the sector minister but was received by the chief director, who introduced the researcher to the head of marketing and promotions. She later sent the researcher an email containing a list of exhibitions the ministry has facilitated for the Ghanaian creative industry's practitioners. The researcher visited the websites and shortlisted visual artists who participated in the exhibitions listed. Upon further correspondence with the director of marketing and promotions, contact details of the shortlisted visual artists were obtained. The Ministry of Trade and Industry facilitates trade relations between Ghana and other countries. It coordinates the participation of international exhibitions by local exhibitors in the creative art industry. It also facilitates local exhibitions of stakeholders in the trade and industries sector.

Ghana Exports Promotion Authority was also contacted. This authority was selected because it collates and analyses Ghana's export data. It also facilitates the country's participation in international trade shows and exhibitions. Consequently, any credible research which seeks to analyse

Ghana's creative industry would need data from such institutions. The letter was referred to the research department, and a meeting was scheduled between the research officer and the researcher. After a series of briefings and questions, a date was scheduled for the researcher to return for data on export volumes of visual artists in Ghana covering seven years. The data generated was voluminous and covered Ghana's traditional and non-traditional exports. There were inconsistencies in the visual art sector trade volumes, and it was difficult to identify the visual artists who mostly exported their artworks. Artists Alliance was a regular exporter, so their contact was retrieved, and upon correspondence with this exporter, other exporters were identified and shortlisted for possible selection.

The Ghana Academy of Arts and Sciences is constituted by celebrated academics who have left their prints in the annals of history. Its members are elected academic fellows, and it is based in Accra. The academy aims to promote the pursuit, advancement and dissemination of knowledge in all branches of science and humanities. Since this research also looks at issues of inclusion and empowerment, it was necessary to know the views of visual artists who have gained access to such prestigious associations and how that affected their approach to the empowerment of up-and-coming visual artists. After the researchers' correspondence was not responded to, a follow-up visit at the premises revealed that only one visual artist had been inducted as a fellow in this prestigious academic forum. This was confirmed by perusing the academy's website. Hence, only one candidate is recorded.

Aid to Artisans Ghana is an umbrella organisation recognised globally as the leading advocate and integrated service provider to the craft industry in Ghana and the Sub-region. It is a Non-governmental association. Unfortunately, its main office was gutted by fire. However, the contact number of the secretary was obtained, and a shortlist of active visual artists was obtained.

The last institution is the Ghana Association of Visual Artists, an umbrella body of visual artists in Ghana that promotes visual art. The association was selected because of its role in mobilising visual artists for advocacy on visual

art education and influencing the government policy on the arts. A letter was written to the association's president, and it was referred to the secretary, who reached out to the researcher via telephone to enquire more about the purpose and modalities of the research. After some deliberations, the secretary created a list from their database and nominated nine visual artists following the requested categories, and their contact numbers were provided.

After gaining permission and access to these organisations, a list of role players was compiled from each identified entity (Table 4.1). This was followed by contacting these role players (artists) via telephone, and those who agreed to participate in the study were shortlisted (Table 4.2). The list in Table 4.2 was further analysed, and six Mentors and six Mentees were selected to be participants, informants, and subjects of this study (Table 4.3). As research subjects, they were engaged through face-to-face interviews, observations, and group discussions regarding their experiences before and after their involvement in this study. The engagement sought to answer this study's four questions to discover the impact of this purposeful engagement.

All the visual artists who expressed willingness to participate in this research were considered for selection. However, some organisations shortlisted the same individuals more than once resulting in some artists being nominated for more than one category or in one category more than once, as seen in Table 4.1. In such instances, the researcher followed up on their electronic platforms to review their exhibition history and years of practice to help achieve a more precise categorisation. The visual artists were ranked, and the artists with the highest frequency were selected (Table 4.2). Thus, three clusters were created with seven candidates under the international, twelve national and eleven in the regional group or up-and-coming artists. For ethical considerations, the respondents were given pseudonyms as listed in Tables 4.1, 4.2 and 4.3).

Table 4.1: Identified Visual Artists per Ministry

1.	Ministry of Tourism, Culture and Creative Arts					
Name	**Age**	**Gender**	**City**	**Region**	**Years in Practice**	**Level of Participation**
Kizito	41	Male	Accra	Greater Accra	11	Regional
Law	41	Male	Kumasi	Ashanti	12	Regional
Ato	38	Male	Winneba	Central	15	Regional
Tex	36	Female	Accra	Greater Accra	8	National
Rita	28	Female	Accra	Greater Accra	9	National
Kojo	37	Male	Kumasi	Ashanti	11	National
Red	37	Male	Tamale	Northern	14	International
Prof	89	Male	Accra	Greater Accra	59	International
Oga	80	Male	Accra	Greater Accra	33	International
2.	**Ministry of Trade and Industry**					
Rabat	42	Male	Winneba	Central	13	Regional
Jerry	41	Male	Tema	Greater Accra	16	Regional
Kizito	40	Male	Accra	Greater Accra	17	Regional
Happy	67	Male	Accra	Greater Accra	43	National
Fred	42	Male	Cape Coast	Central	9	National
Tex	36	Female	Accra	Greater Accra	8	National
Prof	89	Male	Accra	Greater Accra	59	International
Wiz	66	Male	Accra	Greater Accra	42	International
Kwame	40	Male	Accra	Greater Accra	17	International

3.	**Ghana Exports Promotion Authority**					
Law	41	Male	Kumasi	Ashanti	12	Regional
Jerry	41	Male	Tema	Greater Accra	16	Regional
Ato	39	Male	Winneba	Central	15	Regional
Rita	28	Female	Accra	Greater Accra	9	National
Kweku	29	Male	Kumasi	Ashanti	7	National
Fred	42	Male	Cape Coast	Central	9	National
Red	37	Male	Tamale	Northern	14	International
Prof	89	Male	Accra	Greater Accra	59	International
Kwame	40	Male	Accra	Greater Accra	17	International
4.	**Ghana Academic of Arts and Sciences**					
Prof	89	Male	Accra	Greater Accra	59	International
5.	**Aid to Artisans Ghana**					
Adjasco	27	Male	Accra	Greater Accra	7	Regional
Tamakloe	28	Male	Accra	Greater Accra	6	Regional
Opoku	33	Male	Accra	Greater Accra	11	Regional
Clottey	39	Male	Accra	Greater Accra	13	National
Kwasi	29	Male	Accra	Greater Accra	7	National
Larry	67	Male	Accra	Greater Accra	45	National
Prof	89	Male	Accra	Greater Accra	59	International
Wiz	66	Male	Accra	Greater Accra	42	International
Kwame	40	Male	Accra	Greater Accra	17	International

6.	Ghana Visual Arts Association					
Bediako	28	Male	Accra	Greater Accra	6	Regional
Donkor	28	Male	Accra	Greater Accra	5	Regional
Agyem	35	Male	Kumasi	Ashanti	13	Regional
Arde	37	Female	Accra	Greater Acca	6	National
Paa	76	Male	Accra	Greater Accra	54	National
Bright	43	Male	Accra	GreaterAccra	16	National
Kwasi	29	Male	Accra	Greater Accra	7	International
Larry	67	Male	Accra	Greater Accra	45	International
Kwame	40	Male	Accra	Greater Accra	17	International

Table 4.2: Shortlisted Visual Artists per category

	Participation levels					
	Regional	Frequency	National	Frequency	International	Frequency
1.	Kizito	2	Tex	2	Red	1
2.	Law	2	Rita	2	Prof	5
3.	Ato	2	Kojo	1	Oga	1
4.	Rabat	1	Happy	1	Wiz	2
5.	Jerry	2	Fred	2	Kwame	4
6.	Adjasco	1	Kweku	1	Kwasi	1
7.	Tamakloe	1	Clottey	1	Larry	1
8.	Opoku	1	Kwasi	1		
9.	Bediako	1	Larry	1		
10.	Darko	1	Arde	1		
11.	Agyem	1	Paa	1		
12.			Bright	1		

Further examination of the data generated from the ministries and institutions revealed that only three out of the thirty creative visual artists nominated were females: Tex (36 years), Arde (37 years), and Rita (28 years) see Table 4.1 and 4.2. They were nominated under cluster B, suggesting that their status as artists has gained national recognition but is yet to be internationally known. None of the institutions contacted nominated a female under cluster A. However, looking at their ages, it can be said that all is not lost, as they are actively involved and working towards excellence. Creative visual Artists who are internationally acclaimed for their ingenuity in the industry are predominantly male in Ghana. Therefore, the creative art industry in Ghana is male-dominated, and female creative artists might struggle to find mentors to inspire them to greater heights in the industry. In this study, efforts were made to select and assign the mentorship role to two female mentors to allow more female mentees to participate in a purposeful transformation of the Ghanaian artists' demographic.

Table 4.3: Selected Mentors and Mentees as this study's informants

Number	**MENTOR**	**MENTEES**
1.	Prof	Kizzito
2.	Kwame	Ato
3.	Wiz	Rabat
4.	Tex,	Adjasco
5.	Fred	Jerry
6.	Rita	Kweku

The background profiles of the creative mentors were reviewed alongside those of the mentees to assess initial similarities in choice of media, techniques, artistic concepts, marketing strategies, and branding, among other factors. These commonalities formed the basis of the pairing.

During an in-person interview with Prof, he referenced his informal mentorship of numerous emerging visual artists through both lecturing and practical guidance. Despite this informal involvement, he had not officially agreed to take on a mentee until recently, when he was encouraged to do so by a concerned parent. However, due to his health issues, the mentee was unable

to attend studio sessions. When I inquired whether he would consider accepting another mentee for formal mentorship, he expressed his willingness. Given Prof's dedication to fostering artistic talent and his influential contributions to initiatives such as Aid to Artisan Ghana and the Ghana Association of Visual Artists, I examined the roster of visual artists provided in Table 4.2 to identify an emerging artist who shares a similar commitment to nurturing the next generation of creatives. Kizito emerged as a suitable candidate, given his credentials as both a painter and a youth activist, aligning closely with that of Prof.

Kwame founded an institution called Nkyinkim, which is dedicated to commemorating, healing, and pursuing restorative justice for individuals of African descent. Through his mentorship programs, he has guided several mentees. During a studio interview, he discussed a new project: sending a mentee to the Volta Region of Ghana to study traditional pottery techniques. Upon the mentee's return, Kwame planned to acquaint the mentee with contemporary ceramic finishing methods, aiming to imbue the pottery with a globally appealing aesthetic. In considering potential candidates for Kwame's mentorship, I recalled Ato, an educationist with a background in ceramics and a desire to carve out a niche market for his wares. Ato already possessed expertise in ceramic forming techniques and was actively engaged in production. He sought access to the contemporary art sphere, where Kwame possessed valuable knowledge and exposure.

Ceramic art in Ghana faces challenges, particularly due to the significant overhead costs associated with production, resulting in a decline in its prevalence. Recognising the importance of initiatives to enhance the finishing of ceramic products to attract art enthusiasts, I recommend Ato to Kwame for mentorship. Kwame graciously accepted the suggestion.

During the analysis of the interview, and data gathered with Wiz, it became evident that his dedication to self-conceptualisation and the necessity of introspection in shaping one's artistic practice was prominently highlighted. He expressed concerns regarding the lack of distinctiveness in recent art

exhibitions and fairs in Ghana. In examining the areas of expertise, stylistic preferences, and techniques of emerging artists, I noted that despite Rabat's position as an educator at the tertiary level, his artistic approach remained primarily confined to realism. Upon recognising this observation, I initiated a telephone conversation with Rabat and proposed introducing him to a painter I believed would complement his artistic sensibilities. It was discovered that Rabat had already admired Wiz's work from afar. Consequently, I suggested connecting them, to which Rabat expressed enthusiastic acceptance.

After reviewing the interview data, Tex can be adjudged as a versatile artist whose artistic vision revolves around the intricate interplay of 'craft' within the realm of trade while delving into the interconnected issues of geopolitics, gender dynamics, and capitalism inherent in the utilisation of materials and objects in everyday life. These unique characteristics render her an apt mentor for Adjasco, who similarly explores the integration of fabric into paintings through the technique of appliqué painting. Tex's adeptness in selecting materials for contemporary art equips her to impart her wealth of experience and exposure to Adjasco, facilitating their artistic growth and development. When I proposed Adjasco as Tex’s mentee she willingly accepted.

Fred and Jerry exhibit analogous artistic concepts after a preliminary examination of their responses to interview inquiries. Both are interested in challenging conventional artistic boundaries and actively engage in contemporary art installations. They are well-suited for peer mentoring, with only a one-year age difference between them. Fred's extensive experience within the global contemporary art sphere stands to offer valuable insights to Jerry. Conversely, Jerry's adeptness in digital art presents potential benefits for Fred, thus justifying their collaborative pairing.

Through an analysis of the responses provided during the interview process, Rita elucidates the issue of historical artefacts and economic remnants being undervalued. Her inquiry focuses on how Ghanaians interact with their past within public spheres and communities. Rita aims to enhance accessibility to these significant artefacts and archives, fostering a deeper connection and

appreciation for their historical significance among community members. This fervent dedication mirrors that of Kweku, who similarly integrates African philosophical concepts and symbolism into his artistic endeavours. Both individuals share a profound appreciation for Ghanaian chieftaincy regalia. Their collaboration represents a concerted effort toward preserving and transmitting Ghana's rich cultural heritage to future generations. Rita was happy to learn of the artistic concept of Kweku via telephone and was enthusiastic about the mentorship.

4.2 BACKGROUNDS OF THE PIONEERING CREATIVE MASTERS

Six pioneering creative masters referred to in the section as mentors were selected because they were involved in mentoring up-and-coming artists. These are Prof, Wiz, Tex, Fred, Kwame, and Rita in their pseudo names. The interview guide in (Appendices C1 to C6)was administered to them face to face after it was sent to them via email before the interviews. Some gave their biographies to the researcher before the interviews, which helped in making the interview concentrate on more crucial information.

Prof is a Ghanaian painter and professor best known for his colourful and highly textured oil paintings of Ghanaian marketplaces, landscapes, and urban spaces. His paintings appear abstract up close, but they depict Ghanaian life's bustle, energy, and brightness when viewed at a distance. He was born in Accra, Ghana, in 1934, in a poor slum area in the centre of Accra. His parents were fisherfolks with little formal education. He attended Presbyterian mission schools and Kwame Nkrumah University of Science and Technology, Kumasi (1957–58), before winning a scholarship to study textile design at London's Central School of Art and Design (1959–62). He enrolled again at Newcastle University in England to study Art Education. In Newcastle, he discovered his signature painting technique with the pallet knife. His insatiable quest for higher education took him to the United States, where he earned a Master’s degree at Kent State University in Kent, Ohio, and a PhD at the Ohio State University in Columbus.

He returned to Ghana for full-time academic lecturing at his alma mater, the College of Art, Kwame Nkrumah University of Science and Technology (KNUST). He rose to become the college dean and retired after over two decades of active service. Upon retirement, he returned to his long-held passion of advocacy for a gallery for artists to showcase their works. He fulfilled this passion by creating a conducive space for exhibitions and fairs by forming the Artists Alliance, an art gallery of international repute. It gives opportunities for artists, particularly up-and-coming artists, to showcase their works without coughing out substantial, non-existent money. His gallery specialises in traditional and contemporary African art.

