

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

by

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CHAPTER 8 – APPENDICES (BOOK TWO)

Submitted in accordance with the requirements for the degree of

DOCTOR OF PHILOSOPHY

In the subject

ART

at the

UNIVERSITY OF SOUTH AFRICA

PROMOTER: PROFESSOR NOMBEKO P MPAKO

FEBRUARY 2024

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7.1 APPENDIX A: ETHICS CLEARANCE CERTIFICATE



COLLEGE OF HUMAN SCIENCES RESEARCH ETHICS REVIEW COMMITTEE

30 August 2022

Dear Kweku Mensah Holman, Holman (Mr)

Decision:
Ethics Approval from 30 August 2022 to 30 August 2023

NHREC Registration # :
Rec-240816-052
CREC Reference # :
64005232_CREC_CHS_2022

Researcher(s) : **Name: Kweku Mensah Holman, Holman (Mr)**
Contact details : **64005232@mylife.unisa.ac.za**
Supervisor(s) : **Name: Prof. N. P. Mpako**
Contact details : **Penelope.mpako@gmail.com**

Title: Empowerment of Ghanaian up-and-coming artists through mentorship in the creative industries towards inclusive economic development and maintenance of cultural heritage

Degree Purpose: PhD

Thank you for the application for research ethics clearance by the Unisa College of Human Science Ethics Committee. Ethics approval is granted for 12 months and can be renewed each year until the study is completed.

The **low risk application** was reviewed by College of Human Sciences Research Ethics Committee, in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment.

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the College Ethics Review Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.



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4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No fieldwork activities may continue after the expiry date (**30 August 2023**). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

*The reference number **64005232_CREC_CHS_2022** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.*

Yours sincerely,

Signature: 

Prof. KB Khan
CHS Research Ethics Committee Chairperson
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7.2 APPENDIX B: INTERVIEW GUIDE FOR MENTORS

Instructions

You have been shortlisted to participate in an interview section that seeks to explore the empowerment of artists by leveraging their participation in creative industries assisted through mentorship programmes led by culturally pioneering creative masters. It will explore the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. This research is solely for academic purposes, and no personal identification information would be necessary. You should not also divulge any proprietary information. You are at liberty to withdraw from the interview section any time you are not comfortable with the line of interviewing. However, you are encouraged to fully participate in this interview to contribute to African perspectives on mentorship and particularly art residences. There are no known associated health implications for participating in this interview except the time that you will spend participating in this interview.

Thank you for your time and patience.

Interview Questions

1. Can you please introduce yourself?
2. Kindly share with me your educational background.
3. What kind of family background did you grow up in?
4. What informed your choice of career in the art?
5. What form of art do you practice?
6. How long have you practiced as an artist?
7. What tools and materials do you use in your practice?
8. What techniques do you employ in your practice?
9. Explain some of the themes of your works.
10. What inspires you to produce your kind of art?
11. Have you received any professional training or you are self-taught?
12. Describe the professional training you have received as an artist.
13. How would you describe your level of professionalism?
14. Describe the outlets that help you to showcase your art.
15. Describe the nature of mentorship you offer to mentees.
16. How did the mentees come under your tutelage?

17. How would you describe your mentorship style?
18. How would you define mentorship?
19. What in your view is good and effective mentorship? Can you use practical examples to explain?
20. How important is autonomy in the mentorship process?
21. How do you think mentorship supports mentees in their artistic careers and personal growth? Can you give specific examples?
22. Describe a scenario where you helped a mentee to exhibit a high sense of creativity in his/her practice which he/she was incapable of before your intervention.
23. Describe a scenario where you think your actions or inactions limited the creativity of your mentees.
24. Describe a scenario where your mentorship has deepened the knowledge of your mentee about Africa's rich cultural heritage.
25. Describe how your mentorship has impacted the social network of your mentee. Can you give specific examples?
26. Describe how your mentorship has empowered your mentee economically. Can you give specific examples?
27. Why would you recommend art mentorship to an up-and-coming artist?

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.3 APPENDIX C: MENTORS' TRANSCRIPTS

7.3.1 APPENDIX C1: Mentor 1 Kwame (14th October 2022)

Researcher: Can you introduce yourself please?

Kwame: Hi my name is Kwame Akoto Bamfo. I am an artist, educator and child activist

Researcher: I know that you've trained a lot of people over the years when you established this your art institution, so roughly how many people have you mentored so far?

Kwame: before the institution, the mentorship started seriously somewhere around 2005-2006 back on campus. Unofficially, it started around 2001- 2002 before I came to the university. I was teaching so it automatically gave me mentees from the pupils/students. And some of the mentees from this time are in their 30's currently. But this institution had it's fresh start in Accra in the year 2010. About a month or two after I received my employment permit in March 2010, I welcomed my first batch of apprentices and future employees. I had to give you this background because currently, we have full time mentees/trainees and those we go out to train, but that is not extended mentorship. Actual mentorship occurs at the studio and with formal students who are in constant contact with us for at least a minimum of once a month. For extended contact, there are about 10 mentees. For full time enrolled trainees combined with current employees, there are about 50 of them with 35 of them as mentees, going through mentorship and capacity building before becoming employees. And the extended reach could reach between 20 to 100 people.

Researcher: so those that come to you are usually people with a background knowledge in arts and come to you to seek more experiential knowledge?

Kwame: yes

Researcher: and they are around 20 in number?

Kwame: yes, but as small as the institution is, we have various departments like Agriculture, Arts and hospitality. So, by virtue of that, we receive other creative people who don't only come from the fine arts. In addition to the normal industrial attachment, we also started a new initiative called the Academic mentorship, where we become involved in their final year projects which university students go through and are graded. So far, there's been only 3 people who have gone through this process.

Researcher: so it's more or less informal?

Kwame: it's actually formal, especially for those who come to the studio because they go through a formal registration process and all that but for those away from the studio, it could be considered informal. So the process is formal but the delivery is very relaxed and varies.

Researcher: do you have a fixed time frame for mentorship, say 3 or 6 months after which they exit based on the person's rate of learning?

Kwame: yes, we do have time frames for mentorship. So far the longest duration is by one person, Samuel Kumi who stayed 13 years and is now an independent artist, in the USA and still calls once a while for advice and mentorship. He evolved from student to apprentice to worker. There's a structure for the mentorship. The contact hours for formal training could range between a week to about 3months. It is more based on the status of the student. Foreign students for instance do the very formal one then when they're done and leave, it becomes informal as mentorship is done through calls or messages.

Researcher: how do you get the mentees?

Kwame: usually by recommendations or they seek us out themselves. Now, there are outlets for it which people can reach out through. Some also come from partner schools while others are enthusiasts who saw your work somewhere.

Researcher: how would you describe your mentorship style?

Kwame: I'd say it's a balance of extreme discipline and creativity. It has evolved over the years and it depends on the needs of the generation we're dealing with. When we started from school, we had people who were kind of forced to study the course, so their mentorship style was more of encouragement, to get them motivated to study the course. And now, I'm dealing more with artists who aspire to do more but lack the discipline for it. Hence the mentorship style has changed to strict discipline to help these artists become what they aspire to be. 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. By virtue of me becoming an investor, the mentorship style changes depending on the level of engagement and grant. Mentorship style for a mentee with his own business is different from mentees with PHDs. The style changes based on the needs of the individual.

Researcher: if you're to define mentorship, what will you say?

Kwame: I think mentorship is guiding someone through series of practices and tools to achieve a specific goal and ensuring that that goal is achieved independent of you the mentor.

Researcher: To probe further, what do you think will be a good or effective mentorship style?

Kwame: mentorship is just like parenting, it is done for life, hence it should be based on principles of life and balance. It's not only about mentoring their careers but should cover all aspects of their lives like their emotional well-being, religion, sexual urges among others. For me, mentorship has to be holistic.

Researcher: what is the role of autonomy in mentorship?

Kwame: autonomy of the mentee is ensuring that the mentee is able to sustain what he learns. Making them as free and independent as possible. It ceases to be mentorship if the mentee loses their autonomy.

Researcher: how are you able to ensure the career and personal growth of your mentees in your mentorship?

Kwame: I think it's not my job to ensure that instead, it is my job that they understand the principles and utilize them effectively for their personal growth and benefit. The moment you try to ensure their personal growth, you create a mentee that is not independent and would always seek your acceptance or validation before doing things by themselves. And for me that doesn't show successful mentorship. At the height of mentorship, there should be dialogue and seeking ideas from each other not dictation of the ideas to them.

Researcher: so what do you personally look out for before you decide to invest in a mentee's business?

Kwame: first I was looking out for passion, but now, I look out for discipline and integrity. So now, it's not everyone that is accepted for mentorship. We look out for people with the discipline and consistency to work hard not people looking for fame and other benefits.

Researcher: so now, is it that you think mentees come to seek for glory and fame and not the resources and guidance they need?

Kwame: yes, first people came to seek the achievements and success but now, they come with the idea of tapping into my fame and position and sometimes even for the business advantage that they've heard from the media. People expect to get your level of achievement and sweet talk instead of seeking to put in the hard work and

effort. So now, you have to prove that you're up for the hardwork before you're brought on as a mentee.

Researcher: are there times that you also help mentees to improve on skills or even help them gain new skills?

Kwame: definitely, there are times when we help some who didn't even have the encouragement to draw but could later draw very well and others who were already excellent craftsmen but needed professional development and they gained that too.

Researcher: what are some of the challenges you face when teaching sculpture, in terms of creativity?

Kwame: modern mentees want it fast but spatial intelligence requires a lot of time and patience. So one challenge is the factor of time.

Researcher: are there times that you think you limited the creativity of mentees, probably due to your actions or inactions?

Kwame: not yet. In terms of my inactions, me not predicting that some mentees would still be seeking my validation has limited creativity.

Researcher: you're into the restitution of African ideologies and concepts, how are you able to impact that to the mentees?

7.3.2 APPENDIX C2: Mentor 2 Wiz (18th October 2022)

1. How will you describe yourself?

Ans: I see myself more of an artist who works and lives in Africa. I am more of an introvert who doesn't say much but my work speaks for itself. I do not seek to produce African art but my work is a reflection of me, myself and Africa is in me. Other have described me as a trans-cultural visionist.

2. Describe your childhood experiences?

Ans: I was fortunate to have had parents who were educationist who support me in my pursuit of art. They identified my talents of drawing quite early and supported me with everything that I need to practise. So, in that regards I was fortunate. I have had parents whose children want to do art and they bring them here for me to counsel them about their career choice. I do not try to impose myself on them or force them to choose painting. I show them the benefits of practising art, the need for freedom of self-expression and the dangers of boxing a child in or forcing a career on them. However, I encourage them to follow their passion to discover themselves. My father was once the principle of Accra Polytechnic. He specialised in technical drawing and my mother also headed a lot of catholic schools. My grandfather was a gold smith even though I never saw him work. I have six siblings and I am the first. None of my siblings are in the art. I had my secondary education in West African Secondary school, Aggrey Memorial (for 1 Month) and then Keta School. I was really moulded in Keta Secondary School. It became quite apparent that I wanted to be an artist. I was really 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 practise all arts forms, clay, textiles, paintings, metals, etc. in the school I was known as somebody with interest in art. I later applied to be enrolled in a pre-degree course in University of Science and Technology (UST). Whiles waiting I had admission to Accra Academy and I was there for 2 weeks and when my application for the College of Art came, I let the school. I did 2 years of pre-degree programme before pursuing the degree course.

3. How will you classify your parents / guardian's status?

Ans: generally middle class

4. Which educational institutions did you attend?

Ans: Keta Secondary School and University of science and technology

5. What is your assessment of the tuition you received in these educational institutions?

Ans: Our teachers were from the Training Colleges. They were all rounded teachers who introduced us to all art forms, 2-D, 3-D. resources to work with was not a challenge and they gave us room to explore. At the university we learned by observing our seniors work and also assisted other lectures in stretching their frame and learned informally from them. We were trained to be very exploratory in nature, always pushing the boundaries.

6. What is your assessment of the availability of teaching and learning resources in these educational institutions?

Ans: We had all that we required to work with, in terms of materials, tools and equipment. The education ministry made sure that the schools were well resourced. There was no specialisation in the schools. When the school ruined short of some materials the art teachers introduced us to some other materials to work with. So, we were always working. All the school did all the subjects, art inclusive.

7. How did you relate to your fellow students?

Ans: it was cordial, we shared our individual stories and worked within the same space. We interacted by people who were ahead of us and learned from them. We related very well. Those days, the college of art was a fantastic place to be.

8. Describe the professional training you have received as an artist?

Ans: The pre-degree programme opened you up for the arts. You tried all the art forms from painting, ceramics, sculpture everything, so by the time you are done you would have noticed where your strength lied. After the pre-degree I pursued a B.A (Hons) with specialisation in painting. I obtained a first-class (Hons) and since then I have been practicing as a painter based in Accra, Ghana.

9. How would you describe your level of professionalism?

Ans: The lecturers opened you up. They allowed you to explore and discover yourself. My highest professional training was the first degree. I attempted to do a masters at Temple University, in the US but felt I did not need a master degree to practice as a full-time professional painter. I applied for the post graduate studies started it but it just did not feel right. So, I discontinued the programme and prepared well before coming home to practice full time. Practicing full time was not easy but I had the passion and focus. Money was a challenge but passion kept me going.

10. Describe the kind of art you practise?

Ans: I am a painter; my work is about life. my life. By giving of myself through my work. I use rollers and the pallet knife. I paint pictures. Pictures of my life. My experiences

11. What inspires you to produce your kind of art?

Ans: the search for life's true meaning and my interest in how willing the human spirit travels and transits planes for that purpose is at the core of what I do in terms of my work. The simple quest for self-definition and knowledge stemming from fascination with things unknown, mysteries and esoterism.

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 dot try to understand the result of such 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 work.

Certainly, I am well-travelled, so I met some art historians who tried to influence my line of work. Those days my themes were along the lines of African renaissance.

Overtime I felt that I did not have to prove that I am African. When I had to speak on my work, I felt forced so overtime I freed myself from such influences. We all start painting market scenes, real-life paintings etc. but as I grew, I discovered myself. I produced work that reflect me. I am an African, even if you are born outside, Africa is within you. Freely express yourself through the art and people would relate to your work. They do not have to like everything you produced but your work should reflect your experience.

12. Where do you source your raw materials from?

Ans: I have everything I need. When I was coming from US, I brought the materials that I knew I would need. When I run out of some materials, I mix local paint to work with. I also do collage and things like that. Mostly I buy my materials from outside Ghana.

13. What informs your pricing scheme?

14. Describe your marketing and sales outlets?

Ans: There were not really galleries artists could sell their work. The only art gallery then was the Loon Art Gallery. Later other small galleries came along. I started with some commercial staff like design and printing note pads, calendars, textiles and

fashion etc. to support my practice. When I felt that I could survive without these axillary jobs I stopped and concentrated on the art, which was my passion. Individual patrons, my friends in industries who had started collecting art. I sold more works in Nigeria and outside Africa. My first solo exhibition was at the Art Centre. Some friends of my who were at the helm of affairs are the Arts Centre and Centre for National Culture gave me a slot to mount the exhibition at the Arts Centre. I got the chief justice at the time to open that exhibition and from that solo exhibition I got a lot of commissions and that is how I started. My first exhibition outside was in Germany. There was a lady who was doing some advocacy for Bologha baskets. She saw my work, she liked it and decided to showcase my work in Germany. I sought permission for the chief executive of VRA at the time and he allowed me to go. So, it was, basically sales started by word of mouth, then through the expatriate community here they bought my work. Others also saw them and came to buy from me. Then local collectors started buying my works and sent them outside and the snow balling effect continued.

15. Discuss how your style as an artist distinguishes you from other artists?

Ans: This question should be directed at somebody else. My work is about me. My experiences and everything about me. I do not compare my work with another person's work. Fortunately, or unfortunately, I think it is unfortunately I should have from time to time looked at what others are doing. but I try to be me through my work and I have identified people who love what I do. I cannot say that others are not being themselves but when you go to exhibitions these days you cannot really distinguish one artist from another. It is as if they are all doing the same thing. One thing is certain however, every work of art I generate has its roots in the fabric of my person. My experiences and beliefs. I believe even beyond this present existence provide the ingredients with which my paintings are served to world

16. What forms of exhibitions and shows have you participated in?

Ans: I have participated in more than 50 group exhibitions both local and abroad. My solo exhibitions are about 25 or 30

17. What forms of awards and recognitions have you received?

Ans: awards are not my focus. I have won a couple of awards in Ghana, Japan, USA, Europe etc. Awards do not impart on my work. I know that I am not a mainstream artist. The market leans a certain way and I do not wish to be boxed-in.

18. What factors have contributed to your status as an artist?

Ans: My identity as my brand. I make sure that every exhibition that I partake in is well documented. I design brochures or flyers that publicise my works. 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. The expatriate community in Ghana is my greatest patron. They buy most of your works, offer their residencies to us to mount exhibitions and their networks helps to market our works.

19. What have been the contributions of your relations (family and friends) to your brand as an artist?

Ans: My kids are trying to market my work of me. One is try to serve as my agent abroad. They market my work and also use their network to market my work. I also have a couple of friends who at time sponsor my exhibitions, or market my works outside for me.

20. Which institutions, associations and agencies are you affiliated to?

Ans: 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 Artists Alliance gallery

21. How do galleries, museums and art juries contribute to your practice as a contemporary artist?

Ans: Not much, I try to put together works and when I think I have enough works to exhibit then I try to attract galleries or places I can showcase my work. I have a number of galleries out there who are representing me. My sales are generally generated by exhibitions.

22. How do you employ technology in your practice as a contemporary artist?

Ans: I have social media presence. I put works out there for people to view not necessary to sell work but for the visibility and exposure. My priorities is to generate works that I can put out there

23. What strategies have you adopted or adapted to sustain your creative practice in the face of this global pandemic (COVID)?

24. Describe your greatest contribution to the creative art industries in Ghana?

Ans: I was one of the few artists to have dared to pursue full time practice as a painter in the 1990s. This move paved the way for other younger artists from Ghanatta to follow suit.

25. How would you describe the potential of the creative art industries in Ghana?

Ans: The potential is hug. The potential of the creative industry should be directed. It needs direction because if you look at what people are painting there is nothing that connect us to the arts. People are painting what the outside world want us to accept as African art. However, their constant use of the younger artists to push their agender has a way of influencing our own perception about our arts. The internet has provided an unlimited opportunity for artists to have access to the wider global market, we can only take advantage of this opportunity when we reflect our origins and culture in our arts.

26. How would you describe mentorship?

Ans: mentorship is important. We all went through some form of mentorship. Some of the people who mentored us were not really aware they were mentoring us. We went to the houses of our lecturers to stretch their canvases for them. We forced them to mentor us informally. We prime their canvases for them and took the opportunities to ask them questions which you could not even ask in the class room. In the beginning's that was what is was doing for the young ones. After school I got some of them to come here for a month. We talked about themes and trained them on how to work themselves into the industry proper. Mentorship is an opportunity for a more senior artist to guide a less experience artist to master his/her craft and to gain access into the creative industry.

27. What is the nature of the relationship between a mentor and a mentee?

Ans: I prefer the informal or less structured form of mentorship. Where there is flexibility, mutual respect and discipline in the relationship. There should be the opportunity for the individuality in the young artist to be exhibited. The individuality should not be suppressed.

28. How are mentees mentored to acquire the requisite skills and experiences in the creative industry?

Ans: They are to be given the freedom to learn through exploration. They should be challenged to look within themselves to discover their individual styles and talents. They need to be exposed to people who act as guidance or counsellors to shape their careers. They should be challenged to take on difficult tasks to build their confidence and experience. They should not just be given materials to produce paintings on a mass scale.

29. How important are self-discovery and autonomy in the mentorship process?

Ans: It is very important to be original in your production. You cannot copy somebody and be noted for your production. You have to produce works that are unique to your experiences, culture and environs. The freedom to operate is at the heart of creativity. An individual should not be suppressed but allowed to self-express.

30. What are the benefits of mentorship?

Ans: It gives the young artist a working space to work, guiding the young artist to discover their talents, providing access to the creative industry, giving some critical feedback to improve the young artist's craft.

31. What are the challenges of mentorship?

Ans: Differences in ideologies and worldviews. Funding challenges, time for grooming. Asking questions is sometimes seen as challenging authority.

32. How long should a mentorship relationship last?

Ans: There should not be any strict timelines for mentorship. People have their own pace of learning. It should be negotiated between the mentor and the mentees.

Thank you for your time and insight

7.3.3 APPENDIX C3: Mentor 3 Prof (22nd October 2022)

1. How will you describe yourself?

Ans:

I am a contemporary painter who tries to capture the order in certain kinds of disorder or chaos. I am fascinated with events that develop in ways that are unstructured or cannot easily be defined. I try to reflect the Ghanaian culture in my art.