Fig: 4.1. Carnival, 2014, Oil on Canvas, 153*153 cm

Prof's works have received wild patronage. Some notable works are at the Imperial Palace Collection of Japan, the UNESCO Headquarters in Paris, and Chicago's O'Hare International Airport. Prof is a fellow at the Ghana Academy of Arts and Sciences. He also received the AFGRAD Alumni Award from the African-American Institute in New York and is a Life Fellow of the Royal Society of Art in London.

Wiz is one of the earliest pioneers who chose a full-time career in painting from 1988. His paintings are a reflection of his artistic concepts. He seeks life's true meaning and how the human spirit can travel and transit planes. The representation of the human eyes and ancient African pictographic and visual abstraction characterises his works. He was born to educationist parents who supported and nurtured his interest in the arts. His artistic career gained ground at Keta Secondary School. His talents in art gained the encouraging eyes of his teachers, who gave him unrestricted access to the art studio. He explored 2-D and 3-D concepts in the art using various media. He gained admission into Kwame Nkrumah University of Science and Technology in 1981 and graduated with a first-class B A (Hons) with a specialisation in painting.

Fig: 4.2 Ananse's Tales, 2014, Acrylic, 120 * 180cm

He has participated in more than fifty group exhibitions, both locally and abroad, and has showcased in thirty solo exhibitions. Some countries where he has exhibited his works include the USA, UK, Canada, the Netherlands, Japan, Malaysia, Turkey, Germany and South Africa. He is instrumental in several artistic and cultural workshops, educational lectures and the associated artistic events. Locally, he is represented by the Artists Alliance and internationally by African Encounters in the USA. His most viewed work locally is a relief mural at the famous Kwame Nkrumah Memorial Park in Accra. He is one artist with a collection of works that could be studied to document his trajectory as an artist. This notwithstanding, his work is widely held in private and public collections worldwide.

Tex, a versatile artist, specialises in contemporary installations across multiple disciplines. She focuses on exploring materials with significant geopolitical implications in our daily lives. She passionately asserts that everyday objects possess inherent complexity, existing within physical spaces alongside visible and hidden influences. Tex is dedicated to reclaiming African identity and dignity through her artistic endeavours. Her expressive range encompasses performative installations, sculpture, weaving, photography, basketry painting, and printmaking. Central to her artistic process is repurposing, often utilising locally sourced kenaf baskets, known as chilis, commonly found in Ghanaian marketplaces. Her techniques encompass stitching, cutting, reweaving, and weaving, occasionally incorporating dyeing and fibre printing to enrich her works.

Tex was born in Accra and raised by grandparents who operated a food vending sport around James town. Her parent periodically moved from place to place due to the nature of their jobs. She completed primary at Liberty Preparatory School, then continued at Lomnava, before attending Akyem Swedru Senior High. From there, she went to KNUST for undergraduate and post-graduate education, specialising in painting and sculpture.

Figure 4.3: A-walk-through-intimacy-2021-site-responsive-installation

In 2017 she was the first runner-up in the Kuenyehia Prize for Contemporary Art. She has staged solo and group exhibitions with the Nubuke Foundation Accra.

Fred is a practising artist and an art educator. His work redefines modern art, architectural landscape and textiles through his multidisciplinary art forms. His artistry largely uses Jeans as the principal material but also uses bags, laminates, Perspex, and wood. He adapts myriad techniques such as weaving, printing, cutting, mapping, and sewing. His artistic concepts question themes such as spatiality, material history, sociocultural hierarchies, borders, migration, and the geopolitics inherent in the globalisation era of the 21st century.

Fred grew up in an average household, more of a working-class group where things were moderately hard in Kumasi. At an early age, he found himself making drawings and mannequins with raffia, palm and earth soil. He holds a College Diploma from Art College, a Bachelor of Fine Art & a Master of Fine Art from KNUST.

His artistic endeavours have been showcased across many countries, including Ghana, South Africa, Ethiopia, Argentina, Macedonia, Romania, Spain, Germany, Italy, China, and the United States. He has garnered numerous accolades and honours for his academic and creative pursuits, notably earning the esteemed AAmA Award for Cultural Ecology Contribution in Hangzhou, China, in 2021. Fred was selected as one of the laureates for the 2022 BlueCanvas Studios AIR residency.

Figure 4.4: Sunshine, 2017, Newsprint's installation, 6* 8 Fts

The artist uses mostly archival materials that he collects from myriad communities and works on them to create fabulous installations with volunteers from migrant communities. His Installations speak into the lives of the communities he works with. They conceptually and symbolically respond to stark problems of architecture and structures facing Africa in particular and the world at large in the wake of the global migrant crisis.

Kwame is a multi-disciplinary artist, educator and child activist. He is renowned for his sculptures and massive body of works dedicated to the memory, healing and Restorative Justice for people of African descent. His artistic concept navigates the delicate intersection between public art and activism. His creations allude to colonial legacies and issues of racial justice and equality. Using sculpting and multimedia studio techniques, he crafts life-sized sculptures, animations, illustrations, and digital designs to enlighten his audience about the detriments of colonialism, the enduring repercussions of slavery, and the pervasiveness of systemic racism in modern society. Drawing from Akan symbols, sculptures, and design motifs, he incorporates these elements into his visual language to convey ancestral wisdom and safeguard African heritage.

Kwame was raised in Accra and the Eastern Region of Ghana under the care of his single mother and grandmother. He acquired a profound understanding of traditional Ghanaian culture, values, and African philosophy through his upbringing in the village with his grandmother. Subsequently, he received his education in Accra and attended Presbyterian Boys' Senior High School. After graduation, he pursued further studies at the College of Arts at Kwame Nkrumah University of Science and Technology, graduating with first-class honours. He later obtained his master's degree from the same institution. For four years, he served as a lecturer and Acting Head of the Graphic Design Department before embarking on a full-time career as an artist and social entrepreneur in 2013.

Figure 4.5: In memory of African ancestors who drowned in the Atlantic Ocean as slaves, 2021

He is widely recognised for his significant contributions to the Nkyinkyim installation and ancestor project. The Nkyinkyim installation stands as an evolving museum, currently encompassing over 3,500 sculptures distributed across three continents: Africa, Europe, and America. The Nkyinkyim project is expanded into the permanent Slave Monument installation at the National Memorial for Peace and Justice in Montgomery, Alabama. Additionally, his interactive Blank Slate Monument has embarked on public tours across major cities in America. He is actively involved in consultancy for reputable organisations, academic institutions and various government officials.

Rita is a Ghanaian American interdisciplinary artist engaged in the reimagining of the royal umbrella. Going beyond its conventional function as a protective item, Rita explores the beauty and strength inherent within individuals and communities through fabrication and design. With an unwavering dedication to art and cultural history, Rita initiated a transformative agenda to reshape

Ghana's artistic and historical discourse. Through meticulous research, she delves into the significance of royal umbrellas within Chieftaincy councils, renowned for their majestic presence, protective attributes, and symbolic manifestations of authority. Rita seeks to confront the undervaluation of historical artefacts and economic remnants by examining how Ghanaians interact with their heritage in public domains and communal settings. Her overarching objective is to enhance accessibility to these invaluable artefacts and archives, fostering a deeper connection and appreciation among community members for their historical significance.

Rita is a Ghanaian by birth and was born in the Volta Region of Ghana. Her relatives relocated her to the United States of America in her early years. While in the States, she went through formal education and completed her Bachelor of Fine Arts in Apparel and Textile Design at Michigan State University in 2017, followed by a Master of Fine Arts in Photography with a certificate in the African Studies Program from the University of Wisconsin-Madison in 2021.

Figure 4.6: In the World not of the World, 2023, Gallery 1957, Accra, Ghana

Rita mostly works as an archivist and a cultural historian; she collects images and preserves how we see chieftaincy from the 1800s to date. Her exhibitions, teaching, and conference presentations depict this rich indigenous knowledge. She is more into knowledge acquisition and transfer and not so much into sales. Utilising her art residency, she tries to advance the cultural legacy of African ancestry. Through reinterpreting symbols such as the royal umbrella, facilitating accessibility to historical artefacts, preserving their intrinsic significance across diverse contexts, and fostering widespread community appreciation for these irreplaceable cultural treasures, she ignites a renaissance in Ghanaian art and culture.

4.3 MENTORS' SIGNIFICANT ATTRIBUTES

The selection of mentors for this study required specific targeting of those specialist artists who have mastered not only various creative artistic skills but also navigate their creative businesses within the creative industries nationally and internationally. They are mostly sought after by internationally acclaimed art institutions and participate in top art exhibitions and fairs alike. This study found that among many significant attributes that define these seasoned artists were their all-encompassing maturity and wisdom, which include mature age, exposure to both formal and informal education and training, their levels of professionalism, maturity of their artistic styles and specialisation, as well as their exhibitions' track record, hence they were suitable as mentors.

4.3.1 Mature Age

Upon a review of the profiles of the creative masters, it was found that most of them were 66 years and older. The youngest was 37 years old, the oldest was 89, and the group averaged 55 years old. There also appears to be a decade of a gap between clusters A, B and C. Age could be a predictor of experience in the creative industry because it takes years of constant practice to master an art and to attract the attention of the international audience. A creative pioneering artist expressed these sentiments in an interview:

> *I paint every day. By 4:30 am, I am up. I rush to the studio and work till 8:00 a.m. When I am in the studio alone, I free myself of all the worries of this life and focus on*

the challenges that the new canvas presents. I have been doing this for the past five decades. I only took a break when teaching and administrative duties made it difficult to work. But as soon as I came on retirement, I went back to my paintings (Prof, 2023).

It is by coincidence that all the chosen creative masters attained formal education at the university level because many other visual art masters are self-taught with no university degrees and are internationally acclaimed. These include Joseph Tetteh-Ashong, a celebrated figurative coffin maker/sculptor known as Paa Joe. Kwaku Yaro, a self-taught artist living and working in Accra, uses a mixed media style, incorporating upcycling of various materials to create portraits of dynamic and eccentric Ghanaian youth. Finally, Eric Odartey Cruickshank is another talented Ghanaian and self-taught artist. Although he is only in his mid-twenties and still pursuing his studies, he has already made inroads to becoming one of the most prolific contemporary artists. These are but a few examples.

4.3.2 Exposure to both formal and informal Education

From the interviews and document analysis conducted on the profiles of the pioneering creative masters, two major art education institutions—Kwame Nkrumah University of Science and Technology and Ghanatta College of Art and Design- have trained the most creative visual artists in Ghana's art industries. Most of the creative masters have completed a studio degree, especially the highest degree, the Master of Fine Arts (MFA). In comparing the educational backgrounds of the three clusters, there was not much difference between the educational attainments of clusters A and B. However, Cluster C comprised creative artists who had mostly only completed studio degrees and worked as full or part-time artists. Clusters A and B had members who had Master of Fine Arts degrees (MFA) and some had acquired a terminal degree (PhD) in Arts. PhD is now a prerequisite as an entry criterion for university faculty employment in Ghana.

Formal education in art is an indicator of status in the creative art industry in Ghana. It is not necessarily the years of schooling that is important, but the successful completion of a studio degree. According to respondents, the

school offers opportunities for self-identification through exploration, mentorship through skills development, social capital through networking and enhancement of one's bargaining power. According to Wiz:

> *The basic design course is fundamental to the proper training of every artist. Exploring natural objects opens up a possibility of design opportunities that most of us were unaware of before university education. After the basic design course, you will have gained the confidence to create your designs without copying anybody. This is what sets an artist apart from a craftsman* (Wiz, 2023).

Formal art education promotes self-identification. Teachers can identify students with talent in the arts and encourage them to develop their skills. Constant compliments and encouragement make the students aware that they have something special worth exploring, which helps them identify themselves as potential artists. The daily practice of art by teachers inspires students to develop their skills. They learn consciously or unconsciously by observing and helping when needed. The educational environment allows the sharing of ideas with fellow students and faculty. They establish long-lasting relationships which transcend the classroom into the world of work. The mere completion of a studio degree programme enhances the artist's status. It places them above other artists in terms of bidding for contracts, gaining entry to exhibitions and determining remunerations and allowances. These sentiments were embodied in the comments of two respondents.

> *I was moulded in Keta Secondary School. It became quite apparent that I wanted to be an artist. I was interested in the art and nothing else. I had good grades in other subjects, but my interest was in the arts. The teachers saw my interest in art and gave me unrestricted access to the studio even though I was not a senior. We practised all art forms, clay, textiles, paintings, metals, etcetera in school and I was known as somebody with an interest in art* (Wiz, 2023).

> *We were trained as general art teachers. We were given a bird's eye view of all the art forms. We were trained in graphic design, textiles, ceramics, painting, and sculpture to be able to teach art in the schools. At the university, we met lecturers who were practising artists. They had mastered their crafts and were able to inspire us. The teachers and theorists that taught us were highly motivated. They were the finest artists of the day. Victor Pasmore, Alan Davie, Richard Hamilton, and Eduardo*

> *Paolozzi, among others. Like many Central students, I can recall the sheer impact of the bustling institution, the exciting cacophony of interdisciplinary conversations, the encouragement of experimentation and ongoing cross-fertilisation between different design departments, which I later recognised had changed my attitude to so many things* (Prof, 2023).

While formal education has been highlighted to have propelled most of the chosen creative Masters, most indicated that aside from the studio training in their respective institutions, they also benefited immensely from informal training by visiting prolific artists' studios in their regions, including their lecturers' private studios.

4.3.3 Level of Professionalism

Another characteristic of the respondents that is worthy of discussion is their level of professionalism. Professionalism is the key to quality and efficiency in any career. Artists vary considerably by their dedication to practice, mastery of technique, self-concept, maturity in style, depth of knowledge in art history and aesthetics and business savvy. All the artists in cluster A are full-time artists. From their interviews, they started their careers just like all other artists. They produced functional works, landscapes, portraits, realistic paintings, textile designs and gift cards. As they gained access to the art market, they specialised in producing works that reflected their self-concepts. They developed a clientele who could relate to their self-expression. These patrons are willing to part away with a good fortune to support their living. Once they knew that the art could support their livelihood, they dedicated their careers solely to their practice. So, for most of the respondents in cluster A, there was a shift in pursuing art from a part-time job to a full-time job. Full-time practice also allows for the exploration of media and techniques, which leads to greater sophistication and maturity in style. So invariably, a shift from part-time to full-time practice is associated with upward mobility in status in the creative art industries in Ghana.

In contrast, creative artists in clusters B and C have side jobs. Some are administrators of cultural institutions, teachers, ministers of the gospel or public relations officers. Some have demonstrated extraordinary talents but lack the

needed support to live off their artistic practice, hence their dependence on a day job to fend for themselves. Two respondents cleverly summarised these assertions:

> *I have a deep passion for my art. I submerge myself fully in my practice. I work till most of the energy in me is drained out. When I am invited to exhibitions, particularly foreign ones, I know that the cost of materials, transportation, lodging, feeding, etc., is taken off my shoulders. Those are my best times as an artist. However, exhibitions come with the season, so in between times, I have a day job that provides for my bills and expenses* (Happy, 2023).

> *I am a multidisciplinary artist based in Nuhale, Ada. I earned my BFA in Painting and Sculpture at the Kwame Nkrumah University of Science and Technology. I also received my MFA in sculpture from the same University. I have consulted for reputable organisations, academic institutions (Yale University, University of Liverpool) and various government officials. I lectured briefly at Radford University before pursuing my creative career full-time. My creative practice mainly promotes and preserves African heritage* (Kwame, 2023).

Thus, accordingly, professionalism is not divorced from continuous hard work towards the attainment of excellence.

4.3.4 Maturity of Style and Specialisation

An artist's style is generally a demonstration of innovativeness and originality using elements and principles of design to make an artistic statement. McCall (1978) believed that style is a central differentiating factor among artists. This was very evident in the interviews with most respondents. Most artists in clusters A and B have generally adapted to modern art concepts and philosophies. There is a gradual shift from realism and functionalism to more sophisticated art that appeals to the modern art world. Interviewees had this to say about maturity in style:

> *I work within the portrait tradition that bears a storied legacy in Western art, reworking it by centring the long absence and ignoring the Black figure. Blending styles of French Impressionism and African Realism, I transform the portrait into a study, not of fixedness of identity but of becoming and possibility. This oeuvre marks a shift from*

my earlier works, which sit more squarely in the realist style and are heavily influenced by Ghanaian street art traditions (Kwasi, 2023).

Others had this to say:

*Those days, my themes were along the lines of the African Renaissance. Over time I felt that I did not have to prove that I was African. When I had to speak about my work, I felt forced, so I freed myself from such influences over time. We all started painting market scenes, real-life paintings, etc., but as I grew, I discovered myself. I produced work that reflect me. I search for life's true meaning, and my interest in how willing the human spirit is to travel and transit planes for that purpose is at the core of my work. The simple quest for self-definition and knowledge stems from a fascination with things unknown, mysteries and esotericism (*Wiz, 2023).

Sometimes it becomes difficult when people ask this question. Art is art, but now there are a lot of categorisations. I say I do contemporary art. Contemporary art seeks to question, investigate, interrogate, and explore issues and materials, so depending on what I am doing, I can print, sew, and mould depending on what I am feeling or research or try out new things to see how it will end. That is where my energy is geared towards. I am known for the craft. Why certain art forms such as weaving are alienated from mainstream academia? We are in a contemporary era, and material is very important, so I explore materials that have a geopolitical influence on our everyday lives. I am a multidisciplinary artist (Tex, 2023)

The maturity of style exhibited by these creative masters was generally high as can be seen in their artworks presented above. There was more sophistication in the arts produced. Thus, these creative masters' work demonstrated mastery over illusionist techniques and materials. However, it was also evident that, as one progresses from the regional level of penetration of the creative industry to the international level, there is a marked shift in style from realism to more abstract or contemporary art. This shift could be a reaction to the demands of the modern creative art industries. According to Finney (1993) prestigious galleries, museums, universities, and jury gatekeepers, both national and local, associate high status with certain fine art media, such as oil or acrylic on canvas, then less plastic and less impasto media, such as watercolour or pastel. Additionally, stylistic consistency and

technical sophistication are powerful expectations of the affluent in society, who constitute a significant proportion of arts patrons.

4.3.5 Exhibition track record

Creative artists in the Ghanaian art industry have gained a high reputation and recognition from respectable museums, competitive exhibition juries, university galleries, and private and commercial dealers around the globe. They have participated in solo and group exhibitions locally, continentally and internationally. However, critical scrutiny of the interviews demonstrated upward mobility in access to prestigious international exhibitions and private collections as one moves from regional to international penetration in the creative industry. The same can be said in terms of awards and recognitions. Members of clusters A and B have works exhibited in October Gallery London, UK; IFA Gallery, Bonn, Germany; World Bank Art Society, Washington DC, USA; WIPO, Geneva, Switzerland; UNESCO Headquarters Paris, France, to name a few. However, most members of Cluster C have exhibited locally and on the African continent. Some respondents have exhibited with Ghana National Museum, Centre of National Culture, Gallery 1957, Ghana; National Gallery of Modern Art, Lagos, Nigeria; Suite XVII, Lagos, Nigeria; Nubuke Foundation, Accra, Ghana; and Artists Alliance Gallery, Ghana. It takes consistency and handwork to attract the attention of global aestheticians in the art.

In answering research question number one regarding which of the pioneering creative artists are offering mentorship to up-and-coming creative industry artists, the answer is multifaceted. Pioneering mentors in the creative industry are dominated by males in the prime of their careers. They are highly educated, with most having a master's degree in studio practice. Most are pursuing art as a full-time career and have distinctive styles, mostly sophisticated abstraction. They brand themselves as contemporary African artists or multidisciplinary artists. They have international exposure and are represented by renowned agents, gallery curators, directors, managers, and patrons. Their works are held in many prestigious private and public collections. The creative art industry is stratified with likely indicators being

age, sex, education, style, professionalism, and exhibition attendance. Given the stratified nature of the creative art industry in Ghana, if any mentorship model is adopted without considering the likely indicators of stratification, the desired objective of inclusivity would not be achieved. A proposed model is presented in the conclusion section of the chapter. After identifying the creative pioneers, the next question was on the transfer of cultural capital, which was the import of research question two. However, it was pertinent to understand the concept of mentorship among creative artists before assessing the impact of mentorship on up-and-coming artists.

4.4 BACKGROUNDS OF UP-AND-COMING ARTISTS/MENTEES

Six mentees were selected based on their identified expectations, techniques or style, art concepts, mutual agreeableness, knowledge gap, passion for the art and discipline obtained from the review of focussed group discussion (Appendices E1 to E6). The up-and-coming artists were made to write down challenges requiring some assistance. Financial assistance was beyond the scope of this research, so it was to be exempted. Mentors reviewed the mentees' needs and opted to mentor mentees who required assistance in which they had proficiencies. So, the pairing of mentors and mentees was voluntary and without compulsion. Kizzito was paired with Prof, Ato with Kwame, Rabat with Wiz, Adjasco with Tex, Jerry with Fred and Kweku with Rita. Below are brief biographies of the up-and-coming artists/mentees.

Kizzito is a painter and artist-activist. He has a passion for equipping students and school dropouts with employable skills in the arts. He is an active member of the Ghana Association of Visual Artists and has been actively involved in the beautification of Acca. His paintings are viewed as murals that adore interchanges and flyover bridges in Accra. His art concept blurs the fine line between realism and abstraction. He was born and educated in Cape Coast and had his first degree in painting and sculpture from the Kwame Nkrumah University of Science and Technology.

Ato is a ceramic artist and an educator. He completed a B.Ed in Art Education programme from the University of Education Winneba in the Central region of

Ghana. He has practised for over a decade, producing mostly studio pottery and ceramic sculpture. He is noted for his mastery of hand-forming techniques and antique finishing. Aside from studio practice, he teaches at Winneba Senior High School. He has participated in several local exhibitions organised by the Centre for National Culture and Panafest secretariates.

Rabat is a professionally trained teacher who was certificated at the diploma level at Fosu College of Education. He had his graduate education in art at the Kwame Nkrumah University of Science and Technology and postgraduate education from the University College of Education Winneba. He is a lecturer at the Department of Art Education. He specialises in portraiture, landscape paintings and commercial art. He has over thirteen years of professional practice.

Adjasco is a full-time career painter trained at the Ghanatta College of Art and Design in Accra. He specialises in applique painting. His technique uses Ghanaian fabrics to create figures, and he paints around the form, making it difficult to distinguish the fabric from the painted areas. His works are featured in some art galleries in Accra and some embassies.

Jerry is a digital artist specialising in rendering African marks in digital 3-dimensional forms. His social media presence features his virtual museum of African marks. Additionally, he uses African symbols to design a personal clothing line targeted at the youth. Some local media houses and digital television stations have broadcast his works.

Kweku is a multidisciplinary artist who specialises in sculpture and art installation. He received his undergraduate training in painting and sculpture from the Kwame Nkrumah of Science and Technology. He is a full-time artist and has produced sculptural works for many recreational facilities in and around Kumasi. He applies African concepts and design in art installations, with his signature note being the Ganaian state swords.

4.5 UP-AND-COMING ARTISTS/MENTEES' ASPIRATION

Upon reviewing the data derived from the focus group discussion with mentees, one discerns a profound manifestation of their aspirations and desires, spanning across realms such as employability, entrepreneurial acumen, inclusivity, branding, acquisition of experiential knowledge, profound understanding of indigenous practices, and adeptness in technological domains.

In the realm of employability, numerous emerging visual artists aspire to cultivate skills that augment their prospects within the creative arts industry. While cognizant of the inherent uncertainties prevailing in this sector, they remain mindful of instances where creative pioneers have thrived under similar circumstances, attributing their success to mastering their craft, thereby rendering themselves highly sought-after, even globally.

On the issues of entrepreneurial acumen, a significant number of mentees expressed the sentiment that while they possess the artistic talent requisite for contributing to the creative industry, they acknowledge a deficiency in the business acumen necessary for sustaining themselves through their craft. Reliance on familial support or chance occurrences for sustenance does not align with the aspirations of the mentees. Instead, they seek adequate compensation for their creative endeavours and crave a degree of predictability regarding their income streams.

Most mentees articulated their aspiration to cultivate a robust social network to garner recognition within the creative industry. They perceive the industry's dynamics as heavily reliant on interpersonal connections, emphasising the adage "it's not just what you know, but who you know." Pioneering creative masters within the industry possess the connections requisite for securing coveted government-sponsored projects and catering to the substantial market represented by the expatriate community. Therefore, to gain entry into the creative industry, mentees acknowledge the necessity of fostering social connections to facilitate inclusion.

The consensus among mentees underscored the paramount significance of cultivating a well-defined self-concept within the creative industry. It was agreed that artists must be recognised for their distinctive attributes, significantly contributing to their brand. While technical prowess certainly holds value in this domain, the uniqueness of one's brand tends to attract the attention of prominent stakeholders within the creative sphere. For an artist's work to garner attention, it must resonate with the prevailing trends and preferences of influential figures in the industry. Consequently, a prevalent desire among mentees is to establish and nurture their distinct brands.

Mentees regarded formal education in the arts as furnishing artists with fundamental skills essential for navigating the creative industry. However, establishing a significant presence within this sector necessitates experiential knowledge attained through continuous practice and mentorship under esteemed masters possessing first-hand expertise. Consequently, mentees aspire to master their craft through persistent practice and association with seasoned practitioners, aiming to acquire the requisite skills to excel and exert influence within the creative industry.

Mentees aspire to deepen their understanding of African concepts, ideologies, and philosophies. They articulated concerns regarding the homogenisation of cultural products worldwide, emphasising the necessity for differentiation to appeal to varied global audiences. Mentees perceive Africa's rich and diverse cultural heritage as possessing unique and differentiating qualities. Consequently, many seek to incorporate indigenous African knowledge into their artistic practice to imbue their work with distinctiveness and appeal.

Mentees regard integrating technology into the creative industry as essential to contemporary practice. While familiar with traditional processes and methods, many mentees actively pursue modern approaches to producing, refining, packaging, and marketing creative products. Technology is seen as a means to enhance efficiency, expand publicity, and drive sales. Consequently, mentees actively seek opportunities to leverage technological affordances within their practice.

4.6 MENTORSHIP OF CREATIVE MASTERS IN THE GHANAIAN CREATIVE ART INDUSTRY

Mentorship is generally seen as an efficient strategy for promoting inclusion in societies. It is a dynamic and transformative relationship which affects both the mentor and mentee, as well as their respective careers and personal and professional development (Arnesson and Albinsson, 2017; Cooke et al., 2017; Roger, 2010). However, the perception of mentorship by both mentor and mentees can affect the empowerment of up-and-coming artists towards inclusive economic development and maintenance of cultural heritage. From the field interviews conducted, mentorship was perceived in several ways. It was perceived as a means of fostering inclusivity, a conduce for Knowledge and skill transfer, an avenue for networking opportunities, a means of navigating industry challenges, a strategy for breaking entry barriers, a means of increasing the confidence and preparedness of mentees and conduce for customised guidance and support.

4.6.1 Mentorship as a means of fostering inclusivity

Mentoring was perceived as helping up-and-coming artists to be seen in the creative industry. The participants believed this could be achieved by pairing pioneering creative mentors with up-and-coming artists from various backgrounds and talents. This would make the creative industry more accessible and open to people of various social orientations and statuses, hence, a means of inclusivity. Two interviewees expressed these sentiments this way:

> *Mentorship is an opportunity for a more senior artist to guide a less experienced artist to master his/her craft and to gain access to the creative industry* (Wiz, 2023).

> *Mentorship to me is about the superior helping the subordinate to find his/her feet in his/her chosen career* (Fred, 2023).

The emphasis on superior and subordinate, experienced and less experienced relations, is an indication of inclusivity. Without mentorship, the creative

industry would not have paid attention to emerging artists yet to master their crafts. Still, by association, courtesy is extended to up-and-coming artists for them to feel they belong. Certain mentors demonstrate exceptional dedication by investing their capital into the ventures of their mentees, providing them with a significant advantage in the competitive landscape of the creative industry. Such acts offer a head start and alleviate mentees from the considerable financial strain associated with securing bank loans at commercial rates. This burden often impedes the progress of emerging artists. By shouldering this financial responsibility, mentors facilitate an environment conducive to innovation and artistic exploration, enabling mentees to focus more intently on honing their craft and realising their creative potential. Kwame, a mentor, summarised this point this way:

> *The highest level of mentorship you get from me is that I invest in your business. This investment ranges from Ghc10,000 to the highest being about Ghc300,000. When I become an investor, the mentorship style changes depending on the level of engagement and grant (Kwame, 2023).*

Moreover, this proactive investment strategy underscores the commitment of mentors to nurturing talent and fostering sustainable growth within the creative community. By offering financial support beyond mere guidance or advice, mentors demonstrate a profound belief in the capabilities and aspirations of their mentees. This collaborative approach not only cultivates stronger bonds between mentors and mentees but also contributes to the overall vitality and dynamism of the creative industry, ultimately enriching the cultural landscape with fresh perspectives and ground-breaking works of art.

4.6.2 Mentorship as a Form of Skills and Knowledge Transfer

Mentorship facilitates the transfer of knowledge, skills, and expertise from experienced pioneering mentors to up-and-coming artists. This transfer enables up-and-coming artists to gain insights into industry-specific practices, tools, and techniques, thus improving their depth of knowledge in the creative industry and mastering hands-on techniques that will help the up-and-coming

artists to become prolific in their creation. The following two quotations sum this view up.

> *Mentorship is guidelines provided by a mentor to mentees in the acquisition of knowledge or skills in a time frame* (Happy, 2023).

> *Mentorship is giving guidance and advice to someone who looks up to you. Or someone who is in a similar occupation or trade that you hope to help to be like you. It could either be short-term or long-term. But you provide them with valuable information that will affect their lives, practice and how they see themselves* (Rita, 2023).

4.6.3 Mentorship as an Avenue for Networking Opportunities

Pioneering Mentors often provide access to valuable networks within the creative industries over years of practice and association. Pioneering mentors develop a network of acquaintances and associations who provide access to local and international markets and gatekeepers within the creative space who help protect and sustain their practice. These social networks include family relations, old schoolmates, fellow creatives, curators, agents, or managers. Through mentorship relationships, up-and-coming artists gain entry to networking events, collaborations, and introductions that might otherwise be challenging to access. Interviewees captured these views.