2. Describe your childhood experiences?

Ans:

I was born in Accra, Ghana in 1934, in a poor slum area in the centre of Accra. The sprawling capital of the British colony of the Gold Coast. Lively and inquisitive by nature I was first sent to live with my father before being packed off, aged fourteen, to a presbyterian boarding school in an attempt to channel my effervescent energies. Without the means to play for secondary education, simple economic necessity dictated my next step, as Ghana, in the early fifties, moved towards self-determined independence. The newly-elected Prime Minister, Kwame Nkrumah, himself educated in America and Britain, set about recruiting thousands of teachers to expand the emerging nation's educational system. I was among the first wave of young men to enter state funded teacher training colleges. It was at this time that my artistic gift first attracted the encouraging eyes of one of my tutors. On certification, I duly entered the classroom and working as a teacher for the next year. However, the tedium of daily routine rehearsing basic reading, writing and arithmetic skills soon weighed heavily. I therefore applied to a two-year course in Art Education at the Kwame Nkrumah University of Science and technology (KNUST) in Kumasi, containing one of the oldest, most distinguished art school on the continent, which was affiliated to Goldsmith College, London.

3. How will you classify your parents / guardian's status?

Ans:

My parents were fisherfolks from La, Accra. There did not have much of formal education and were lower class individuals.

4. Which educational institutions did you attend?

Ans:

I had his early education at Presbyterian mission schools. I had my teacher training education at the 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). However, when I returned to Ghana, the factory had not yet been built, and I was sent to teach art education at a local college. In 1964, I returned to England to study Art Education at Newcastle University, where I began to use the tool that shaped my technique when my teacher suggested a palette knife to apply paint, rather than brushes. I then took my studies to the United States, where I earned a Master's degree at Kent State University in Kent, Ohio, and a PhD at the Ohio State University in Columbus.

I then returned to Ghana, where I taught for 20 years at the Kwame Nkrumah University of Science and Technology. I retired from teaching in 1994, to focus entirely on painting and directing my Accra-based gallery, Artists Alliance, which is dedicated to bringing attention to traditional and contemporary African art.

Nowadays, my work can be seen around the world, from the Imperial Palace Collection of Japan, to the UNESCO Headquarters in Paris, and Chicago's O'Hare International Airport. I am also a recipient of the AFGRAD Alumni Award by the African-American Institute in New York, and a Life Fellow of the Royal Society of Art in London

5. What is your assessment of the tuition you received in these educational institutions?

Ans:

We were trained as general art teachers. We were given a bird's eye view of all the art forms. We were trained in ceramics, painting, sculpture to be able to teach art in the schools. At the university we met lecturers who were practising artists. They have mastered their craft and were able to inspire us. The teachers and theorists that taught us were highly motivated. They were finest artists of the day. Victor Pasmore, Alan Davie, Richard Hamilton, Eduardo Paolozzi among others. Like many Central students, I can recall the sheer impact of the bustling institution; the excited 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.

6. What is your assessment of the availability of teaching and learning resources in these educational institutions?

Ans:

We did not lack anything the school authorities made sure that we were adequately resources with all the tools and materials we needed for our practice.

7. How did you relate to your fellow students?

Ans

Very cordial, we worked together and learned from each other.

8. Describe the professional training you have received as an artist?

Ans

Art teacher

Fabric designer and printing lecturer

Art Education in Africa Lecturer

I was initial trained as an art teacher to teach art in the basic school. But the demands for the regular teaching job weighed to heavy on me. I did not like the routine so I applied to do a two-year programme in KNUST (1956). I was influenced by two people. One was Mary Kirby. Mary Kirby was one of the teachers at KNUST. An English textile specialist from London's Central School of Art and Design who in 1956, had been appointed to a post in Achmota College, Ghana. She recognised my potential and encouraged me to sit the entrance examination for a place at the Central School. Without realising I had made my contact with a remarkable group of artists and educators from the extraordinary institution known simply as Central which emerged out of the art and Craft movement at the end of the 19th Century. It was typical of the inspirational influence of someone of Kirby status, not only that she should spend time in Ghana pursuing research into the history of textiles, but that she would also consider in part of her mission to identify gifted individuals whom she felt should be invited back to participate in the ongoing development of the school which has had a lasting impact on the course of British Art, design and education. I majored in textiles and minored in painting. Fabric design and printing

9. How would you describe your level of professionalism?

Ans

I am a professor in art, who has specialised in painting.

10. Describe the kind of art you practise?

Ans

My style has been described as "swirling between abstraction and realism" and my subject matter typically favours large urban landscapes, lorry parks, shantytowns, thronging markets and studies of the women of Ghana. I was once asked about what

influences, my art: "...if you notice, you see a lot of women in my work and people do ask me, why do you paint so many women? The first time I was asked the question, I didn't think about it. I just opened my mouth and said because they are more beautiful than men. That wasn't a serious answer. It was later, thinking about it, that it struck me they have courage. Women of Africa have some courage and they show it. When they walk the street, they are elegant. They are courageous, they are brave. When they are going about, they show it. Men don't do that, do they?"

11. What inspires you to produce your kind of art?

Ans

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-centres sceneries, in fact, 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 one suggests various aspects of the emergent behaviour of large groups of people, and of them mesmerises me and provides inspirations.

12. Where do you source your raw materials from?

Ans

My materials are mostly imported. I work with oil paint and a plate knife.

13. What informs your pricing scheme?

Ans

The time and energy invested in the work. However, the works I sell in Ghana are priced differently from my works in Europe, America and foreign countries. I take into consideration the purchasing power of the Ghanaian not to outprice myself beyond the Ghanaian market. Outside my agents charge about 50% of the price tag which also affect the pricing.

14. Describe your marketing and sales outlets?

Ans

15. Discuss how your style as an artist distinguishes you from other artists?

Ans

16. What forms of exhibitions and shows have you participated in?

Ans

My works are held in many prestigious private and public collections, which include the Imperial Palace of Japan, the UNESCO headquarters in Paris and Chicago's O'Hare International Airport.

Selected exhibitions

Ablade I: 80th Anniversary, October Gallery, London (3 July–2 August 2014)

Transmission Part 2, Tasneem Gallery, Barcelona, Spain (15 November 2012 – 30 March 2013)

I See You, Tasneem Gallery (6 July–17 November 2010)

Ablade I: 75 Year Anniversary, October Gallery, London (2 July–1 August 2009)

Visions & Dreams, Tasneem Gallery (13 March–31 May 2008)

17. What forms of awards and recognitions have you received?

Ans

In 1998, I received the Flagstar Award by ACRAG (the Arts Critics and Reviewers Association of Ghana), and was also honoured with the distinguished alumni award from the African-American Institute in New York City. I have received several national and international awards, including the Order of the Volta in Ghana in 2007, the Millennium Excellence Award in 2010 and is a Life Fellow of the Royal Society of Arts, London. I am also a Fellow of the Ghana Academy of Arts and Sciences. I was Associate Professor, Head of the Department of Art Education and Dean of the College of Art at the Kwame Nkrumah University of Science and Technology until 1994.

18. What factors have contributed to your status as an artist?

Ans

Formal education

Special technique of working with the palette knife instead of a painting brush. When I was on teaching practice in Newcastle UK, a teacher who was observing me paint, suggested that why don't I try painting with the palette knife. He thought that will suit my technique much better. I said why not, so I picked the palette knife and I loved the effect and since then I did away with the brush and painted with the palette knife and the result is what has helped me to make a mark on the world stage.

Constituency in practice.

I believe art teachers have to be active practitioners. I have always painted from my school days to now. Every day I spend some time to paint. It attracted a lot of visitors to my house when I was lecturing including the current president. Anytime he was in Kumasi, he came to my house to buy from me. It is out of painting that I got to know a lot of people. I say to younger artists that you never sell until you sell. Some time it is good to give your work away. When people see it, they may come to buy from you. One painting can sell other paintings. Locally I really started selling when an ambassador's wife needed painting to decorate her home to host the other ambassadors' wives. She bought a few works for her home and when the other women saw the paintings, they loved it and also started buying from me.

19. What have been the contributions of your relations (family and friends) to your band as an artist?

Ans

They help with the marketing and sell of works on the social media and other platforms.

20. Which institutions, associations and agencies are you affiliated to?

Ans

I Artists Alliance Gallery, Ghana

October Gallery London

Ghana Academy of Arts and Science

African-American institute on New York

Royal society of Art in London

21. How do galleries, museums and art juries contribute to your practice as a contemporary artist?

Ans

They showcase your work to a wider audience and manage the marketing of your works worldwide.

22. How do you employ technology in your practice as a contemporary artist?

Ans

My children market my works on social media and other electronic platforms for me.

My agents in London also make sure that my works have electronic presence.

23. What strategies have you adopted or adapted to sustain your creative practice in the face of this global pandemic (COVID)?

Ans

24. Describe your greatest contribution to the creative art industries in Ghana?

Ans

25. How would you describe the potential of the creative art industries in Ghana?

Ans

The potential is huge but a lot more has to be done in the areas of providing outlets to showcase art works. The nation cannot keep training artists without a national gallery. It is just like training medical doctors without a hospital. Ghanaian are also not well trained to appreciate the arts. Foreigners patronise most of our arts and that has to change.

26. How would you describe mentorship?

Ans

Mentoring should be flexible and not too formal. I mostly mentor people through my years of teaching and practice. Younger people usually will come to me asking questions about my work and some are inspired by it. I have only once accepted one person who works in my studio. I have given him access and materials to work with. Occasionally I give him some feedback on his work. He has finished KNUST but was finding it difficult to enter the art market.

27. What is the nature of the relationship between a mentor and a mentee?

Ans

Mutual respect, freedom to discover oneself and the freedom to explore.

28. How are mentees mentored to acquire the requisite skills and experiences in the creative industry?

Ans

They should develop the sense of curiosity and should ask questions. Creativity is fuelled by the quest to see beyond the ordinary and mentors should guide mentees to develop critical thinking.

29. How important are self-discovery and autonomy in the mentorship process?

Ans

30. What are the benefits of mentorship?

Ans

The acquisition of technical skills

Development of creative thinking

Networking and collaboration

Exposure into the art market

31. What are the challenges of mentorship?

Ans

The haste to make money

The lack of suitable places to showcase art works (National Gallery)

32. How long should a mentorship relationship last?

Ans

It should be flexible and designed in accordance to the rate of learning of the mentees.

Thank you for your time and insight

7.3.4 APPENDIX C4: Mentor 4 Rita (29th October 2022)

1. How would you describe yourself?

Ans

My name is Rita Mawuena Benissan, I am a Ghanaian-American interdisciplinary artist, and my work focuses on Chieftaincy councils' royal umbrellas, known for their regal presence, protective qualities, and powerful displays of authority. I address the underappreciation of historical artefacts and economic remnants by investigating how Ghanaians engage with their past in public spaces and communities. My goal is to make these valuable artefacts and archives more available so community people may connect with and appreciate their historical relevance.

2. Describe your childhood experiences.

Ans

I was born in Ghana and sent to the States Michigan by my uncle and aunty. I schooled in the States and relocated back to Ghana 2 years ago.