> *I offered a mentorship opportunity to an up-and-coming artist, placing him on a pedestal to attract galleries and museums for exhibitions and other residencies. For instance, we offered him a residency here and upon completion, he was invited to attend another residency in the US. After this, he was admitted into another residency in Togo* (Kwasi, 2023).

> *The art residency we offer allows you to nurture your ideas and your practical work by meeting with art major players like curators, directors, and patrons to shape your creative prowess to give you the competitive edge to succeed in the art world* (Red, 2023).

4.6.4 Mentorship as a Means of Navigating Industry Challenges

Pioneering mentors offer guidance on navigating the complexities and challenges of the creative industries. They share insights into overcoming

barriers and finding opportunities. Most use their experiences to teach up-and-coming artists what to do and things to avoid in the industry. Thus, providing the up-and-coming artist insights into how to navigate the challenges associated with the creative industry.

> *Mentors are people who can impact you with their process, and their journey. you also learn the fundamentals in whatever fields you have chosen to be in and sometimes it becomes very important for you to learn from their mistakes and failures as well. These lessons serve as a guide to be able to see when you are confronted with similar challenges and to know what to do at any particular point in time* (Tex, 2023).

4.6.5 Mentorship as a Strategy for breaking entry barriers

Mentorship can break down entry barriers for individuals from underrepresented or marginalised backgrounds. Many up-and-coming artists are from poor family backgrounds, fending for themselves. For them, full-time art practice is often a challenge. Mentorship often includes some stipends to cover feeding, accommodation, and transportation. With these challenges out of the way, up-and-coming artists can concentrate on developing their careers in the creative art industry. These views are expressed by Prof and Fred as follows:

> *A mother brought his son, who had graduated from KNUST but struggled independently to practise as a painter. So, I offered him my studio space and gave him materials to work with, and since then, he has been doing well. A lot of up-and-coming artists that we identified and helped when we were at our old place have built their own houses through their paintings* (Prof, 2023).

> *Upon the recommendation of my mentor, I got the chance to attend an art residency in Ghana. He recommended me to his friend, who was the director of the artists' residency programme, and through that, I was accepted to partake in my first residency* (Fred, 2023).

4.6.6 Mentorship as means for Increasing confidence and preparedness

Mentorship builds up-and-coming artists' confidence and preparedness to enter the creative industries. Many up-and-coming artists have self-doubt. They do not think that they have what it takes to experience a breakthrough in

the creative industry. They tend to be comfortable in their comfort zones. It takes guidance, encouragement, and empowerment through resources from a mentor to challenge up-and-coming artists to take on challenging tasks and explore the potential within them that they were unaware of. These were contained in the extracts from the field interviews.

> *I worked with a ceramic sculptor who specialises in installations. His installation was limited to a height of under seven feet. I challenged him to produce an eighteen-foot installation for an exhibition I had secured for us. It was quite a challenge. The size of ceramic wares is often limited by the size of the kiln and materials composition. However, I guided him in the material selection and convinced him to do the installations in sections. The project was successful, and we mounted it with the help of a crane. After that exhibition, material selection and size of wares are no longer a challenge to him* (Kweku, 2023).

In summary, mentorship in the creative industry in Ghana has the potential to serve as a strategic tool that enhances accessibility within the creative industries by providing knowledge transfer, networking opportunities, guidance in overcoming challenges, breaking entry barriers, increasing confidence, offering access to opportunities, and fostering inclusivity. These mentorship initiatives make the Ghanaian creative industry more accessible to up-and-coming artists. After a general overview of the mentorship practised by pioneering creative masters, this research assessed how the mentorship maintains Ghana's cultural heritage. This was explored using Pierre Bourdieu's 1997 Theory of cultural capital, while the impact of economic and social empowerment was explained through social cohesion theory towards economic inclusion. However, before delving into this any further, a general description of the mentorship model is first described below.

4.7 ART RESIDENCIES AS A FORM OF EMPOWERMENT AND PLATFORMS FOR MENTORSHIP

Data from the interviews and focus groups shows that three out of the six selected mentors have taken part in art residencies within Ghana. Fred and Tex were previously engaged in a residency at the Nubuke Foundation Ghana, while Rita benefited from the art residency program at Studio 1957. Art

residencies in Ghana offer emerging artists a spectrum of provisions, including accommodation, workspace, access to tools and materials, and opportunities to exhibit their works. For the three mentors who have experienced such residencies, it was a pivotal platform for research and exploration across various artistic media. Additionally, it provided valuable insights into the legal and corporate dimensions of the creative industry, encompassing matters such as patents, copyrights, and the fundamentals of artists' contracts, among other pertinent aspects.

The resourcefulness and visibility garnered through their participation in art residencies have significantly contributed to their current stature within the creative industry. These residencies have facilitated their artistic growth and experimentation and equipped them with essential knowledge and skills crucial for navigating the complexities of the contemporary art world. Through exposure to diverse perspectives and professional networks fostered during these residencies, Fred, Tex, and Rita have established themselves as influential figures within their respective artistic domains at their prime ages.

Furthermore, art residencies' collaborative and interdisciplinary nature fosters an environment conducive to exchange and collaboration among artists from diverse backgrounds. This interplay of ideas and techniques not only enriches the individual artistic practices of the participants but also fosters a sense of community and mutual support within the artistic ecosystem. As beneficiaries of such residencies, Fred, Tex, and Rita have honed their artistic abilities and cultivated meaningful connections and collaborations with fellow artists, curators, and cultural practitioners, thereby expanding their reach and impact within the global art scene. Tex cleverly asserts this point this way:

> *I think the Nubuke Foundation normally seeks what the artists are doing and selects artists who are within that space to guide them. You may have practised for a long time, but Nubuke will equip you to succeed in the art market. Nubuke brings legal practitioners to let you know about the copyright, patency and other things they tell you, what to do, what not to do when a contract is submitted to you when to pen the signature so these were things that you are introduced to and professors well vested within the Arts market space, let you know how the market runs, the lookout in pricing,*

and also artists' or gallery owners who are also vested in dealings of how artworks are sold or auctioned, gallery percentages and why these percentages are taken, and so it's a full mentorship programme (Tex, 2023)

In essence, art residencies in Ghana have served as transformative experiences for these mentors, providing them with invaluable opportunities for artistic growth, professional development, and networking. The knowledge, skills, and connections acquired during these residencies have played a crucial role in shaping their trajectories within the creative industry, positioning them as influential leaders and advocates for the arts locally and internationally.

4.8 FINANCIAL CHALLENGES THAT RETARD PROGRESS AND DEVELOPMENT OF UP-AND-COMING ARTISTS

During the focused group discussions with the mentees, one of the themes that emerged was the lack of financial security associated with the creative industry. Some mentees shared their fear about the daunting prospect of survival within the creative industry from their school days. Frequently reminded by family members and peers about the potential difficulties in securing stable employment, these individuals often face pressure to pursue fields perceived as more financially secure, such as the sciences or business. Educators often steer talented visual art students away from pursuing their passion, citing examples of unsuccessful artists as cautionary tales. Consequently, some promising artists abandon their visual art education in favour of alternative subjects. A discussant in a focus group had this to say:

Back in school, they drilled into us about how tough it could be for visual art students to find jobs. So, when my mentor asked me to come aboard his crew, I was like, "Nah, man, I'm thinking of going the teaching route with the Ghana Education Service" (Ato, 2023)

Upon completing their formal education, the precarious nature of the creative arts industry continues to dissuade many emerging visual artists from committing to full-time practice. Particularly for those from economically disadvantaged backgrounds, lacking familial support compounds the

challenge. Parents, already burdened with the expectation that their children will secure stable employment to contribute to household upkeep, may inadvertently discourage the pursuit of a career in the arts.

As a result, emerging artists without financial backing from family or relatives often relinquish their dreams of an art career in favour of more financially stable day jobs. Balancing full-time employment with artistic practice limits opportunities for experimentation and self-discovery, as artists find themselves constrained by time and resources. Consequently, many emerging artists assume administrative, public relations or ministry roles to meet their financial obligations.

The perception of artistic practice as a high-risk business further exacerbates challenges for emerging artists, as financial institutions are hesitant to extend loan facilities to individuals within the industry. This reluctance deprives promising talents of the necessary financial support to sustain and develop their artistic pursuits. Consequently, the industry risks losing potential successors to ageing artists, stifling innovation and growth within the creative landscape.

4.9 CULTURAL CAPITAL AND THE MAINTENANCE OF GHANA'S CULTURAL HERITAGE

Culture is a form of capital because it provides access to scarce rewards. It is subjected to the rules of monopoly and, under certain conditions, is transferable from generation to generation. As a result, culture and cultural processes have become integral components of discussing social stratification (Lareau & Weininger, 2003). The argument is that there are certain cultural knowledge and techniques that the pioneering creative masters draw upon to set their work apart from the up-and-coming artists. These unique traits are recognisable by art aestheticians and patrons who project and purchase such distinctive works of art from the pioneering masters, ultimately contributing to their status and brands. So, maintaining such a rich cultural heritage and promoting inclusivity of up-and-coming artists into the mainstream creative industry requires some mentorship.

Cultural capital has been conceptualised in this research to mean a set of innate and socially rare and distinctive preferences, skills, knowledge, and practices creative pioneering mentors transfer to the up-and-coming artists in a bid to maintain Ghana's cultural heritage and means of economic and social empowerment. Cultural capital can be inherited biologically from parents, and one is predisposed to some cultural and social factors which engender cultural capital. All three forms of cultural capital of the pioneering creative masters were assessed, embodied, objectified, and institutionalised cultural capital.

4.9.1 Embodied Cultural Capital

According to Bourdieu (1982), embodied cultural capital comprises consciously acquired and unconsciously inherited characteristics which influence our very being and feelings; that is, our language, tastes, patterns of communication, behaviour, and so on. In this research, the focus was on individual traits and characteristics which the up-and-coming artists pick up from the close association with the creative pioneering masters. These traits and characteristics were self-concept, creative thinking, in-depth knowledge of African concepts, symbolism and philosophy, exploration of the environment (natural and built-up environment), mastery of technique and education.

Self-concept

Self-concept means how an artist's work is influenced by his life trajectory. The artist's artistic creations reflect his/her failures, successes, beliefs, values, experiences, emotions, and identity. It came up from the focus group discussion that one of the things that mentors tried to develop in the up-and-coming artists was their self-concept. Mentees were challenged to develop works that reflected their unique individuality and worldview. The underlying assumption was that you cannot make art to please another person and be successful. You will always be under pressure to know what that person wants, which stifles creativity in the creative industry. Up-and-coming artists were admonished to make art for themselves, and when people could relate to their work, they would patronise their works. A mentor succinctly put it this way:

The searches for life's true meaning and my interest in how willing the human spirit travels and transits planes form that purpose or core of my work. The simple quest for self-definition and knowledge stems from a fascination with things unknown, mysteries and esotericism. I project the inner promptings of my being, which may be spiritual and emotional, recreating what I believe had been the experiences of my being through time. Allowing myself to serve as a vessel through which some unfamiliar energies manifest, I do not try to understand the result of such a prompt. When I give the final work titles, it is only because they give me the satisfaction of being able to identify a seed in the work and ultimately give an identity to the work (Wiz, 2023).

Creative thinking

Creative thinking is developing novel ideas, solutions, or products by exploring conventional and unconventional means. Up-and-coming artists developed creative thinking after their association with the mentors. They were trained to question, develop a sense of curiosity, and see beyond the ordinary. These traits were evident in the works that the mentees produced. There was a gradual shift from functional and realistic works to more abstract works.

*My mentor helped me to make installation art with contemporary theories, which are hard to practise. He taught me how to apply theories such as dematerialisation, material culture, and history (*Ato, 2023).

In-depth Knowledge of African Concepts, Symbolism and Philosophy

The mentors help instil a quest for a much deeper knowledge of African concepts, symbolism, and philosophy in the mentees. From the focus group discussion, mastery over African concepts, symbolism, and philosophy gives authenticity to one's practice as an African artist. Artworks produced in Africa should reflect Africa's shared ancestry and vision. The works of the mentees depicted Akan symbolism, knowledge of Egyptology, African cosmological beliefs, regalia, and arts of statecraft, for instance.

My mentor exposed me to ancestral knowledge, cultic dances and meanings, colonial legacies, racial justice, racial equity, healing and restorative justice (Ato, 2023).

> *Style, forms, decorations and finishing techniques in my mentorship fully dwell on the rich cultural concepts and symbols in Africa and beyond. Most of the works are decorated using these symbols* (Kizito, 2023).

Exploration of Natural and Built-up Environments

Up-and-coming artists have developed the consciousness to utilise the environment in their art. Nature has been the source of most creative innovations; the human body, particularly the African female body, was interesting. Some of their works demonstrated the African woman's courage, elegancy, resilience, and tenacity as she navigates life challenges to make a better life for herself and her family. Equally important was depicting the built-up environment, like market scenes, lorry parks, and sports stadiums. These were traits typical of some of the mentors.

> *My environment influences my art. My work developed from an attraction to certain kinds of disorder or chaos, a fascination with events that develop in ways that are unstructured or cannot easily be defined. The general statement makes more sense when one considers my interest in crowds, which examine the randomly chaotic yet highly motivated movement characteristic of gatherings of people. These become the common theme of so many of my canvases, which focus on marketplaces, lorry parks, bus stations, beaches, and city-centre sceneries, anywhere providing all those unpredictable conditions of tumultuous, energetic motion that captivate the enquiring eye. Crowds display many different moods: the random browsing of city-centre shoppers, the excited activity of swimmers on the beaches, the emotionally charged surges of political rallies, or the euphoria of fans at a football match. Each suggests various aspects of the emergent behaviour of large groups of people, and they mesmerise me and inspire me* (Prof, 2023).

Mastery of Techniques and Education

A major component of mentoring is the development of technical skills. This is acquired through years of practice and exposure. Mentees were exposed to trade secrets and techniques not normally taught in the classroom. Some techniques mentioned included installations, antique finishing, painting with the pallet knife and rollers, modelling of life-size sculpted heads and machine embroideries.

In education, the objective was not to attain academic certificates but a continuous desire to learn, relearn and unlearn. Up-and-coming artists had become more exploratory in their practice. They had been challenged to push beyond the boundaries of art and try out new materials, techniques, and concepts. A mentee attested that:

> *I had heard of my mentor using a pallet knife to paint, but I had never considered using alternative materials in my paintings. I was inspired during the mentorship period to combine applique and painting, and the result was most revealing, I think I will further develop that concept (Rabat, 2023).*

4.9.2 Objectified capital

Objectified cultural capital includes physical objects owned and displayed by a person or group. Examples are cars, iPhones, notebooks, clothes, artefacts, footwear, and equipment. These cultural goods can be exchanged for economic profit. It could also be transferred from one generation to another through inheritance. In this research, the researcher was interested in cultural capital in the objectified state, which is pioneering creative master transfer to up-and-coming artists to empower them culturally. From the focus group discussion, the dominant objectified state of cultural capital transmitted to the mentees were art history books, brochures, flyers, photography, and video podcasts.