3. How will you classify your parents/guardians' status?

Ans

My parents are in Ghana, volta region but I was raised by my uncle and aunty

4. Which educational institutions did you attend?

Ans

I completed my 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 African Studies Program from the University of Wisconsin-Madison in 2021.

5. What is your assessment of the tuition you received in these educational institutions?

Ans

The teachers were very supportive they encouraged us to create art for ourselves and not for others. If you create the kind of art that you like and others happen to like it fine, but if not and you create art for others you would also be struggling to know what people like and whether they would accept what you are producing or not. That puts a lot of stress on you the artist.

6. What is your assessment of the availability of teaching and learning resources in these educational institutions?

Ans

We didn't lack anything. The department was interdisciplinary. We were encouraged to explore with materials but we were reminded to always have a focus.

7. How did you relate to your fellow students?

Ans

It was colloidal, we related to each other well and shared ideas.

8. Describe the professional training you have received as an artist.

Ans

I was trained as an artist in formal education. My undergraduate was in apparel and textile design. I have a master's in photography and a certificate in African Studies.

9. How would you describe your level of professionalism?

Ans

I see myself more as an emerging artist in the States. Even though in Ghana because of my educational background I am seen more as a professional artist.

Also, my association with Gallery 1957 has given me more leverage.

10. Describe the kind of art you practise.

Ans

I focus on the royal umbrella and I work with traditional umbrella makers to create these imaginary umbrellas from the past for modern-day chieftaincy umbrellas. I am an archivist as well as, a cultural historian, I collect images and preserve how we see the chieftaincy from the 1800s to date. My technique is in the tapestries in machine embroidery. I create imagery from my chieftaincy archives and other works inspired by Ellen Douglas and other artists I incorporate them into my works.

11. What inspires you to produce your kind of art?

Ans

Ghanaian chieftaincy umbrellas. I use machine embroideries on the cloth to bring out designs and images of the past. Some of the themes I work on are Ghanaian folktales and Ghanaian historical past stories and fabrication.

When I was in Graduate school, I was trying to identify myself as an artist and I saw the umbrella as a way to incorporate both my undergraduate experiences in fashion textiles and design and my master's experiences in photography. It also provided an avenue to pay homage to my grandfather who was a traditional chief in the Volta region.

How did you develop a love for arts

Ans

Art has always been around in the family. My mum says when I was a child and we were on an aeroplane to the States, I started drawing with crayons so she knew I would be an artist. Also, because of how I grew up. I had a disability and I felt that I was limited in what I could do, so art was something that I could also do. My parents were very supportive. They focussed on my education, not only as an artist but also my studies to be able to get a master's in fine art, I was a TA, teaching attending conferences, etc.

Artists in Ghana that You follow their works?

Ans

There was an artist when I was schooling in the state and I saw his work at the Museum Detrol Institute of Art. His name is Owusu Ankomah. He was the only Ghanaian that I saw his works when we visited museums. For me to have seen a Ghanaian artist, I was inspired by his work. I said to myself that if he was able to do it then I could as well do it.

12. Where do you source your raw materials from?

Ans

I source my materials from traditional umbrella markers.

13. What informs your pricing scheme?

Ans

I do more exhibitions, teaching, conferences and now this art residence. I am more into knowledge acquisition and transfer and not so much into sales. The residence pays for my materials and other expenses.

14. Describe your marketing and sales outlets.

Ans

My focus is more on the content of my products. I have been able to situate myself in a place where art practice pays. But that is not a guarantee for everyone. The gallery does not just call me an artist but a cultural historian. My work plays a role in art screen but in history. So, different people from various institutions have an interest in my work either they are academic or have a sense of cultural awareness.

15. Discuss how your style as an artist distinguishes you from other artists.

Ans

I interact with textiles, fashion, graphics design, fabrication structure the umbrella, etc. so people see the umbrella as their own life and also get to know the Ghanaian history through my work.

16. What forms of exhibitions and shows have you participated in?

Ans

University campuses when I was an undergraduate, and when I did my graduate studies, I used community centres in community centres. After graduation Germany, United States, Senegal, Ghana, etc.

Rita's artistic practice has been exhibited both nationally and internationally. Her works have been showcased in galleries spanning the United States, Germany, and Senegal, including the prestigious Dak'Art - Biennale de l'Art Africain Contemporain. Currently, she is exhibiting her solo exhibition, "In the World not of the World," curated by the renowned British-Ghanaian curator Ekow Eshun, at Gallery 1957 in Accra, Ghana.

Solo Exhibitions

2023 In the World not of the World, Gallery 1957, Accra, Ghana

2022 Ghana, Land of Freedom, The Mix Gallery, Accra, Ghana

2021 Okuafo Pa Exhibi.on, Founda9on of Contemporary Art, Accra, Ghana

2021 Mo Apiafo, MFA Show, Arts + Literature Laboratory, Madison, Wisconsin

2019 Power of the Crown, University of Wisconsin-Madison, Madison, Wisconsin

2018 Survive in America, Birmingham Bloomfield Art Center, Birmingham, Michigan

17. What forms of awards and recognitions have you received?

Ans

Awards and Grants

2020 Ghana Art and Culture Award: Media, Blog of the Year, Accra, Ghana

2020 Racial Justice Award- African Studies Program UW-Madison, Madison, Wisconsin

2020 Student Research Travel Grants – Research, UW-Madison, Madison, Wisconsin

2019 Professional Development Grant, Art Department, Madison, Wisconsin

2019 IRIS Fieldwork Award, Ins9tute for Regional and Interna9onal Studies. Madison, Wisconsin

2019 BLAC Founda9on Grant. BLAC Founda9on, Madison, Wisconsin

2019 Student Research Travel Grants – Research, UW-Madison, Madison, Wisconsin

Residencies

2024 K11 x Art Review Ar9st in Residence, Wuhan, China

2023 Gallery 1957, Accra, Ghana

2022 (Un)Learning Distances, (Hybrid), Dortmund, Germany

18. What factors have contributed to your status as an artist?

Ans

The residence in Gallery 1957 has given me a presence in the world. People recognise the gallery internationally and by associating with the gallery your work is viewed internationally. You gain a lot of respect. The residence pushes you to make the best out of me. Your work is also viewed on other social media platforms.

Work me through your normal day.

Ans

I normally will come to the studio around 10 a.m. I open my laptop, listen to music, design different items, create works, travel to Kumasi make sure that my embroidery workers are on schedule.

19. What have been the contributions of your relations (family and friends) to your band as an artist?

Ans

They supported me in my education, they attended my exhibitions and shows. And also post my works on their social media platforms.

20. Which institutions, associations and agencies are you affiliated with?

Ans

2021- 2022 Chief Curator, Noldor Artist Residency, Institute Museum of Ghana, Accra, Ghana

2020- Present Founder and Director, Si Hene

2019-2020 Teaching Assignment: Art 100: Introduction to Art, Art Department, University of Wisconsin, Madison, Wisconsin

2018- 2019 Project Assistant, Art Department, University of Wisconsin-Madison, Madison,

Wisconsin

2017-2018 Visitor Service Representa9ve, Detroit Ins9tute of Art, Detroit Michigan

2014-2017 Summer Servant Leader Intern, Children Defense Fund, Detroit, Michigan

21. Describe this residency to me.

Ans

It depends on the agreement you enter into with the managers.

You make works for your exhibitions. They provide you with materials. They provide you with a curator. Or introduce a curator to you. They provide you with a space and materials and guide you for a couple of months. They help you put up a solo exhibition. They provide you with their workers and other artists who are also on the residence programme. It makes you feel that you are not alone.

22. How do galleries, museums and art juries contribute to your practice as a contemporary artist?

Ans

23. How do you employ technology in your practice as a contemporary artist?

Ans

I use photography, I employ sound engineers in the documentary of chieftaincy institutions and exhibitions.

24. What strategies have you adopted or adapted to sustain your creative practice in the face of this global pandemic (COVID)?

Ans

I have a social media presence and a website that showcases my work internationally.

25. Describe your greatest contribution to the creative art industries in Ghana.

Ans

I have been able to document 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.

26. How would you describe the potential of the creative art industries in Ghana?

Ans

It is very interesting because it gives a lot of people exposure within the last ten years. But I also feel like we are at a place where it is very stagnated because we have seen a lot of big shifts. We have seen a lot of artists who have gained success and are now rebuilding spaces in Ghana. They are using the success they have

gained to rebuild these spaces to enhance their creativity but I feel like people are losing their voice, creating their own identity.

Very great. The creative industry is emerging in Ghana. Artists are now creating spaces for themselves and these present great opportunities for all to flourish.

27. How would you describe mentorship?

Ans

Mentorship is being able to get guidance and advice from someone that you can look up to. Or someone who is in a similar occupation or trade that you hope to be in. It could either be short-term or long-term. But they provide you with valuable information that will affect your life, your practice and affect how you see yourself.

Was there anything that anybody said to you or did that has inspired your creativity?

Ans

My professor told me in graduate school that don't make art for others. Make art for yourself. Once you make art for yourself you will continue to learn and evolve but once you make art for others you will always limit yourself because you will also be like what will they think, what will they like. Or because I am not making money out of this it will hinder your work. But if you make art for yourself it doesn't matter what anyone thinks because it forms your perspectives, you are engaging with your role, If others want to engage with it they will because it is your story.

28. What is the nature of the relationship between a mentor and a mentee?

Ans

A mentor should be somebody that you can easily relate to. Someone you feel comfortable with to share ideas and receive feedback from

29. How are mentees mentored to acquire the requisite skills and experiences in the creative industry?

Ans

30. How important are self-discovery and autonomy in the mentorship process?

Ans

Mentors should help you discover yourself. He should be someone that you have reviewed his work journey and you are comfortable to relate to for inspiration and guidance. A mentor cannot limit you; you are the only person who can limit yourself. A mentor is there to guide you not to restrict you to his style. If you feel restricted to copying his style then it is you, not them.

I have mentors in the residence programme but I also have mentors outside who help me with my exhibition etc.

31. What are the benefits of mentorship?

Ans

It is a platform for learning and evaluating your trajectory as an artist

They provide feedback on your work

They point to certain directions in research

Helps you to define yourself as a women

Does gender matter

No, as far as you share similar interests.

Women mentor is not difficult to work with.

32. What are the challenges of mentorship?

Ans

33. How long should a mentorship relationship last?

Ans

It depends on the relations and how the individuals involved feel about each other. It can be short, medium or long-term.

Thank you for your time and insight

7.3.5 APPENDIX C5: Mentor 5 Tex (1st November 2022)

1. Can you please introduce yourself?

Ans

My name is Theresah Ankamah an artist living and working in Accra. I have a background in Sculpture, I majored in sculpture, so I did painting and sculpture for my undergraduate and post-graduate. So I am more of a mixed grade, but I mostly work with soft material when it comes to sculpture. I work with both wooden object and I am so into print making. I am also into tailoring; I sew myself and I do weave too. So, depending on what I am working on that determine the medium I will use.