Books

Rare art history books were not easily obtainable in the Ghanaian publishing and print markets but were made accessible through the years of collection of art history books from formal education and purchases made from extensive travels of the pioneering creative masters. These formed the theoretical underpinnings of some of the works by the creative masters, which distinguished their works from those of ordinary creative artists. Examples of these books included Early Sources History 1547-1900, Igbo Arts, The Myth of Primitivism, African Reflections, A Human Ideal in African Art, Bamnana figurative sculptures, and Collecting African Art. A mentee said this to say:

My mentor is a person who shares his knowledge and experience with me. He gives me resources such as art catalogues, brochures, books, and art-aided computer programs to develop my artistic and cognitive skills and to get an edge in exhibitions, workshops, and residencies (Rabat, 2023).

Brochures and flyers

Up-and-coming artists had been orientated on designing brochures and flyers to document and publicise their works anytime they exhibited them locally and internationally. The brochures and flyers serve as a portfolio which markets the artist and an attestation of work done. The quality of exhibitions determines entrance to exhibitions and fairs, and their decision is made based on the analysis of the brochures and flyers presented by artists. A mentor had this to say about the relevance of designing brochures and flyers:

I design brochures and flyers that publicise my work. The person who may receive the brochure may not read it, but he may leave it for another person to find it, and that person may follow through to you to buy your work (Wiz 2023).

Photography and video podcast

The development of photographs and video podcasts was also instilled in the mentees. These were not meant for records of work done but for education and research by art enthusiasts and posterity.

I use photography, I employ sound engineers in the documentary of chieftaincy institutions and exhibitions. I have documented an aspect of Ghanaian history that is gross over. The umbrella and its role in Ghanaian chieftaincy institutions for the education of today's generation and future generations to come (Rita, 2023).

4.9.3 Institutionalised capital

Institutionalised cultural capital consists of legal recognition by a body mandated by law. These legally mandated bodies like schools, universities, and other institutions of higher learning confer certificates and degrees in recognition of cultural capital possessed by individuals. This single act of recognition by bodies mandated by law makes equating cultural competence to economic value easier. When an institution of higher learning recognises

one's cultural capital, its economic and social capital also increases. Most mentors have received various levels of recognition from reputable institutions and agencies. These recognitions affect their status in the creative art industries in Ghana and internationally. Even those mentors who indicated not to be associated with any institution or agency were eventually associated with one. The institutions of affiliations were Gallery 1957; Nubuke Foundation; Glover Artist Alliance; October Gallery; ACRAG (Arts Critics and Reviewers Association of Ghana); African-American Institute in New York City; Royal Society of Arts, London; Ghana Academy of Arts and Sciences; Kwame Nkrumah University of Science and Technology; National Memorial for Peace and Justice; Detroit's Motown Museum, Chicago's DuSable Museum and The King Center in Atlanta. These are extracts from the interviews:

> *I am not affiliated to any university or institution. I am sometimes invited by universities to give a lecture, but I decline. I enjoy the freedom of working for myself. I do not want to complicate myself. I don't want to be tied up to any institution or individual. Locally I am represented by the Artists Alliance gallery* (Wiz, 2023).

> *The residence in Gallery 1957 has given me a presence in the world. People recognise the gallery internationally, and by associating with the gallery, my work is viewed internationally. I have gained a lot of respect. The residence pushes you to make the best out of me. My work is also viewed on other social media platforms (Rita, 2023).*

In summary, the cultural capital that pioneering creative masters have transferred to up-and-coming artists is embodied, objectified and institutionalised. These include self-concept, creative thinking, in-depth knowledge of African concepts, symbolism and philosophy, exploration of the environment (natural and built-up environment), mastery of technique and education for the embodied state. Books, brochures, flyers, photography, and video podcasts for objectified state and Gallery 1957; Nubuke Foundation; Glover Artist Alliance; October Gallery; ACRAG (Arts Critics and Reviewers Association of Ghana); African-American Institute in New York City; Royal Society of Arts, London; Ghana Academy of Arts and Sciences; Kwame Nkrumah University of Science and Technology; National Memorial for Peace

and Justice; Detroit's Motown Museum, Chicago's DuSable Museum and The King Center in Atlanta for institutional state of cultural capital.

4.10 SOCIAL CAPITAL AND THE PROMOTION OF SOCIAL COHESION WITHIN THE CREATIVE ART INDUSTRY IN GHANA

Social cohesion is a means of strengthening social relations, shared values and communities of interpretation, feelings of a common identity and a sense of belonging to the same community, trust among societal members as well as the extent of inequality and disparities" (Berger-Schmitt, 2000; Woolley, 1998; Jenson, 1998). This section focuses on the empowerment given by the creative mentors by leveraging their social capital, including a network of friends, acquaintances, former classmates, curators, producers, managers, and online presence. From the interviews and focus group discussions, up-and-coming artists benefited from social media followers of their mentors; they were introduced formally and informally to directors, curators and patrons associated with their mentors, encouraged to develop and maintain social media presence, their works were tagged to their mentors which increased viewership. Up-and-coming artists also benefited from each other's company, creating a sense of solidarity and emotional support for themselves. Extracts are presented below:

> *I started using social media handles such as Facebook and Instagram to showcase my artwork until I caught the eyes of art institutions here in Ghana and elsewhere. However, through the mentorship programme, I started sharing and tagging images of my artwork with my mentor, which attracted the attention of prominent art directors, curators, and institutions online who offered me feedback on my works* (Kizito, 2023).

> *Before we commenced the mentorship, I was entreated by my mentor to create a social media presence where I would share and discuss my current and future exhibitions and open-call opportunities. I had one but was not updating it regularly. I reactivated my online platforms. Through this, I started getting feedback from art curators and directors. I have received an invitation to participate in an exhibition* (Rabat, 2023).

I have a social media presence. I put works out there for people to view, not necessarily to sell work but for visibility and exposure. My priority is to generate work that I can put out there. My mentees get to meet other artists and clients through my local exhibitions and online presentations (Prof, 2023).

4.11 ECONOMIC CAPITAL AND THE PROMOTION OF SOCIAL COHESION WITHIN THE CREATIVE ART INDUSTRY IN GHANA

At the core of social cohesion is economic empowerment. Once the up-and-coming artists are economically empowered, they can improve upon their materials and tools, engage in research, fund the publicity of their exhibitions, and participate in local and international exhibitions, making them visible in the creative industry. These views were corroborated by both mentors and mentees. Extracts are presented below:

My mentor has enlightened me about the pricing and marketing of my work. I took a lot of things for granted in my pricing, but my association with my mentor has given me insight into the commission of gallery managers, shipment and logistics charges, rates of electronic farm managers, computation of Value added tax (VAT), etcetera (Kizito, 2023)

Participating in residencies worldwide has added value to my work in many ways. Economically, it has increased my artist fee by three-fold in the last few years (Fred, 2023).

My mentees are taught how to market their products, most of them online and through exhibitions. Sometimes, you have a project you'd love to do but you don't have funds for it so these research sometimes grants you money to sometimes acquire the tools or the equipment you need to help your research or facilitate this idea that you dream of or you'd want to do other stepping stone to other bigger projects and so its becomes like oh we are giving her a research grant for a residence pay of 1000 dollars or 2000 dollars or a monthly stipend of 500 dollars for three months for you to come and research and do whatever proposal you'd like to do and embark on its gives you the free out of your own comfort into another space to challenge yourself the more because we are always finding new spaces, new ideas that's sometimes you need extra money to actually purchase or expand and so these residencies for me and from the number of residencies that I have experienced becomes a stepping stone for you to actually see the bigger picture moving out of a

small comfort zone to a bigger space that you know that I can even do more if am given such space and am given this apprentice (Kwame, 2023).

Thus, these up-and-coming artists cannot survive without economic capital, hence the need to empower them wholistically towards financial freedom while pursuing their dreams.

CHAPTER FIVE: INTERPRETATION OF FINDINGS

This chapter presents the interpretation of results from the data collected and the results presented in Chapter 4. The main objective of this study was to propose an inclusive model to empower artists by augmenting their participation in Ghanaian creative industries assisted through mentorship programmes led by culturally pioneering creative masters. It explored the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation.

This chapter relied on the meaning of the findings presented through various data collection methods presented in chapter four. The interpretative paradigm was used to explore whether the social structure of artists functions as a system of social stratification in which certain key characteristics of artists and their work affect their status in the creative art industries. The interpretivist approach primarily seeks to understand human experiences and suggests that human reality is socially constructed (Cohen & Manion, 1994; Mertens, 2005). Interpretivism opposes the school of thought that argues that a single, verifiable reality exists independent of our senses. Its ontology is anti-foundationalist. It refuses “to adopt any permanent, unvarying (or foundational) standards by which truth can be universally known” (Guba & Lincoln, 2005, p. 204).

Instead, interpretivists believe in socially constructed multiple realities. Truth and reality are created, not discovered. It is impossible to know reality as it is because our senses always mediate it. Interpretive epistemology is subjective. External reality cannot be directly accessible to observers without being contaminated by their worldviews, concepts, or backgrounds. Flick (2004:89) states, "Perception is seen not as a passive-receptive process or presentation but as an active constructive process of production”. Individuals interact with others and society and ascribe meaning and names to different social phenomena. Furthermore, Grix (2004: 83) states that “researchers are inextricably part of the social reality being researched: this means that researchers cannot be ‘detached’ from the subject they are studying”.

In light of the above, the interpretative paradigm was used to examine how to empower up-and-coming artists by leveraging their participation in Ghanaian creative industries assisted through mentorship programmes led by culturally pioneering creative masters. It explored the impact of mentorship on skills transfer and development towards economic empowerment and maintenance of cultural heritage. The importance of maintaining cultural heritage was explored using Pierre Bourdieu's 1997 Theory of Cultural Capital, while the impact of economic empowerment was explained through social cohesion theory towards economic inclusion. The interpretation is presented in qualitative and visual data analysis and interpretation. The proposed all-inclusive model towards social cohesion follows these.

5.1 MENTORSHIP AS A FORM OF NURTURING TOWARDS ARTISTIC MATURITY

Artistic maturity within the Ghanaian creative arts industry, as evidenced by the findings presented in Table 4.1, is not necessarily correlated with old age. Through a thorough examination of both printed and electronic sources, alongside direct interviews with participants, it became apparent that age alone is not a reliable indicator of artistic maturity. Notably, individuals such as Kwasi, Red, and Kwame, aged 29, 37, and 40, respectively, have already achieved international acclaim at relatively youthful stages of their careers. This emphasises that the age difference between internationally acclaimed Ghanaian and emerging visual artists, as presented in chapter four, only sometimes contributes to social differential within the creative art industry in Ghana.

However, discernible criteria exist that gatekeepers within the creative industry utilise to assess differentiation among visual artists in Ghana. These criteria include expertise within a specific domain, practical demonstration of proficiency in production techniques, inventive creativity, collaborative aptitude, interpersonal skills, sustained contributions to the field's development, and exposure to the global creative industry. These attributes are some of what emerging artists lack that inhibit their inclusion in the creative

art industry. These are reflected in the expectations of the mentees about the mentorship (Appendix H1). Mentorship can, therefore, be used to nurture maturity in such mentees.

A comprehensive mentorship programme should prioritise continuous education in the arts, emphasising a harmonious integration of theoretical foundations and hands-on practical experience. While formal academic curricula serve as initial pathways to understanding within creative disciplines, they merely scratch the surface of these fields' extensive knowledge and practices. They are intentionally not exhaustive, as their primary purpose is to fulfil specific educational objectives. Upon completing a formal programme and subsequent certification, emerging artists attain a certain level of competency to facilitate their transition from academic settings to professional environments. Continuous practise and experimentation instil in emerging artists the needed experiential knowledge which cannot be contained in any curriculum. Trade secrets and innovative techniques are acquired by constant practice.

As indicated in the focus group deliberations, the creative arts sector is characterised by intense competition. An artist is as good as his previous job. Pioneering creative masters have accumulated indigenous and modern artistic concepts and philosophies over time, evident in their expressive creations. They possess the ability to articulate their artistic visions, captivating potential clientele eloquently. Consequently, without effective transitional mechanisms to equip emerging visual artists with the necessary resources to enter the competitive landscape of the creative industry, they risk being overshadowed and potentially marginalised amidst rigorous competition. As rightly articulated by a participant, regular theoretical sessions and access to rare books, publications, and seminars are ways to shore up the knowledge base of mentees.

> We have lectures every Wednesday over here. We also have a book reading for two hours every Wednesday. Our system is formalised, so we have sections from intellectual discussions every week (Kwame 2023)

Creativity thrives on inquisitiveness and exploration; mentorship provides the enabling environment to explore the unknown. Providing tools, materials, and other resources for artistic creation empowers mentees to push beyond the boundaries of their fields. Many mentees are constrained by financial challenges and restricted in terms of choice of materials and tools. However, once that is out of the way, their imaginative prowess runs wild, resulting in ingenuity. The allowances or stipends often associated with mentorship schemes afford emerging artists the single-mindedness to focus on developing their self-concepts as a result of experimentation. The emerging artists can also live off the allowances, which prevents them from seeking side jobs to fend for themselves. Consistency in practice contributes to their level of professionalism. This was evident in the interviews with the mentors. There appears to be gradual mobility from part-time to full-time art practice as one moves from regional visibility to international stardom. All the internationally acclaimed artists are full-time practitioners.

The lack of experimentation characteristic of emerging artists creates self-doubt. Many emerging artists create art to please people. So, they constantly struggle to seek validation and approval from art patrons and mentors. This limits their creative potential. Developing self-concepts is fundamental to the artistic world of the pioneering mentors. Their art is a reflection of themselves, their beliefs, values, experiences, emotions, and identity, all of which are reflected in their artistic creation. Partnering up-and-coming artists with pioneering masters allows them to self-reflect and identify the defining influence on their artistic creation, often leading to a shift from functionality and realism to more liberating art of abstraction and esotericism.

5.2 MENTORSHIP ROLE PLAYERS WITHIN GHANAIAN CREATIVE INDUSTRIES

An insight into the role played by pioneering creative mentors within the Ghanaian creative art industry can be assessed by reviewing the personal traits mentees looked out for from their mentors (See Appendix XX), according to the themes emanating from the focussed group data. Mentees want

mentors who are masters of their craft with strong theoretical underpinnings. They want disciplined and committed mentors in their chosen fields of practice. They want good communicators with considerable social skills. Lastly, they want mentors with strong social connections.

Reviewing these assertions by mentees, it can be inferred that mentors in the Ghanaian creative industry serve as role models to the mentees. From the interviews with the mentees, mentors are people who have attained admirable feats in the industry. They are people who can guide you with their life trajectory, including their failures and successes. Several mentees used the parent-and-child relationship analogy to explain the role-modelling relationship between a mentor and a mentee. By implication, a mentor should be theoretically and practically knowledgeable in the field of specialisation. The guidance offered to the mentee should extend beyond the remit of work to other business-orientated skills and social and psychological aspects towards the holistic development of the mentee.

In addition, mentors assume the role of educators. They are tasked with guiding and moulding the learner's interests to facilitate their integration as productive members of society. Integral to this role is the possession of both comprehensive content knowledge and adept pedagogical skills. In essence, a mentor must not only be well-versed in the subject matter but also adept at breaking it down to the level of the learner, thus facilitating comprehension. Within the creative arts industry, a mentor is expected to steer the mentee through knowledge creation, employing methods such as providing clear instructions, assigning specific tasks, or devising structured learning experiences. These approaches aim to cultivate the mentee's theoretical understanding and practical expertise in art.

Mentors are resource providers. Some mentors have set up institutions from face-to-face interviews that mentor up-and-coming artists. They offer studio space and access to materials, tools and other research facilities. They also liaise with other professionals with expert knowledge on issues like contracts, copyrights, patent rights, curating, and artist management, enlightening the

mentees on gaining the maximum benefits from their artistic careers. These relieve the mentees of the financial hassle of acquiring their resources independently. Aside from the material resources, the mentors themselves are a great resource for mentees to learn from. Some mentors have consistently practised for over five decades. The collections of works produced over this long period of practice are more than enough to inspire mentees to greatness.

Mentors facilitate opportunities for their mentees within the creative arts sector, particularly in the context of the Ghanaian artistic landscape. Renowned visual artists within Ghana's creative industry often enjoy significant exposure on the international stage (Appendices C1 to C6). This exposure brings them into contact with various influential figures, including curators, directors, agents, jury members, art historians, fellow artists, patrons, and enthusiasts. Through these multifaceted interactions, established artists create a robust network of social connections, affording them access to prestigious exhibitions and art fairs that may need to be more readily available to emerging talents. By aligning themselves with a mentor, mentees enter this influential network of industry professionals, enhancing their prospects within the creative arts field.

Consequently, mentees mentored by established artists have been privileged to participate in various global artistic community opportunities. Some mentees have been fortunate enough to participate in foreign art residencies and exhibitions, expanding their artistic horizons and broadening their international exposure. Additionally, others have received invitations to esteemed institutions of higher learning, where they have been able to share their knowledge and expertise with a wider audience. These experiences underscore the mentors' invaluable role in fostering emerging artists' professional development and success within the creative arts industry.

Lately, mentors have carried out psychosocial roles in the Ghanaian creative industry. They bring a humanistic perspective to the mentoring process. Acknowledging mentees as unique persons with intrinsic emotional and psychological requirements that extend beyond necessities like food and

housing, mentors endeavour to provide a setting marked by trust, empathy, compassion, and respect, promoting inclusion and acceptance. Mentees' emotional and mental health is greatly improved when these basic human needs are met. In addition, relational difficulties like rejection, bereavement, or illness always affect the dynamics of the mentor-mentee connection. Mentors who showed compassion and offered assistance during these trying times were highly regarded by their mentees. Frequently, mentees recounted experiences in which their mentors provided advice on a range of life issues, such as handling celebrities, controlling sexual urges, and resolving religious conflicts.

5.3 THE IMPACT OF MENTORSHIP IN THE IMPROVEMENT OF VARIOUS FORMS OF CAPITAL

As discussed in Chapter Four, cultural capital refers to an individual's inherent and socially uncommon preferences, abilities, knowledge, and customs. This cultural capital can be inherited genetically from parents or acquired through exposure to various cultural, social, and environmental influences. When pioneering visual artists are paired with mentees, there is a likelihood that the mentees will consciously or subconsciously adopt certain preferences, skills, knowledge, and practices from their mentors. Alternatively, mentors may encourage mentees to explore latent skills and refine preferences and styles they have yet to develop fully. This segment assesses the impact of 16 months of mentorship on improving the cultural capital of mentees. All three forms of cultural capital: embodied, objectified, and institutionalised cultural capital that mentees already possess, as well as those acquired through their association with mentors, were assessed.

The first cultural capital to be assessed was of the embodied form. The focus was on self-concept, creative thinking, in-depth knowledge of African concepts, symbolism and philosophy, exploration of the environment (natural and built-up environment), mastery of technique and education. These were deduced from the focused group discussions with the six mentees before the 16-month mentorship programme and focused group discussion with all 12

participants, mentors and mentees (Appendices F1 to F6; G1 and G2, H1 and H2 and I)

Self-concept

Mentees saw themselves as Africans and, for that matter, Ghanaians. Their choice of colours, brushstrokes, composition, medium, and forming all reflected African characteristics. The main characteristics are bright, rich colours, representation of sculptural forms, religious or cultural themes, market scenes, and functional objects. However, the mentorship partnership stressed the need to look within to discover the defining characteristics of one's artistic practice. The artist's self-concepts should be informed by his/her personal experiences, struggles, emotions, and beliefs. Many mentees have developed this self-concept. An example is made of Rabat, a mentee paired with Wiz.

Fig 5.1: The mirror of Kumasi, 40 x 76-inch, Acrylic on canvas

Rabat's work, "The Mirror of Kumasi," diverges from his customary landscape paintings, influenced by his mentor to delve into his childhood experiences through art. Raised in Ghana's Central Region, Rabat's passion for art ignited at a young age, inspired primarily by the fresco paintings adorning Catholic churches in his vicinity. Lacking guidance from visual art professionals, he honed his skills by sketching these paintings, nurturing his burgeoning interest in the field. In executing the "Kumasi Mirror" project, Rabat fashioned the panels reminiscent of the catacombs from the Byzantine era. These panels, distinctively depicting the different phases of the day—morning, afternoon, and

night—eschew realism in favour of illusionism and geometric abstraction in their treatment of architectural structures. The representation of domes, particularly in the central panel, reflects his Catholic upbringing and evokes his religious background. Rabat's artistic vision is characterised by a profound exploration of visual abstraction and parallel asymmetries, evident in his adept application of colour and form.

Creative thinking

Each mentee had received instruction in idea development within the basic design framework. They demonstrated proficiency in manipulating objects to generate novel forms and designs. However, despite this foundational knowledge, their artistic practice seemed constrained by the themes and techniques familiar to them during their educational experiences.

Fig 5.2: Mentee performing at Nkyinkim Museum owned by a mentor Kwame at Ada Foah

Mentors took proactive steps to broaden the mentees' creative horizons, introducing them to theoretical concepts such as dematerialisation, material culture, and art history and guiding them in their application to artistic practice. Through this mentorship, mentees were encouraged to explore innovative modes of creative expression, delving into conceptual, performance, and installation art, thereby fostering a deeper understanding and appreciation of diverse artistic approaches.

These creative approaches benefit from an in-depth knowledge of African concepts, symbolism and philosophy. The mentees possess a foundational understanding of African cosmological beliefs, rites of passage, Akan symbolism, concepts, and philosophy. However, their familiarity with the art from various African regions remains restricted. They have limited exposure to Central Saharan rock art, Maghrib and ancient Mediterranean art, and Islamic art from Egypt.

Fig 5. 3: Installation, Mentor Kwame

Their mentors introduced them to cultic dances and associated meanings, colonial legacies, racial justice, racial equity, healing and restorative justice. These have increased their cultural capital, which they can turn into objectified forms by creating artworks that reflect their depth of knowledge of African cultural heritage and exchange for economic capital.

Technical proficiency

The mentees were proficient in various aspects of artistic rendering, encompassing drawing, perspective, smudging, shaping techniques, and finishing methods. They demonstrated the ability to execute their works employing diverse artistic styles such as realism, surrealism, impressionism, and post-impressionism. The mentorship programme expanded the mentees' repertoire by acquainting them with specialised trade secrets and techniques not typically covered in academic curricula. Among the techniques introduced were esoteric art, installations, antique finishing, painting using palette knives and rollers, sculpting life-size heads, and machine embroidery.

Figure 5.3 is an art installation by Kwame, a mentor. The installation creatively captures Africa's colonial history. The barbaric treatment of Africans was a result of the trans-Atlantic slave trade. Africa's colonial history is filled with many twists and turns, rightly reflected in the name of the mentor's museum, Nkyinkyim (twist and turns). The installation pays homage to the memory of the slave victims and subsequent generations who live daily with the aftereffects of such inhumane treatment of an entire black race. It presents an array of eerily haunting life-sized heads, about 1,500 of them sculpted from concrete and another 3,000 made with terracotta; Kwame captures expressions of shock, pain, fear, desperation and despair that tell the story of enslaved Africans.

The deliberate spatial arrangement of sculptures in a natural pond serves as a poignant re-enactment of the harrowing struggles endured by slave victims, cast overboard ships to meet their agonising fate within the unforgiving depths of the sea. Each sculptural figure, rendered with a naturalistic touch, bears distinct facial features and hairstyles, offering visitors a profound connection to

individual narratives of suffering and resilience. The installation transcends mere aesthetic appreciation, inviting viewers into solemn contemplation bordering on the spiritual. Within this setting, one cannot help but feel the weight of history, as if being escorted into a solemn graveyard commemorating the countless souls lost to the brutalities of slavery.

Figure 5.4: Etuu (Warm embrace), Ceramic sculpture Mentee Ato

Furthermore, represented in Figure 5.4 stands a ceramic sculpture crafted by Ato, a protege under mentorship. This ceramic piece portrays a vessel enveloped by fish-like adornments, embodying the thematic essence of "Etuu" or "warm embrace," symbolising endorsement, forgiveness, or the expression of affection typically observed within familial bonds. In Ghanaian tradition, a mother's embrace signifies security, warmth, protection, and love, underscoring the significance of familial affection. In contrast to Kwame's adherence to naturalistic depictions, Ato embraces abstraction in his work. The vessel is meticulously shaped using the coiling technique, with linear coils defining the fish's form. Distinctive fins, including the dorsal, caudal, pelvic, pectoral, and anal fins, are delineated through conical and rounded coil structures, with evident tool marks enhancing the sculpture's texture. A manganese wash application on the ceramic surface imparts unique characteristics to the piece, rendering replication challenging. Notably, Ato's work reflects the influence of Kwame, particularly in imbuing artworks with

individuality and exploring human emotions, as well as in incorporating natural elements and spaces into artistic expression.

Education

All the selected mentees had at least a degree in studio-based education. This mentorship offered the opportunity to learn, relearn, and unlearn some of the concepts and philosophies acquired through formal education. It was an opportunity to explore techniques, materials and tools. The mentorship provided an opportunity for continuous learning. Opportunities were created to refine creative techniques and explore materials and tools of trade.

Objectified capital

Objectified capital is the tangible material culture that pioneering creative mentors use to enrich their cultural capital. These were rare art historical books, antique art collections, brochures, flyers, photography, and audio and video podcasts. Mentors have acquired these assets from different world regions over a long period. Some rare books are out of print, restricting their access to the privileged few. Such collections enriched the depth of knowledge of their owners. When applied in practice, studying these collections helps assert some distinctiveness. Cultural capital in the objectified state is the easiest transmissible state of the three states of cultural capital. Mentees objectified capital in books like A Basic History of the Art, 20th Century Art of Africa, A History of Art in Africa, and General Knowledge Art Textbook. Mentors introduced them to books like Early Sources-Art History 1547-1900, Igbo Arts, The Myth of Primitivism, African Reflections, A Human Ideal in African Art, Bamnana figurative Sculptures, and Collecting African Art.

Mentees were already familiar with the design and use of brochures and fliers to publicise their works, particularly during exhibitions. The mentorship partnership reoriented the mentees on the need to preserve their documents as an attestation of work done and progress made. These documents were to be secured as a portfolio of evidence, which would be used to secure exhibition entrance, proof of practice, or educational purposes.

Institutional capital

Institutional capital was a form of recognition by a legally mandated body of one's proficiency. They include institutions of higher learning, regulatory bodies, research institutions and recognised associations in the industry. Mentees were already affiliated with institutions such as Kwame Nkrumah University of Science and Technology (KNUST), which was the alma matter of most of the mentors as well as the mentees, the Art Centre, Centre for National Culture, Nubuke Foundation and Gallery 1957. Mentees were encouraged to register with the Registrar General's Department, Aid to Artisan Ghana, Ghana Association of Visual Artists (GAVA) and Artists Alliance through the mentorship. Affiliating with these institutions brings credibility to their practice and is a status indicator for determining wages and charges. Visual artists not affiliated with recognisable institutions are branded as novices, while those associated with esteemed institutions are branded as professionals. A comparison of the affiliations of the pioneering mentors with the mentees is a clear example. While the mentees are mostly affiliated with local institutions, their mentors are affiliated with globally esteemed institutions like October Gallery, ACRAG (Arts Critics and Reviewers Association of Ghana), Ghana Academy of Arts and Science, African-American Institute in New York City, and the Royal Society of Arts in London.

5.3.1 Skills required towards economic empowerment and maintenance of cultural heritage

The 16-month mentorship was not extensive enough to study the actual economic empowerment mentees received from the mentorship. However, the mentees attested to clear manifestations of empowerment during the focus group discussion with all participants (mentors and mentees). Generally, mentees reported developing business acumen. These included developing skills in negotiating artist fees, pricing, commissions and charges, computation of Value Added Tax (VAT) and marketing.

Numerous mentees expressed a keen interest in honing their business skills as part of their career aspirations during the focused group discussion with the mentees before the mentorship. They observed that traditional art education

primarily focuses on nurturing and cultivating passion, which they deem essential for a fulfilling career in the arts. However, they perceive a gap in how art is taught, emphasising leisure rather than its potential as a business venture. The lack of emphasis on business management-related courses renders visual artists handicapped. Even when other business management-related courses are introduced into the curriculum, they are often treated as separate courses unrelated to the art. This disjointed approach is attributed to the fact that the business management component of art courses is typically delivered by faculty members from social sciences backgrounds, lacking a comprehensive understanding and appreciation for the nuances of the art industry. Consequently, mentees graduate with creative ideas and products but lack a coherent business strategy to support their practice.

Following their collaboration with mentors, some affiliated with galleries and museums, mentees gained valuable insights into the fundamentals of operating art as a business venture in the creative art industry. They acquired skills in various aspects of business in the creative industry, including identifying niche markets, crafting business plans, establishing brand identities, managing finances, adding value to their products or services, and implementing marketing strategies. However, initially, many mentees lacked knowledge regarding pricing beyond factoring in material costs and profit margins.

Mentors enlightened them on additional considerations such as agent commissions, shipment and logistics fees, rates charged by electronic farm managers, and the computation of Value Added Tax (VAT). Through this mentorship, mentees expanded their understanding of business principles in the creative art industry and gained practical knowledge about pricing their products. This exposure to diverse aspects of business management in the creative industry empowered mentees economically to make more informed decisions and navigate the complexities of running a successful creative art business.

5.3.2 Impact of mentorship in the improvement of Social Capital

Upon reviewing the data from the focused group discussions involving participants, it became apparent that the mentees were influenced by the social capital wielded by their mentors. This social capital encompassed many connections, including networks of friends, acquaintances, former classmates, curators, producers, managers, and online presence. Mentees were actively encouraged to establish or revitalise their presence on social media platforms. They selected and followed their mentors on these platforms and reciprocated by mentors following their mentees. This reciprocal engagement on social media platforms notably amplified the visibility of mentees' works. Furthermore, when mentees tagged their creations to their mentors, it extended the reach of their artworks to the followers of their mentors, thereby broadening exposure and potential opportunities for recognition.