2. Kindly share with me your educational background.

Ans

I had my primary education, so it a mix, mix. I start and I stop that I how I went through primary education. But I completed primary at liberty preparatory School, then I continued at Lomnava, then to Akyem Swedru Senior High and from there I went to KNUST for my undergraduate and post graduate. My parents moved a lot so whenever they moved to a new place I also moved along. My dad is a driver and my mom is a trader.

3. What kind of family background did you grow up in?

Ans

I sold pieces of cloth woven together from various location and people. I had to live with extend family for a while when my parents moved again. So, living in the streets of Accra, around Jamestown. My grand mom of blessed memory lived in Jamestown. They were Fantis' who lived in Jamestown. My mom was selling around the Accra high court. They use to sell food. They are Fantis' they prepared and sold Fanti kenkey around that time. So, when we close from school, we hung around till they finish the daily business then we can all go home. This was the time I encountered art for the first time. While we were back from school, we were to hung around from the high court to the cultural center area. So, my brother and I will go to the art center and stay for a while. My mom knew that when she wanted to find us, she would always find us at the art center. That is how I was introduced to art.

Question

At the age what type of art was interesting to you?

Ans

For me it was the sculptures that was interesting to me. The fact that they could start a whole new form from scratch. You could go to the art center in the morning and see a lump of clay on the table and by afternoon time that we return we will find a whole figure molded from the lump of clay you saw on the table in the morning and that fascinated me.

Question

Was any of your parents into the arts?

Ans

No

4. What informed your choice of career in the art?

Ans

It was the immediate environs, the Arts and Cultural Center that influenced my choice of career. So, when I decided to further my education at the second cycle, I was told this your cousin also did visual art and that further booted my conviction to pursue art. I went to ask him one or two questions, and he said mostly art is for men and the women when they pursue art after school, they do not know what to do, etc. but I told him I will do it.

Question

In the primary school did you show any sign of special interest in the arts?

Ans

Yes, I think with the pre-vocational skill. I spent a lot of time making sure that I get it right. I was particular about my choice of colour and I always wanted to produce the exact thing we were asked to do. So, one of my teachers usually will say as for this girl she would spend the whole day on this work.

5. What form of art do you practice?

Ans

Sometimes it become difficult when people ask this question. Art is art, but now there are a lot of categorizations. 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 paint, I can print, I can saw, I can mold depending on what particular thing I can feeling or research or trying out new things to see how it will end. That is where my energy is geared towards. I am known for the crafts. Why certain art forms such as weaving are alienated from main stream academia. We are in a contemporary era and material is very important so I explore materials that has

geopolitical influence on our everyday living. I am more or less a multidisciplinary artist.

6. How long have you practiced as an artist?

Ans

I started exploring the material in 2015.

Question

Did you discover this material during your post graduate studies?

Ans

Yes

Question

So, in your undergraduate level what material were you using?

Ans

I was mostly doing traditional sculpture. During the final year that I started weaving. I started weaving with plastic cords,

7. What tools and materials do you use in your practice?

Ans

I use fibers in my works. I sourced them from everywhere I will get. but the major material I am using is coming from Niger though I source them from the market spaces in Ghana. Especially the major market for onions, I do Kumasi, Gomoa and Nsawam road. Now I also source from Dabala in the Volta region. I use the basket on top of the onion sack to produce my work

8. What techniques do you employ in your practice?

Ans

Stitching, cutting, reweaving and weaving. The materials determine the types of techniques to use. There is the one over one technique for weaving the hats from Dabala and Niger one I use the twist weaving. The Niger baskets come already woven so I study them, sort them into sizes depending on the project I am working on. It might require me to roll them into corn for installation, or to burn them into shape or to insert light into them to create the shadow cast that I want or to reweave then or roll them into sculptural forms.

9. Explain some of the themes of your works.

Ans

Depending on whatever is going on and the work. Mostly when am invited to a show I need to know the reason and the concept for the show, if it is all African arts exhibition in a space that once oppressed us like my current show an exhibit I did at 1:54 Art Fair in London. I was talking about the still low voice of racism and colonialism that is still happening on the continent and so within the space of London for me I felt that was the right time to voice that out and so the title of the installation was YEYEDOM. I wrote a poem for it because I feel like they cannot despise us and walk away. They can frown on us, they can dislike us but were still in their faces and they cannot make or do away with us because we are still in their faces. They can kill one but ten thousand will come next and also was talking about the whole idea of this asylum seeking, negotiation that was happening between the UK and Rwanda government taking this people seeking asylum in the UK to Rwanda to have enough time to process their document, who does that. If they wanted to be in Rwanda, Rwanda is still in Africa and so they wouldn't have bothered coming or risking their lives some over the sea to come and for you to take them back, you get it. And so these were the issues that I was looking at with those installations for the fair and so depending on whatever is happening in, for me sometimes you look at the situation where its presents itself for you to be able to add your voice to what is happening on the ground and also the same time this funds things happening in Niger where I collect these baskets and so after all these years of exploiting you don't want to leave because you feel threatening or you feel like you wants get what you need or if you move out it will be very difficult to control this people and the awakening is up, everyone is awakening and so there are certain things that we need to say in their faces so that it doesn't look like were timid. Nkrumah said something about Ghanaians not being timid, were slow to anger but when they've had enough they strike and so for me that was the spirit that I was seeing this African, the Northern, the Sahara side of the continent how from Burkina to Benin to Niger all this freedom fighters have started. We're not supporting coup but in certain way to let the oppressor know that we know what they are doing and their ways. Sometimes it difficult because it takes us back years but what is happening right now is very sad but then, at the end of the day if they had decided to leave quietly, I don't think we would have gotten here, so these are some of the things and there was another work that I exhibited at a Efie gallery last year it was also a good show it was titled unknotted a continuation of the old. It was a mixture of the old folks, old artists, old

masters and the new crop of artists now coming up so it was like picking up from what they did and what and what they've continued to do. It was the continuation of these practices from me and my practice itself. I see practices that are termed feminist or archaic or that are more degraded when it comes to practices that are centered on craft practices instead of being the main stream of arts , I see these practices within my practices and so for me it's a continuation of expanding their practices within my practice and so how do we preserve and share more light on these practices that has for ages sustain families in terms of economic growth because these objects are sold and after sales this money comes back to the family to cater for the family and also pay fees of children it's not only just a mere act of boredom as art history tries to term it but women were not employed within the cooperate institution and so whiles they were home they took certain practices and so it was not but when it comes to Africa for me that was my argument its wasn't out of boredom it was more of sustainability, how to sustain the family, how to cater for the family that is why these practices speak became relevant within the community and so every market day you go to the market and families carries whatever objects they've made out of this fibers into this community market space to sell after sales get their money and go back home and it wasn't just out of boredom it was sustainability lives depended on it so yeah.

10. What inspires you to produce your kind of art?

Ans

That was the inscription for the project for the masters and also for the practices that were termed feminists. Sharing more lights on reasons why those works were but now am interested in the everyday things around us, conversation that is happening, things that need to be re-looked and so that's why the materials keep expanding

11. Have you received any professional training or you are self-taught?

Ans

I went to KNUST, I did my undergraduate and my masters.

12. Describe the professional training you have received as an artist.

Ans

13. How would you describe your level of professionalism?

Ans

I have certificates to prove that, Mostly and it's also important because when you are invited for shows outside, you go for interviews especially with the US and the German Embassy, you need to introduce yourself, you'll write a letter of introduction since you are not working for a cooperate institution and you're a freelancer unless your working for or assigned to a gallery and the gallery can represent you as their artists. If you're a freelancer and your working you'll have to introduce yourself and so by introduction, what makes you an artist and so the certificate verifies that yes you have a degree or you have masters or you have PhD in Arts and so if your invited as an artist then you deem fit to be there unless you are not formally trained and then you could resort to organization recognition and exhibitions that you've done with pictures and also presentations you've done about your arts that will solicit for that. Sometimes its has also taught me something when it comes to these processes because you can't assume that everybody knows you and so you have to re-introduce yourself to them and if there's any proper documentation you add it to affirm that you are who you are.

14. Describe the outlets that help you to showcase your art.

Ans

15. Describe the nature of art residences or mentorship you have undertaken

Ans

mentorship programme at the Nubuke foundation

16. How was your mentor(s) selected for you?

Ans

I think Nubuke foundation normally seeks what the artists is doing and selects artists that who are within that space to guide or for you to seek in a clarity or something you're working on but it's more of equipping you to the arts markets or to look at legal so Nubuke and brings legal practitioners to let you know about the copyright, patency and other things they tell you, what to do, what to not do, when contract is submitted to you, when to pen 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 look out in pricing, and also artist's or gallery owners who are also vested in dealings of how arts works are dealer in, gallery percentages and why these percentages are taken and so it's a full mentorship program.

17. How would you describe your mentor(s)?

Ans

Within our home we are being mentored by our parents, some people kind of grow up and do not want to be like their parents because of what they've seen and so it becomes more of looking up to someone, someone impacting you with their process, their journey and also you learning the fundamentals in whatever fields you've chosen to be in and sometimes its becomes very important to you for you to learn their mistakes and their failures more to also guide to be able to see when its coming closer and to know what to do at that particular instance and so for me it what it is.

18. How would you define mentorship?

19. What in your view is good and effective mentoring? Can you use practical examples to explain?

Ans

Effective mentoring is giving the mentee more space to do and feel as many as they can, I think mostly we are geared towards a certain result, and I think one example I make for me is my residency I had in Germany and within the residency you are not obliged to produce anything. The residency is for you to do your research and learn and unlearn, redo and undo as many as you can but it's within a time frame but then you learn you read you research when you get your findings you can either channel them through you a physical object that's creating a piece for or it or leave it as a research and so with that one you have an open studio you research so either you share your process and the findings or exhibit what you've painted after the show and so from that open studio we were able to tell people what you saw, what you experienced, what you failed at, and what you learnt through that process of uncertainty, difficulty in trying to register an idea a piece or in a sculptural piece and painting and so that is for me is the room but most mentoring programmes that we have within the arts space here in Ghana has a certain objective in terms of the end product and so at the end of every fellowship or residency you are expected to have an exhibition at the end of it and so whether your failures were good enough or your research was strong enough you are not given that room to make more mistakes and so for me that was the difference that I felt and so at the end of the day I chose to have an open studio even though the works were not complete and I wasn't faulted for that and I was also not obliged to do it but I choose to do it so that I could also solicit for others opinion on what I've done and so by reshowing them again then I know where am coming from, the failures ,that I had to relooked at, what I didn't see whiles I was researching and so

these also becomes a combination of all the people that am going to show these works to their views and their opinion because it's a research paper and so at the end of the day people will have their various opinions and ideas about what you are talking about and so yeah.