Once more, through their association with mentors, mentees were afforded formal and informal introductions to key figures in art, including directors, agents, curators, managers, and patrons. Such interactions facilitated opportunities for mentees to connect with these influential gatekeepers within the creative sphere. These connections would have otherwise remained inaccessible without the mentorship program. According to insights gleaned from focused group interviews conducted with mentees after participating in the mentorship program, several reported receiving feedback from prominent curators and art enthusiasts whom they had previously encountered challenges in reaching before their involvement in the programme.

The camaraderie fostered by collaborating with fellow mentees under different mentors engendered a sense of solidarity among participants. Through formal and informal interactions, they discern shared passions, work ethics, and aspirations, thus realising they were not solitary in their quest to gain visibility within the creative industry. The mentees articulated a feeling of unity in their collective pursuit. Furthermore, the exchange of social media accounts augmented the bonds among mentees, providing a platform for ongoing communication and interaction. These initial social connections hold the

potential to evolve into enduring relationships and collaborative partnerships, further enriching the professional landscape for all involved.

5.4 THE PROPOSED INCLUSIVE MENTORSHIP MODEL FOR GHANAIAN CREATIVE INDUSTRIES

There are many benefits to implementing an inclusive mentorship model for the Ghanaian creative art industries. The model seeks to create an inclusive creative space where talents are identified and supported to take advantage of the increasing prospects of the creative industries both locally and globally. This proposed model for mentorship to enhance inclusivity in the Ghanaian creative industries is underpinned by two statutory documents: the Cultural Policy of Ghana enacted in 2004 and the Creative Arts Industry Act 2020. The main objectives of the cultural policy are:

- To document and promote Ghana's traditional cultural values.
- To ensure the growth and development of our cultural institutions and make them relevant to human development, democratic governance and national integration.
- To enhance Ghanaian cultural life and develop cultural programmes to contribute to the nation's human development and material progress through heritage preservation, conservation, promotion and use of traditional and modern arts and crafts to create wealth and alleviate poverty.

More specifically, objective eight focuses on the development of artists to contribute to wealth creation and states its objectives as follows:

- To promote the arts by enhancing the status of artists,
- To identify, develop and reward creative talent,
- Making artistic products contributes to wealth creation both for creative individuals and the nation as a whole.

The Creative Arts Industry Act 2020 established the Creative Art Agency. The agency's objectives are:

- To prescribe standards for the regulation of the creative arts industry;
- To create an enabling environment through direct and indirect support for arts education, artists, creative arts practitioners and organisations;
- To promote collaborations with institutions created for the regulation of the specific domains in the creative arts industry, artists and creative arts practitioners, and organisations, nationally and internationally;
- To grow the creative arts industry nationally and internationally through partnership and industry development assistance that facilitates pathways to organisation and innovation and;
- To ensure that access to the market by creative arts practitioners is enhanced.

These two documents outline, at least from a policy perspective, the determinates of an inclusive creative industry's creation of a socially cohesive enabling creative environment to support artists and creative practitioners and organisations. Promoting collaboration among practitioners and institutions, both locally and internationally, with a focus on innovation and access creation, is well suited for this proposed model.

Figure 5.5 illustrates the proposed emergent framework for promoting inclusivity within the creative industry. This model proposes to empower emerging visual artists by facilitating partnerships with established creative pioneering masters through mentorship. Its core objective is to imbue these artists with the necessary cultural, social, and economic competencies to enter the creative art industries. Through this partnership, emerging visual artists are nurtured to grow into household names within both the local and international creative industries. The mentorship partnership is a conducive platform through which emerging artists, who may otherwise encounter challenges in accessing the creative industry, are nurtured and supported to succeed in their chosen vocations. Consequently, this approach fosters inclusivity within the industry, transcending barriers such as age, gender, education, and professional experience.

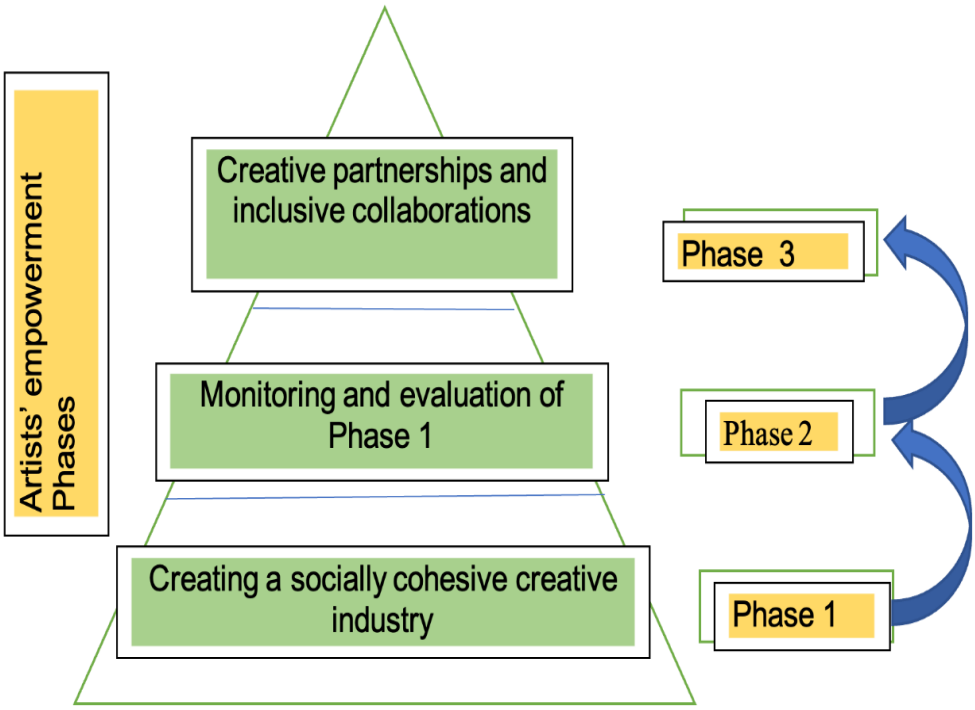

Figure 5.5: Model of Mentorship to Enhance Empowerment and Inclusivity

Phase 1: Creating a Socially Cohesive Creative Industry

The policy framework for an inclusive creative art industry has been well formulated and enacted. However, implementation remains a challenge. A few household names dominate the creative art industry. The field data collected for this research saw some institutions nominating the same people, indicating dominance. Also, the data indicated male dominance with differentiation features such as age, high education, professionalism, and international exposure. The Creative Art Agency has yet to come through with its programmes to identify and support emerging artists in growing professionally.

According to this research, creative visual art pioneers currently mentor emerging artists despite facing limited resources and support. Furthermore, various art residencies in Ghana have trained emerging artists, enriching the local and international creative art landscape. The findings of this research indicate that mentees under the mentorship of these pioneering creative masters have acquired essential cultural, social and economic competencies, encompassing indigenous technology, contemporary art concepts, knowledge

of African colonial legacy, esotericism, restitutions, and healing, among others attributes. On a social level, mentees have capitalised on the mentorship networks to access curators, agents, directors, and art enthusiasts previously beyond their reach to gain visibility and access. Economically, mentees have experienced empowerment, with some reporting increases in artist fees and overall enhancement in business acumen. These outcomes indicate that implementing this mentorship model on a broader scale by identifying and partnering with individual pioneering creative mentors and residencies, particularly those who discontinued their education at the senior high school level, will significantly enhance inclusivity within the creative art industry.

This inclusive mentorship model can bridge the gap between emerging artists and established household names, fostering inclusivity within the creative industry's environment. By harnessing the expertise and resources of experienced mentors, mentees stand to gain invaluable cultural, social, and economic insights that can propel their careers to new heights. The success stories highlighted in this research underscore the transformative impact of mentorship, signalling a promising avenue for nurturing talents and diversifying participation in the creative art industry. Through strategic partnerships and targeted support, this mentorship initiative can catalyse empowering emerging artists from diverse backgrounds, ultimately enriching the fabric of the creative community on both local and global scales.

The National Commission on Culture and the Creative Art Agency can collaborate with the Ghana Association of Visual Artists (GAVA), to identify such pioneering visual artists and art residencies. This call falls squarely within their mandate. The cultural policy of Ghana chapter 3, section 6.1.4 states that the commission should take steps in the:

> Identification and use of knowledgeable persons in the economy to teach our values and institutions and pass on traditional skills in handicrafts, music, dance, speaking and presentation of culture (National Commission of Culture, 2004).

The creative arts Agency, on the other hand, has as its function:

> to facilitate the training of creative arts industry operators in innovation, packaging, marketing and fundraising (Creative Arts Act, 2020).

Upon their consent, a database could be generated containing the profile of such pioneering masters and residencies. More data can be compiled on all emerging artists in Ghana who wish to be mentored. This data should include artists who need formal education in art or self-taught visual artists. It was evident from this research that some artists are self-taught. The creative art agency should facilitate the paring of the mentors to the mentees. The paring should be done based on the aspirations and demonstration of commitments on the part of the mentees and the proficiencies of the mentors. From this research, mentors were more particular about discipline and show of commitment over and above the passion and talents of prospective mentees. An avenue should be created for interaction between the mentor and mentee to establish suitability and general agreeableness before the partnership is forged.

The mentorship programme should be structured to span at least six months, during which both the mentor and the mentee must formalise their commitment through a written contract. This contract must delineate the repercussions of prematurely terminating its terms. The contract should also highlight the goals of the mentorship and the agreed timelines for assessment. Mentors and residencies should receive benefits such as tax exemptions on sales facilitated by the Ghana Revenue Authority for mentors to incentivise participation in this mentorship initiative. Additionally, some creative arts funds should be allocated to provide stipends for mentees enrolled in this mentorship programme. According to this research, mentees' creative process is highest when their financial pressures are relieved.

The Creative Arts Agency should bear the financial obligations. Two of its core functions address financing of the creative industry.

(u) Collaborate with the relevant authority to ensure transparent distribution of royalty collected on behalf of creative arts practitioners and creative arts industry operators;

(v) Collect one per cent levy on revenue from the sale of creative arts products and pay the levy into the Fund (Creative Industry Act, 2020)

These initiatives comprise the first phase of the model.

Phase 2: Monitoring and evaluation of Phase 1

As the name suggests, this second phase reviews the partnership entered to identify progress made and challenges encountered. The Creative Arts Agency can liaise with faculty members in institutions of higher learning to assist in monitoring and evaluation. Faculty members in institutions of higher learning are mandated to render community service and engagements as part of their core mandates. Esteemed members within the Ghana Association of Visual Artists with the requisite experience and expertise could equally be recruited to assist in this exercise.

The consent form highlighting the aspirations of the mentees before their engagement in the mentorship should form the basis of the evaluation. From this research, it is also best to get the mentees' buy-in in determining the goals of a mentorship programme. The mentees' goals in this study included the development of business acumen, staging an exhibition, developing technical proficiencies, developing cultural competencies, building a formidable social network or engaging in research. These will help streamline the trajectory of the mentorship and ensure commitment, particularly from mentees. By way of inference from this research, some mentees felt forced when a mentorship programme stipulated that they had to mount an exhibition at the end of their mentorship and even went further to give the number of works they had to produce. They felt such rigidity did not help to bring out the very best in them. Therefore, mentees should be prioritised, and flexibility should be the hallmark of the mentorship model.

The Creative Arts Agency ought to develop a mentorship appraisal form for mentors to evaluate their mentees' progress. This form should incorporate a section for mentees to co-sign, indicating their agreement with the assessment provided. Disbursement of stipends to mentees should be contingent upon completing this appraisal process. In the event of an unsuccessful appraisal, mentees should be granted two subsequent opportunities to pass. Failure to meet the standards outlined in the appraisal on these occasions should result in the mentees reimbursing received stipends and accrued interest at the prevailing commercial rate.

Mentees should equally be made to assess their mentors based on a well-defined assessment form by the Creative Art Agency. The form should be written in simple language to be well understood by the mentees. This form should also have a portion for the mentor to co-sign, signalling approval of the content of the form. Mentors who renege on their responsibility should also be made to refund all tax waivers and incentives at the prevailing commercial rate.

Phase 3: Creative Partnership and Inclusive Collaboration

The creative partnership and inclusive collaboration phase is the maturing phase of the mentorship. This phase builds on the success choked at the two earlier phases. The mentee is expected to have the requisite competencies to succeed in the creative art industry at this phase. Partnering with the mentor is expected to instil in the mentee the confidence, cultural competencies, technical proficiencies, and access needed to make an impact in the creative art industry.

In this phase, mentees prepare to exit the mentorship formally. However, based on consensus, mentees can partner with their mentors in exhibitions or fairs. They could equally collaborate with other local and international artists to showcase their works in solo or group exhibitions. An innovative feature revealed by this research was the mentors' investment in the mentee's business. This is commendable and should form part of this last phase. Mentors should be encouraged to invest in the businesses of their mentees on a partnership or joint venture basis. The Creative Art Agency can liaise with

the Ghana Revenue Authority to refund the sum invested upon filing the mentor's tax returns at the end of the year. The mentor and mentee relations change to peer mentoring and mutual reciprocity. The existing mentees should be made to appraise the mentorship experience and the recommendations used to finetune the mentorship. Mentees can be assisted to stage exhibitions both locally and internationally. Mentees should be made to register their businesses with the Registrar Generals Department and comply with all tax regulations. Mentors who can secure international partnerships for their mentees should be rewarded for their dedication to service.

CHAPTER SIX: CONCLUSION AND RECOMMENDATIONS

This chapter concludes with the empowerment of up-and-coming Ghanaian artists through mentorship in the creative art industry for economic development and maintenance of the rich Ghanaian heritage. The main objective of this study was to develop a model to empower artists by augmenting their participation in Ghanaian creative industries assisted through mentorship programmes led by cultural pioneering creative masters. This research contributes to the existing literature by adding to the African perspectives on the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. It also provided useful insights into empowering artists by leveraging their participation in Ghanaian creative industries, assisted through mentorship programmes led by culturally pioneering visual creative masters. Creative artists already operating in the industries could reflect on their practices and brands. The research further highlighted issues of inequalities for policymakers to formulate policies and implement appropriate interventions to address these shortcomings. Highlighting inequalities in the creative industries would ensure that the pioneering creative practitioners are identified and resourced to empower the underrepresented groups within the creative art industry to gain access to the creative space to grow Ghana's economy and engender social cohesion.

Previous chapters helped to situate the research in context. Chapter One gave a cohesive strategic development of the creative art industries from national, continental and global perspectives. It highlighted the different approaches to the creative art industries adopted by various countries. The issues of inequalities in the industry were also highlighted by relying on data from the Culture for Development Indicator report on Ghana (2013). Chapter Two reviewed current literature on mentorship in the creative art industries. It addressed issues like the impact of creative industries on social cohesion, characteristics and setbacks of social stratification, and the value of mentorship in redressing inequalities. Chapter three addressed the

methodological issues underpinning this research based on the interpretive research design and associated data collection procedures.

Chapter Four presented emergent data and how it was collected. It was structured to reflect the four research questions that guided the study. It described how the pioneering creative mentors and mentees were selected and paired and how mentorship fostered inclusivity by transferring knowledge and skills, creating access and navigating the industries' challenges. Chapter Five dealt with interpreting results that informed the proposed inclusive mentorship model for the economic empowerment of up-and-coming visual artists. The objective was to imbue these up-and-coming artists with the necessary cultural, social, and economic competencies to help them enter and succeed in the creative art industries. Through this partnership, emerging visual artists were nurtured by pioneering mentors to grow into household names within both the local and international creative industries.