20. How important is autonomy in the mentoring process?

Ans

Don't take what am saying out of context. I am looking at where am given the time to make those mistakes and still produce like the mentorship, I had with Nubuke foundation. It was one of the easiest I could opt before I went to Germany for because I was left within my studio space to do what I wanted just I need to be present for all the programmes outline with the meeting of the legal practitioners and the gallerists and also learn but within my own space. I wasn't obliged to do what I did but I was asked to produce after everything and whatever transpired within the mentorship program that I was happy because I was given the freedom to do that but there are certain residency that you are told as artist, the number of works to produce that is what am talking about you can't tell me to produce 21 works or 10 works or 15 works as a residency that am trying to build up and make so many flaws and come up. When you do that you kind of put pressure on me because as the times ticks I know I have limited time to produce this number of works that's what am talking about its not about not producing or showing the work no, if at the end of the show within my own time and space am able to produce 5 works that's what I've been able to produce within that short period of time but if am told to produce 20 or 15 works at the end then its pressure for me to deliver that artworks that's what am talking about.

21. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

Ans

Most residency gives you the time to research and expand your creative ability, 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 you 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 it gives you the freedom 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 I am given such space and am given this apprentice.

22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

Ans

Not using a different material, for me they've been other suggestions of other materials which I am using co-currently but I am not in the way for people to know but then like Nubuke foundation. I do raise installations but Nubuke foundation gave me that talent and so then in one show I had about four pieces showing and all the four pieces were not small works they number of feet's, twelve feet's, eighteen feet's and so for me it was the most challenging project I've done so far because even though I was working with these materials I was not gone to this Q length with it and so for me to wrap up the whole building the basket and also have installations within the gallery space was for me an eye opener and that I can even go beyond what Nubuke foundation and so that's the challenge that comes so you see a bigger picture that comes you can expand material how you can actually go beyond what within your studio space because in my studio if I hang it when it catches my ceiling but Nubuke foundation you have to climb the whole building and get a crane to do the hanging for you and so for me that point of challenging and also so seeing how I could stretch this material and even for the fact that it could even stay out in the weather for three solid months was even a challenge for me because they are natural fibers and how it rained the sun is on it the more it also starts to decay with time and so at a point my fears became so wild I was like I can't keep my materials out here for that long, I was like what could happen let's see, let's try it let's see how much it would turn out and so daring and so being willing to expand my ideas and knowledge about the material itself also saw it pass.

23. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

Ans

No I don't, I never felt that sometimes you are even questions why you are still where you are because they feel you have so much to give and so yeah sometimes you feel like you yourself are not doing much yeah and so its always about the push and the encouragement and believing in you and thinking you could do better than where you are right now and so for discouragement I've never gotten some before. On campus discouragement is a norm and if you are not strong willed, you'll let go.

24. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

Ans

Yes, I think one thing we lack a lot here is the history, there's a lot of things happening that even here in Ghana we don't know even our neighboring countries there are so many things happening when I was in France I met a lot of Ivorian's, Togolese, Senegalese name it Nigerians who are practicing but I don't know them and so there so much happening around us that because we are so focused on ourselves and the outside we are not actually appreciating on what is happening in our next door and which of so much of importance to the total language or we all speak us Africans because I met someone who is also working around what am talking about in Senegal and so if I know and I travel and go see what she's doing the narrative is different the approach is kind of in particular to the kind of individual because she is talking about what she is experiencing in her country and it's so similar to what am talking about here in Ghana but then we are all Africans and so we see the similarities that we have among ourselves and so it's so disheartening when you get to know them out of the continent and so yeah for me we have so much that we need to do when it comes to expanding the history and even within our schools and mentorships programs you know we have a lot of artist on the continent who are doing amazing and its mind blowing

25. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

Ans

Now you are introduced to a new ecology and you have different people either experiencing your work for the first time or have heard of you and know seeing you in person and are building networks and you're getting people seeing you and it's like oh I'd like to have you at my space, I'd love to invite for an exhibition, I'd like to

host you for a presentation in my space and so then you tap into new networks and your networks kind of starts to expand and now you're invited for shows and if you invite me for a show definitely you'll pay me for me being there and so most definitely your adding up to my capital and also my works is also going there, if its also bought I get money from there and prices also goes up because as long as you keep and I think that's one thing we don't get when were in school its not about the work that you show it's the faces you show and the people you meet because there are people that have recommended me that I didn't know in person but I've met on social media or they've seen my works on social media and so if your looking for someone who does this you can check this lady out and so these are also things that are adding up and so whiles you appear in certain spaces and certain platforms your prices also keep going up and is. Definitely.

26. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

Ans

Economically because if you are talking about economically, mentorship there is few mentorship programs that would give you grants or money if your giving me 500 cedi's for a month for a mentorship program for three months these are monies that would be used for my upkeep, my flow in out and there are certain mentorship the give you grants for researching and so if your giving me money for research the money is supposed to be used for the research unless maybe the research grant is more than what you requested for that is when you can say that I've gained this out of that sometimes especially when you are in Europe you'll end using the money for upkeep and food, living there is also quite expensive and also the money you'll be given at the end of the day you don't account for it but you also want to use it for what you've been asked to use it for. An organization that is actually funding everything that you do for those organization they come with prepared budget and these people understand the arts more than we do here and so they can give you ten thousand dollars for a three months residency, Theresa I might not even use five thousand for the residency because already when am coming I know what am coming to do in terms of material choice and what I want to expand on and so with that if I come and I use five thousand, what will the five thousand do on that level I can say that its beneficial when you have institutions that are based out of the continents especially when its in the Europe, US, that one you can actually make

some ends meet from and have extra after the whole project but when its comes to Ghana its always like were helping you develop project and other but its doesn't end up in the economical gains or any beneficial in money wise but then for resource and then and knowledge based yes you become empowered because you get more acquainted and more introduced to things that you didn't know or maybe you knew but didn't know the extent at which it can affect you or make and unmake you as an artist and so what level of knowledge acquisition, so that one I can say yes its more beneficial and economically good because its helps broaden you up as an artist and so if, now when you come out you feel like am full, am full of energy someone says that your this and your like I've seen this before because you've learnt it and now its kind of your making good use of it and is actually helping your path since your moving forward and am very grateful that I learnt these things wey back 2021 and some are still within the arts world that am very privileged that I know now that I will not make such a mistake again yeah.

27. Why would you recommend art residence or mentorship to a fellow artist?

Ans

Oh yeah I think when you feel like you have arrived that's when you need it the most I believe that we never finish learning especially when you feel like you've arrived that's where someone has actually began and so for me it's always a privilege and an opportunity to say that am learning and even now I've sent a proposal to another artist that I want to come and understudy him not because I feel like am not good enough but I've seen something in him or what the artist is doing and I admire so much and I feel like when I have that part of my portfolio it will actually take me far and so for mentorship, apprenticeship, learning exploring its endless, you can go as much as you want and I feel like it's a good practice sometimes someone says coming up may give mapping in terms of monetary wise all they could offer is the knowledge and share some will offer knowledge and money at the same time in all cause we accept because we want to learn as artists sometimes you weigh what you'll get when you have that knowledge as compared to what they'll give you.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.3.6 APPENDIX C6: Mentor 6 Fred (4th November 2022)

1. Can you please introduce yourself?

I'm Mr. Frederick Bamfo, a practicing artist and an art educator.

2. Kindly share with me your educational background.

I hold a College Diploma from Art College and a Bachelor of Fine Art & a Master of Fine Art from KNUST.

3. What kind of family background did you grow up in?

I grew up in an average household, more of a working-class group where things were moderately hard.

4. What informed your choice of career in the art?

At an early age, I found myself making drawings and mannequins with raffia palm, and earth soil.

5. What form of art do you practice?

I am into installation art.

6. How long have you practiced as an artist?

I have been practicing for about nine years.

7. What tools and materials do you use in your practice?

I largely use Jeans as my principal material but I also use bags, laminates, Perspex, and wood.

8. What techniques do you employ in your practice?

I use myriad techniques such as weaving, printing, cutting, mapping, and sewing.

9. Explain some of the themes of your works.

I work with many themes which are inspired by everyday situations and conditions. I question themes such as borders, boundaries, and geopolitics of the 21st century.

10. What inspires you to produce your kind of art?

I am inspired by the conditions of my environment. I respond to the strict restrictions, relating to our social, economic, and physical structures.

11. Have you received any professional training or you are self-taught?

I have been through both informal and formal education in the arts. I am currently pursuing my PhD in Painting and Sculpture in KNUST, Kumasi.

12. Describe the professional training you have received as an artist.

I have been through a lot of professional training including art residencies, workshops,

13. How would you describe your level of professionalism?

I am a well-rounded person with a high sense of discipline as an artist, and also in dealing with institutions.

14. Describe the outlets that help you to showcase your art.

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. I made it by sharing and tagging images of my artwork to friends, art directors, and institutions online.

15. Describe the nature of art residences or mentorship you have undertaken.

The art residency 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.

16. How was your mentor(s) selected for you?

It was based on my interests, art concepts, and philosophy.

17. How would you describe your mentor(s)?

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

18. How would you define mentorship?

Mentorship to me is about the superior helping the subordinate to find his/her feet in his/her chosen career.

19. What in your view is good and effective mentoring? Can you use practical examples to explain?

A good mentorship comes with little control from the mentor to the mentee. There must be a collaboration between the mentee and the mentor. This helps in the self-determination of the mentee.

20. How important is autonomy in the mentoring process?

Autonomy is important in the mentoring process. It is the opportunity for the mentee to work on his/her own to develop his/her competent level to be a responsible artist or professional. It allows them to take control of their actions.

21. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

My residencies placed me on a pedestal to attract galleries and museums for exhibitions and other residencies. For instance, when I completed a residency in the US, I was admitted into another residency in Togo.

22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

My mentor helped me to make installation art with contemporary theories which are hard to practicalize. He taught me especially, how to apply theories such as dematerialization, material culture, and history.

23. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

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.

24. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

I would say the residency I had in Togo has exposed me to firsthand Africa's rich culture, particularly at Kamina in Togo. È WÁARÍ Street Art Festival features unadulterated African music, dishes, masquerade dance, and storytelling. The festival involved transgenerational participation including those performing in public spaces, and DJ concerts. Both local and foreign artists, dancers, and storytellers were actively involved in making the festival more diverse.

25. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

Before and after each residency, we are entreated to create social media groups where we share and discuss our current and future exhibitions and open-call opportunities. We also get feedback from art curators, director and these we engage with within the residencies. There was a time when I got the opportunity to participate in an exhibition through a curator, I met at Art Omi Residency.

26. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

My participation in residencies around the world has added value to my work in

many ways. Economically, it has increased my artist fee by three-fold in the last few years.