6.1 THE NATURE AND QUALITIES OF AN INCLUSIVE MENTORSHIP PROGRAMME

Upon a thorough evaluation of the 16-month mentorship period facilitated through this study, it is evident that a fundamental requirement for any mentorship programme is to align mentees' needs with the programme's objectives formally. According to Wanberg, Welsh, and Hezle (2003), formal mentoring programmes should have programme objectives, selection of participants, matching of mentors and mentees, training for mentors and mentees, guidelines for frequency of meetings, and a goal-setting process. The relationship should be well structured, with both parties knowing their duties and responsibilities. Formal mentoring is most effective when mentors voluntarily offer to participate and are intrinsically motivated to assist mentees. Stakeholders interested in involving emerging artists in mentorship programmes should dedicate effort to discerning the specific requirements of mentees and selecting mentors who possess the requisite skills and experience to guide them effectively.

This approach fosters a sense of ownership among mentees towards the mentorship programme, encouraging them to exert their utmost efforts for its success. Moreover, by meticulously screening the profiles and aspirations of mentees and subsequently matching them with suitable mentors, potential tensions stemming from initial encounters with unfamiliar individuals are minimised. This process establishes a sense of familiarity and mutual agreeableness right from the outset. Thus, as the researcher, I had to be cognisant of both the qualities required from the mentors and the aspirations of the mentees, hence the significance of the initial interviews conducted.

A mentorship programme must maintain flexibility. Such a programme must be designed to accommodate the diverse and specific needs of the mentees. Given the variations in mentees' ages, genders, educational backgrounds, levels of professional experience, artistic concepts, and exposure, among other factors, it becomes essential to tailor the mentorship approach accordingly. The mentorship type adopted could be reverse mentoring, diverse mentoring, electronic mentoring, collaborative mentoring, group mentoring, cultural mentoring and multiple-level co-mentoring (Mullen, 2016) based on the needs assessed during the screening process. This necessitates the adaptation of both contents and methodologies to address these varying requirements effectively. A flexible mentorship framework ensures the assessment of each mentee's developmental needs and allows for adjustments in its structure to maximise the mentee's benefits.

An additional essential attribute of mentorship pertains to promoting life-long and continuous learning. A mentorship programme should facilitate avenues for the acquisition of theoretical understanding as well as practical expertise cultivated through consistent practice. Essentially, theoretical principles should inform practical application. Consequently, the mentorship programme must emphasise acquiring both types of knowledge to enhance the competencies of mentees. Artists possessing technical skills without the theoretical foundation to engage in intellectual discourse regarding their artistic creation are often downgraded as craftsmen.

A mentorship programme should enable the transfer of fundamental competencies highly valued within the creative sectors. It should imbue participants with the essential skills to establish themselves in these industries. These core competencies include indigenous technological knowledge, familiarity with contemporary art concepts and trends, manual dexterity, business acumen, networking abilities, effective communication, and branding strategies. Acquiring these competencies typically requires years of practice and exposure. However, meticulous selection of mentors, comprising individuals with appropriate experiences and exposure, often yields outcomes that surpass initial expectations for mentees.

Implicit in any mentorship initiative should be the provision for experimentation and exploration. Since creativity thrives on experimentation, the mentorship programme should enable mentees to explore unfamiliar tools, mediums, and techniques. Mentees ought to feel unrestricted in deviating from established conventions and norms without encountering any form of intimidation from mentors. Resources should be made available for research. Experimentation and exploration enable mentees to develop their art concepts, manual dexterity, and confidence. Many mentees follow conventional practices because they lack opportunities for experimentation and exploration. Innovations emerge through such experimentation and exploration, and geniuses are revealed.

Encouraging self-validation is crucial, as mentees often grapple with self-doubt, seeking validation from various external sources, such as teachers, agents, curators, and art patrons, rather than from within themselves. Mentorship should cultivate a sense of self-confidence in mentees, prompting them to create art primarily for their fulfilment. As they derive satisfaction from their artistic expressions and attract a following of art enthusiasts who resonate with their artistic vision, they will find it easier to sustain their artistic careers. Conversely, if they constantly seek external validation, they risk feeling disillusioned and may prematurely abandon their artistic pursuits.

Monitoring and evaluation, built within the mentorship model, are internal checks and balances in appraisal systems. An appraisal form is designed for both mentors and mentees to assess performance. The appraisal form is intended for mentors to evaluate their mentees' progress. This form should incorporate a section for mentees to co-sign, indicating their agreement with the assessment provided. Disbursement of stipends to mentees should be contingent upon completing this appraisal process. In the event of an unsuccessful appraisal, mentees should be granted two subsequent opportunities to pass. Failure to meet the standards outlined in the appraisal on these occasions should result in the mentees reimbursing received stipends and accrued interest at the prevailing commercial rate. For this evaluation process to be fair, especially on the mentees, the specific goals or targets they are expected to reach by the end of the mentorship tenure must be well articulated right at the beginning of the engagement. These, then, become goals towards which the mentee will be directing their efforts and learning, against which their performance will also be evaluated.

Opposite to the mentors' appraisal system is the mentee's appraisal system. Mentees should be made to assess their mentors equally based on a well-defined assessment form. The form should be written in plain, clear language that mentees can easily read and understand. This form should also have a portion for the mentor to co-sign, signalling approval of the content of the form. Mentors who renege on their responsibility should also be made to refund all tax waivers and incentives at the prevailing commercial rate.

A unique feature of the proposed mentorship programme is creative partnership and inclusive collaboration. Mentors and mentees will be encouraged to partner with each other in exhibitions, fairs and, ultimately, the setting up of creative businesses. Collaborative mentoring is a mutually beneficial relationship that profits both the mentor and mentee. It is a mentoring scheme built on reciprocity and exchange. Some scholars also refer to this as co-mentoring. Differences in knowledge, expertise, status and rank are downplayed. The mentor sees the mentee as a colleague and shares goals, aspirations, values, and ethics with the mentee (Portner, 2008).

Mentors would be encouraged to invest in the businesses of their mentees on a partnership or joint venture basis. Another option could be a joint venture to create the opportunity for once-off collaboration on a specific project without necessarily entering into the long-term relationship that a usual partnership entails. This is a form of validation of the mentees coming of age and a form of economic empowerment. However, the sum invested by mentors will be refunded to the mentors upon filing their annual tax returns.

6.2 INCLUSIVE MENTORSHIP AS A MECHANISM FOR SOCIAL COHESION

Mentees are usually novices in the creative industries. They are often limited in gaining access to key players in the creative art industry. However, a well-planned and executed mentorship programme should leverage the social networks of mentors to facilitate access to mentees to promote social cohesion. A possible way of achieving this is by establishing or revitalising the social media presence of mentees. Mentees are made to select and follow their mentors on these platforms, reciprocated by mentors following their mentees. This reciprocal engagement on social media platforms notably amplified the visibility of mentees' works. Furthermore, when mentees tagged their creations to their mentors, it extended the reach of their artworks to the followers of their mentors, thereby broadening exposure and potential opportunities for recognition.

This study found that a structured mentorship programme creates an enabling environment where mentors can introduce their mentees to their social relations: agents, curators, directors, and patrons. Such interactions facilitated opportunities for mentees to connect with these influential gatekeepers within the creative sphere. These connections would have otherwise remained inaccessible without the mentorship programme. Mentorship is a mechanism to engender comradeship among mentees. Through formal and informal interactions, mentees discerned shared passions, work ethics, and aspirations, thus realising they were not alone in their quest to gain visibility within the creative industry.

6.3 BOURDIEU'S CAPITAL CONCEPTS IN LEVERAGING ECONOMIC EMPOWERMENT

In this study, capital in all forms, cultural, social and economic, was a means of empowering up-and-coming artists. Cultural capital, for example, in the embodied state like self-concept, creative thinking, in-depth knowledge of African concepts, symbolism and philosophy, exploration of the environment (natural and built-up environment), mastery of technique and education, among others, contributed significantly to the status of the mentees. When mentees, through mentorship, can leverage their cultural capital, it distinguishes their art expressions from their competitors. Art aestheticians recognise these rare qualities and increase the price tag on their artworks. They begin attracting key players in the creative art space, ultimately increasing their economic value.

Cultural capital in the objectified state, like rare history books, brochures, flyers, photography, and video podcasts, was used by up-and-coming artists as portfolios to demonstrate their development and assert themselves as professionals in the creative art industry. This single initiative presented them as most suited for jobs and assurance of competence, often rewarded with higher wages and charges.

On the institutional capital, endorsements and associations of mentees to accredited local and international institutions are associated with a rise in charges. Affiliations with institutions such as Gallery 1957, Nubuke Foundation, Glover Artist Alliance, and Kwame Nkrumah University of Science and Technology, among others, were used as benchmarks in determining wages and remunerations.

Under social capital, there is a positive correlation between leveraging on the social network of mentors and mentees. Up-and-coming artists benefited from their mentors' social media followers; they were introduced formally and informally to directors, curators, and patrons associated with their mentors. The encouragement given to mentees to develop and maintain a social media presence by tagging their works to their mentors yielded positive results

through increased viewership. Comradeship, solidarity and empathy were also fostered among mentees. Finally, economic capital is conducive to economic empowerment. Mentorship promoted the development of business acumen. There was a rise in the proficiencies of participants in developing skills in negotiating artist fees, pricing, marketing, commissions and charges, as well as the computation of Value Added Tax (VAT). This business acumen constituted economic empowerment.

6.4 THE ROLE OF CREATIVE INDUSTRIES IN GHANAIAN INCOME GENERATION

The creative industries in Ghana play a critical role in the country's income generation agenda. It is one sector of the Ghanaian economy that can produce culturally rich products to feed both the local and international creative industries. Ghana has a rich cultural heritage with about 75 ethnic groups. Each ethnic group has a unique and interesting material culture, which can be leveraged to produce distinctive products and services tailored to specific niche markets, thereby fostering income generation for the nation.

The creative sectors within Ghana ought to advocate for intellectual property registration. Numerous individuals within the creative arts community have crafted designs and artistic works that qualify for intellectual property protection. Nonetheless, due to a lack of awareness and education, many have neglected this important step, allowing their intellectual properties to be unlawfully replicated by individuals from other societies or countries. A notable example exists within the textile industry, where numerous local designs have been illicitly copied and mass-produced by Chinese manufacturers without remitting any intellectual property rights fees to the original creators or the state. Such instances result in significant revenue losses for the artist and the state.

The creative industry fund is a percentage of tax on the sale of artefacts and cultural services. To ensure the sustenance of this fund to support the development of the industries, the creative industry should be at the forefront of sensitisation of its members on the need to file tax returns. The more

revenue accrues to the state, the more revenue the creative art industries will receive to fund their programmes and activities.

6.5 RECOMMENDATIONS

The overarching recommendation is the adoption of the model of mentorship by the Creative Arts Agency to enhance empowerment and inclusivity in the creative art industry in Ghana. This model proposes to empower emerging visual artists by facilitating partnerships with established creative pioneering masters through mentorship. Its core objective is to imbue these artists with the necessary cultural, social, and economic competencies to enter the creative art industries.

According to Glantz (2019), this 21st Century, characterised by rapid globalisation, new technology, and information technology, has also witnessed a surge in the export of creative goods by approximately 12% per annum in developing countries. Available records show that developing countries have taken more advantage of trading creative products than developed countries. For example, in 2012, developing countries received a total world export of 57% as opposed to 42% from developed countries (United Nations, 2015). However, many of the benefits of the creative industry have accrued to large creative industries and already established names in the creative industry (Evans, 2009). Smaller industries and up-and-coming practitioners are being clouded, hence the need and relevance for mentorship.

This research has demonstrated that by mentoring emerging artists through pioneering creative masters, emerging artists were imbued with the necessary competencies highly sought after by the creative industry to gain access to the market. Mentorship is usually the door through which new talents enter social environments whose activity is based on skills that require long traineeship (Morales, J. A. et al., 2016). Mentorship is a nurturing process that has evolved from enculturation with human society.

An observation made in this study during the identification of pioneering creative masters was the low visibility of female artists in the creative art

industry. This trend appears widespread, as evidenced by a report from Britain's Department of Culture, Media and Sport (2015), which underscored the issue of female underrepresentation in the creative arts industries globally. Yokwana (2014) also firmly believes that the lack of mentorship opportunities for women, in particular, is responsible for their low career progression and development. In the creative industry, diversity is often lacking. Positions are gender segregated, with men occupying more prestigious and creative roles than women (Banks, 2017; Coles, 2016; Conor, Gill and Rosalind 2015). This stratification by gender was also observed in the fieldwork of this study. For example, no female was nominated to the international category, and that cluster was male-dominated. To address this challenge, it is recommended that a quota system be implemented for emerging female artists seeking entry into a proposed mentorship programme. By facilitating mentorship opportunities for women, they would inevitably serve as role models for other aspiring female artists pursuing careers in the arts.

The lack of comprehensive data regarding creative art practitioners in Ghana poses a significant obstacle to fostering inclusivity within the creative art industry. Ministries and institutions must collect and maintain up-to-date information on individuals involved in the creative arts sector. Despite the Creative Arts Agency's mandate to compile and publish a registry of creative arts industry participants, this obligation has not been adequately fulfilled. To effectively match established masters with emerging artists for mentorship, as proposed in this study, conducting a comprehensive data collection initiative is imperative to document all practising artists in the Ghanaian creative environment accurately. Special attention should be given to self-taught artists who often need more affiliation with organisations such as the Ghana Association of Visual Artists (GAVA). The Creative Arts Agency can collaborate with the Ghana Identification Authority (NIA) to facilitate this exercise.

Further insights from interviews and focused group discussions with mentees highlighted emerging artists' desire to understand African art history and indigenous techniques comprehensively. Numerous emerging artists

lamented the insufficient knowledge regarding Pan-Africanism, ancient art, restitution, healing, esotericism, and related topics. This observation underscores a deficiency in emphasising the theoretical foundations of artistic practice within educational institutions. Consequently, it is recommended for institutions of higher learning, particularly universities, to prioritise theoretical knowledge alongside practical, experiential skills in their curricula.

There was also an indication of limited financial literacy and development skills among mentees. These are also indicators of shortfalls in art institutions of learning. Therefore, departments within learning institutions should revise and finetune their entrepreneurship programmes to address these identified challenges. The Technical Vocation Education and Training (TVET) Department should also organise training workshops targeted at self-taught artists who may not be affiliated with established institutions and associations. Finally, it is highly recommended that the Creative Arts Agency develop and present a proposal to the Ministry of Tourism, Culture and Creative Arts on tax exemptions and reimbursements of taxes for creative pioneering mentors and art residencies who sign up for this proposed mentorship model.

6.6 RECOMMENDATION FOR FURTHER STUDIES

The qualitative nature of this study limits the generalisation of the research findings to the wider Ghanaian population. A broader quantitative study should be conducted to test the indicators of stratifications in the Creative Arts Industries in Ghana using a more representational sample frame.

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