27. Why would you recommend art residence or mentorship to a fellow artist?

Yes! Because it has helped me and my friends a lot.

Thank you for your participation.

Your time and insights are much appreciated.

7.4 APPENDIX D: INTERVIEW GUIDE FOR MENTEES

Instructions

You have been shortlisted to participate in an interview section that seeks to explore the empowerment of artists by leveraging their participation in creative industries assisted through mentorship programmes led by culturally pioneering creative masters. It will explore the impact of mentorship in skills transfer and development towards economic empowerment and maintenance of cultural heritage through enculturation. This research is solely for academic purposes and no personal identification information would be necessary. You should not also divulge any proprietary information. You are at liberty to withdraw from the interview section any time you are not comfortable with the line of interviewing. However, you are encouraged to fully participate in this interview to contribute to African perspectives on mentorship and particularly art residences. There are no known associated health implications for participating in this interview except the time that you will spend participating in this interview.

Thank you for your time and patience.

Interview Questions

1. Can you please introduce yourself?
2. Kindly share with me your educational background.
3. What kind of family background did you grow up in?
4. What informed your choice of career in the art?
5. What form of art do you practice?
6. How long have you practiced as an artist?
7. What tools and materials do you use in your practice?
8. What techniques do you employ in your practice?
9. Explain some of the themes of your works.
10. What inspires you to produce your kind of art?
11. Have you received any professional training or you are self-taught?
12. Describe the professional training you have received as an artist.
13. How would you describe your level of professionalism?
14. Describe the outlets that help you to showcase your art.
15. Describe the nature of art residences or mentorship you have undertaken.
16. How was your mentor(s) selected for you?
17. How would you describe your mentor(s)?

18. How would you define mentorship?
19. What in your view is good and effective mentoring? Can you use practical examples to explain?
20. How important is autonomy in the mentoring process?
21. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?
22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.
23. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.
24. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.
25. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?
26. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?
27. Why would you recommend art residence or mentorship to a fellow artist?

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5 APPENDIX E MENTEES' TRANSCRIPTS

7.5.1 APPENDIX E1: Mentee 1 Kizito (12th November 2022)

1. Can you please introduce yourself?

Ans

My name is Kizito Amartey I was born in Cape Coast in Ghana. I am painter and artist-activist. I have a passion of empowering the youth with employable skills in the visual art. I believe art is a means we can use to engage the teaming youth who are chained out from schools with employable skills.

2. Kindly share with me your educational background.

Ans

As I said I was born in Cape Coast. I had my basic education in University Primary and Junior High school in Cape Coast. I attended Adisadel College, before going to KNUST where I obtained my BFA in Fine Art (Painting) in 2010. I graduated with a first class. I also obtained MA in Management and Administration in 2016 at the University of Ghana, Business School, Legon Accra, Ghana.

3. What kind of family background did you grow up in?

My parents were working class. They provided everything that we needed. I started drawing quiet early drawing images from books and magazines that my hands could fall upon.

4. What informed your choice of career in the art?

It came naturally if you ask me. In the primary school the teachers always praised me for my drawings and art works. When we were asked to design scrapbooks with cut out images from magazines and books, mine was always selected for display to the class. My works were displayed at open days and speech and prize given days. I knew that I was good at art and I developed passion for it.

5. What form of art do you practice?

I mostly do outdoor paintings.

6. How long have you practiced as an artist?

I have been practicing all my life but professionally for about eleven years.

7. What tools and materials do you use in your practice?

Acrylic paint, brushers on walls or canvas

8. What techniques do you employ in your practice?

I use a combination of realism and semi abstraction in my paintings.

9. Explain some of the themes of your works.

Peace, child play things like that. Peace portrays the innocence of a child as she plays by the sea shore oblivious of the danger of the rolling sea. Her full focus is on the sand castle she is building. She is totally removed from the happenings around her. That is a kind of peace that I depict in my work.

10. What inspires you to produce your kind of art?

I am inspired by everyday activities, nature, the environment, things like that.

11. Have you received any professional training or you are self-taught?

I have a studio degree in painting.

12. Describe the professional training you have received as an artist.

I have been through a lot of professional training and workshops through my advocacy with Ghana Association of Visual Artists.

13. How would you describe your level of professionalism?

I am a formally trained professional artist.

14. Describe the outlets that help you to showcase your art.

KNUST museum, Kumasi Centre for National culture, Ghana Museum and Monument Board Accra, La Palm Royal Beach Hotel, The Creative Art Show, Afikiko Accra, Nubuke Foundation Accra.

15. Describe the nature of art residences or mentorship you have undertaken.

I informally understudied by lecturers whiles I was on campus.

16. How was your mentor(s) selected for you?

It happened naturally. I admired their works, so I visited their houses often to help out. That gave me the opportunities to ask a few questions and learn a few things beyond class interactions.

17. How would you describe your mentor(s)?

Mentors to me are very experienced people in the area of your interest who can help you to improve upon your crafts. They are like parents to guide and Shepard you along the way. They share some of their trade secrets with you and give you feedback on your work.

18. How would you define mentorship?

Mentorship is a relationship between an experienced person and a less experienced person with the vision of helping the less experienced person to grow professionally. The less experienced person seeks directions, feedback and guidance from the experienced one.

19. What in your view is good and effective mentoring? Can you use practical examples to explain?

Effective mentorship is when a mentor is able to guide the mentee to be independent and self-sufficient.

20. How important is autonomy in the mentoring process?

Autonomy is the freedom to make mistakes because mentorship is about having the freedom to try out new things and experiences to gain confidence.

21. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

As I said, my mentorship was informal. So mostly I watch in silence and ask questions only when it was necessary to do so. But yes, my techniques in painting improve after observing these lecturer's work.

23. Why would you recommend art residence or mentorship to a fellow artist?

Yes! Because learning has no end so why not. It is an opportunity to add to your knowledge and experience.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5.2 APPENDIX E2: Mentee 2 Ato (17th November 22)

1. Can you please introduce yourself?

My name is Daniel Ato Adubah, I am a practicing ceramist and an educator.

2. Kindly share with me your educational background.

3. I have my basic and secondary educations in Cape Coast. I hold a B.Ed. in Art Education programme from the University of Education Winneba in the Central region of Ghana.

4. What kind of family background did you grow up in?

I come from a hard-working family where both parents were government employees and well educated. Educating their wards was of great priority to them and every penny raised from salary and family business was pushed to educate and support me.

5. What informed your choice of career in the art?

I was born an artist and right from infancy I have been encouraged to pursue art to the very stage I find myself.

6. What form of art do you practice?

I do practice ceramics art but occasionally do other forms of art like textiles, sculpture etc. when the need arises in terms of mix-media ceramics art or for business ventures.

7. How long have you practiced as an artist?

15 years

8. What tools and materials do you use in your practice?

Clay, stains, colouring oxides and engobes.

9. What techniques do you employ in your practice?

Throwing, slab method and coiling

10. Explain some of the themes of your works.

I mostly produce studio pottery and ceramic sculpture.

11. What inspires you to produce your kind of art?

I get the inspiration from nature and human behaviors.

12. Have you received any professional training or you are self-taught?

I have received professional training

13. Describe the professional training you have received as an artist.

Through my secondary school and University training. I have also had training

from Mr. Kwame Amoah on several occasions (Mr. Kwame was a ceramic lecturer at KNUST).

14. How would you describe your level of professionalism?

Very professional when it comes to the teaching and producing art works as a ceramist. Very good in all standards.

15. Describe the outlets that help you to showcase your art.

Through personal exhibitions. I also participate in several local exhibitions organised by the Centre for National Culture and Panafest secretariates

16. Describe the nature of mentorship you have received.

I have received formal mentorship through formal education and informal mentorship by working close with Mr Amoah. I was taken through the properties of clay, the preparation, forming and decorative methods, firing, finishing and marketing strategies.

17. How would you describe your mentor(s)?

He is like a father figure for me. He does not only offer advice on my artistic career but he is more like a life coach to me. He has been of tremendous help to me.

18. How would you define mentorship?

Mentorship is having someone you can look up to for guidance and direction in a chosen career.

19. What in your view is good and effective mentorship? Can you use practical examples to explain?

A practical one on one hands on mentorship. A mentee must be allowed to create concepts and guided to produce works from his own concept.

20. How important is autonomy in the mentorship process?

Very important but not when the mentee is at the early stage of learning.

Autonomy becomes important when the mentee has all the skills, knowledge and then wants to create his own art style path that will identify him as his brand

21. How did your mentor supported you in your artistic careers and personal growth? Can you give specific examples?

My mentor gave me access to his studio where I could go at any time to work. I also had access to his tools and materials to work with

24. 22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

My mentor showed me a technique of wrapping copper wire around a pot and firing it in a kiln to get a metallic effect on the ware.

25. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

I cannot think of any

26. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

My mentor is very knowledgeable on Ashanti pottery forms and depth of knowledge has helped me in the designing of table wares for my clients. The Style, forms, decorations and finishing techniques of my mentor fully dwells on the rich cultural concepts and symbols in Africa and beyond. Most of his works were decorated using these symbols.

27. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

I got to know a lot of people who purchase ceramic wares from my mentor.

28. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

I did not get much from him. I sold his works mostly in Accra to I knew very little about the business side of the art.

29. Why would you recommend art residence or mentorship to a fellow artist?

Yes I also say that I is something I would like to do. It prepares you for the job market

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5.3 APPENDIX E3 Mentee 3 Rabat (19th November 2022)

1. Can you please introduce yourself?

I name is Robert Amo Borni. I am assistant lecturer at the University of Education Winneba. I am a painter and I go by the artist's name Sir Rabat

2. Kindly share with me your educational background.

I had my basic education at Assin Asampa Ne Ye in the Central Region of Ghana. Then to Fosu training College where I graduated as a certified trained teacher. I then furthered my education to Kwame Nkrumah University of Science and Technology to obtain a BFA in painting and sculpture. I returned to teach in the secondary school for some time before I went back to school this time at the University of Education, Winneba where I obtained an MPhil in Art Education.

3. What kind of family background did you grow up in?

I grew up in the Christian faith, precisely Catholicism.

4. What informed your choice of career in the art?

I developed a strong desire for drawing at a every young age. I am a catholic and was inspired by the wall and glass paintings in the catholic church. With no teacher to guide me, I started drawing the images in the church much to the delight of my teachers and parents. So, after basic school and I had the opportunity to further my education at the secondary school level, I chose visual Arts and I have never looked back.

5. What form of art do you practice?

My specialty is portraiture, landscape paintings and commercial art

6. How long have you practiced as an artist?

Professionally I have practice for thirteen years and counting.

7. What tools and materials do you use in your practice?

Oh I use the normal brushes, oil, acrylic and emulsion paints for my executions.

8. What techniques do you employ in your practice?

I believe in naturalism so I employ realist styles in my paintings.

9. Explain some of the themes of your works.

Portraits, cityscape and countryside are some of the themes that I work with. I told you that I like realism and nature so I try to capture these images in my artistic works.

10. What inspires you to produce your kind of art?

I am inspired by the theories of naturalism and structuralism throughout my work.

11. Have you received any professional training or you are self-taught?

I received all my profession training in the schools that I have already mentioned that I attained. But prior to my formal education in art, I was a self-taught artist because

nobody taught me how to draw. I had the desire within me and I just started doing it. Formal training only polished my skills.

12. Describe the professional training you have received as an artist.

I have received intensive studio practice training at the undergraduate as well as the post graduate levels.

13. How would you describe your level of professionalism?

I think I would say practical intensive practice. I am a trained professional who is constantly practicing the art. Painting to be precise.

14. Describe the outlets that help you to showcase your art.

I do face-to-face sales of my art works as well as I employ social media to showcase my senior art works.

15. Describe the nature of art residences or mentorship you have undertaken.

Formally I have not undergone any residency programme even though I believe it is a good thing that can well shape the artistic practice of young artists.

16. How was your mentor(s) selected for you?

17. How would you describe your mentor(s)?

A mentor is like a parent and child relationship. The parent has experience on his side, so he guides the child to make the best out of the opportunities that are available to him. So is more of an experienced person guiding a younger person to succeed in a chosen career.

18. How would you define mentorship?

As I have already said, it is a much-experienced person guiding a less experienced person to succeed in a chosen field.

19. What in your view is good and effective mentoring? Can you use practical examples to explain?

Guiding a less experienced person to make the best out of himself in a given situation. Every parent wants the child to succeed. So, they take you through schooling to prepare you for life. They feed, clothe and give you shelter to protect you for natural forces. If you are obedient and you graduate and secure a job for yourself or create one for yourself you parents are fulfilled because they have achieved their aim of making you a responsible citizen

20. How important is autonomy in the mentoring process?

Autonomy in mentorship is important. It makes the introduction of new techniques easier. For example, the mentor makes sure that mentees are free to explore new ways of doing old things

21. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

I have not been into any formal mentorship before.

22. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

23. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

24. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

25. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

26. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

27. Why would you recommend art residence or mentorship to a fellow artist?

I would because it is a much needed learning process that can help nurture more talents into the creative art industry.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5.4 APPENDIX E4 Mentee 4 Adjesco (24th November 2022)

1. Can you please introduce yourself?

My name is Annan Affotey. I am a full-time career painter trained at the Ghanatta College of Art and Design in Accra.

2. Kindly share with me your educational background.

I had my primary and secondary education here in Accra. Upon completion I attended Ghanatta College of Art and design also in Accra.

3. What kind of family background did you grow up in?

My parents are fisherfolks from Accra. Life was not easy so I knew I had to do something for myself. Because I cannot depend on anyone.

4. What informed your choice of career in the art?

The love to capture the human image. I am of the view that still-life photography freezes the life out of the images it tries to capture so I desire to portray the inner worlds of my images, captured through expressive eyes, accentuate forms and rich colourings. My work is derived from a fascination with the unique narratives and experiences of my subjects, often family and friends.

5. What form of art do you practice?

Portraiture

6. How long have you practiced as an artist?

Seven years

7. What tools and materials do you use in your practice?

Brushes, acrylic, oil paints on canvases

8. What techniques do you employ in your practice?

I employ lively palette and intricate attention to details, Explain some of the themes of your works.

9. What inspires you to produce your kind of art?

I take inspiration from public figures, celebrities and model who drive their power of expression from their body language.

10. Have you received any professional training or you are self-taught?

I was trained by the nations premier school for the study of art and design. Established in 1969.

11. Describe the professional training you have received as an artist.

12. How would you describe your level of professionalism?

I see myself more like an emerging artist. There are many great artists from even my school but it is a process. We will surely get there.

13. Describe the outlets that help you to showcase your art.

For now, personal sales. I am planning a solo exhibition with Gallery 1957

14. Describe the nature of art residences or mentorship you have undertaken.

I am enrolled in a gallery 1957 art residency programme.

15. How was your mentor(s) selected for you?

The managers look at your work and suggest people they think are in similar line of work for you to learn from. They also have in-house curators and other supporting staff who from time to time will give you feedback.

16. How would you describe your mentor(s)?

My mentors are people who have made impact in this our industry who can direct you to become better.

17. How would you define mentorship?

Mentorship is a form of support offered to young artist to gain a footing in an industry.

18. What in your view is good and effective mentoring? Can you use practical examples to explain?

Effective mentoring is guiding a young artist to gain a footing in the industry. There are so many people trying to be seen in the creative industry. A mentor would guide you to come out with something different in the industry that will help you to succeed.

19. How important is autonomy in the mentoring process?

Autonomy is everything. An artist should be allowed to try different things to build your confidence without which you can only copy other people work.

20. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

They gave me this working space to work. They provide the materials, tools and equipment that I may need and also give me small allowance to keep body and soul together.

21. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

They ask questions that always make you to think critically before putting any idea on paper or canvases.

22. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

Not this residency but back in senior high school, we were all always made to do the same old theme and works and I think that was not the best

23. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

There are research units attached to this residency, they are able to give you any data you are looking for. I am still discovering many things about even Ghana which I have never heard before.

24. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

Only I meet people on a daily basis, agents, fellow artists, art lovers who are always interested to know what we are working on.

25. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

At least I don't buy materials from my pocket and that is a relief. I also have the opportunity to experiment without any cost to me. So, it is good.

26. Why would you recommend art residence or mentorship to a fellow artist?

Yes, it is a fine opportunity to learn and to gain access in the industry.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5.5 APPENDIX E5 Mentee 5 Jerry (26th November 2022)

1. Can you please introduce yourself?

I am Kofi Obuobli, a 3D printing artist and fashion designer.

2. What kind of family background did you grow up in?

I attended Achimota School and then Kwame Nkrumah University of Science and Technology. There I obtained both my first and second degrees. My parents were of the middle class and everything was fine. I did not have a difficult upbringing and I was not prevented from pursuing art.

3. What informed your choice of career in the art?

Art runs through the family. My dad was an architect so I think I picked my interest in art from him.

4. What form of art do you practice?

Multidisciplinary art, I am into 3D printing, street fashion designing and footwear designing

5. How long have you practiced as an artist?

I have been practicing for about sixteen years

6. What tools and materials do you use in your practice?

Computer software, illustrator

7. What techniques do you employ in your practice?

I use the computer to remodel Africa's material culture in the language that resonates with the youth.

8. What inspires you to produce your kind of art?

As I said Africa's material culture form wood marks, to symbols and anything in-between. These knowledge and concepts I remodel into contemporary images and inculcate them in my design of footwear and fashion clothes and everyday objects like cups, wallets, dresses, etc.

9. Have you received any professional training or you are self-taught?

I would say I am a profession. I have trained in art at the post graduate level.

10. Describe the professional training you have received as an artist.

I was trained in the formal setting and later self-taught myself computer programming.

11. How would you describe your level of professionalism?

I think I have answered that.

12. Describe the outlets that help you to showcase your art.

Largely social media

13. Describe the nature of art residences or mentorship you have undertaken.

No, I have not enrolled into any mentorship programme.

14. How was your mentor(s) selected for you?

15. How would you describe your mentor(s)?

16. How would you define mentorship?

Mentorship is a nurturing process to usher in a mentee into an industry

17. What in your view is good and effective mentoring? Can you use practical examples to explain?

Effective mentoring is guiding a young artist to gain a footing in the industry. There are some many people trying to be seen in the creative industry. A mentor would guide you to come out with something different in the industry that will help you to succeed.

18. How important is autonomy in the mentoring process?

Autonomy is everything. An artist should be allowed to try different things to build your confidence without which you can only copy other people work.

19. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

They gave me this working space to work. They provide the materials, tools and equipment that I may need and also give me small allowance to keep body and soul together.

20. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

They ask questions that always make you to think critically before putting any idea on paper or canvases.

21. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

Not this residency but back in senior high school, we were all always made to do the same old theme and works and I think that was not the best

22. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

There are research units attached to this residency, they are able to give you any data you are looking for. I am still discovering many things about even Ghana which I have never heard before.

23. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

Only I meet people on a daily basis, agents, fellow artists, art lovers who are always interested to know what we are working on.

24. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

At least I don't buy materials from my pocket and that is a relief. I also have the opportunity to experiment without any cost to me. So, it is good.

25. Why would you recommend art residence or mentorship to a fellow artist?

Yes, it is a fine opportunity to learn and to gain access in the industry.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.5.6 APPENDIX E6 Mentee 6 Kweku (30th November 2022)

1. Can you please introduce yourself?

I am a multidisciplinary artist who specialises in sculpture and art installation

2. What kind of family background did you grow up in?

I grew up in the Eastern Region of Ghana. My father was a teacher and my mother a trader. I was the second born of a family of five. I was introduced to art properly at the secondary school level. I was not exceptionally good at the basic school level in art but when we were introduced to sculpture, I noticed that I had the skills of molding and forming objects either in wood, clay, stone or metal.

3. What informed your choice of career in the art?

The visual art course at the secondary school level. I saw my teacher working on commissioned works in the studio and I was loved to observe him work.

4. What form of art do you practice?

I specialize in figurative sculpture and art installations.

5. How long have you practiced as an artist?

I have been practicing for the past seven years. Right after graduating for the University I have been engaged in full time practice.

6. What tools and materials do you use in your practice?

Sculpturing tools, clay, stone, and metal

7. What techniques do you employ in your practice?

I do relief and while as sculpture in the round. I also attempt to portray naturalism in my works so that there is not much difference between the model and the actual human or natural form.

8. What inspires you to produce your kind of art?

I am inspired by the human figure, particularly the female figure. I like its roundness and contours and if I am able to depict those little details that are glossed over by many artists, I find fulfilment.

9. Have you received any professional training or you are self-taught?

I was trained at KNUST as a professional sculptor.

10. Describe the professional training you have received as an artist.

I had understudied a few traditional sculptors before enrolling in KNUST

11. How would you describe your level of professionalism?

I am a professionally trained sculptor.

12. Describe the outlets that help you to showcase your art.

By word of mouth through family and friends and social media platforms.

13. Describe the nature of art residences or mentorship you have undertaken.

No, I have not enrolled onto any mentorship programme.

14. How was your mentor(s) selected for you?

15. How would you describe your mentor(s)?

16. How would you define mentorship?

Mentorship is a formal or informal relationship between an experienced mentor and a less experienced mentee. The mentor guides the mentee with his knowledge, skills and expertise to aid the professional development of the mentee. It can be likened to a mother's nurturing of her child from childhood to adulthood.

17. What in your view is good and effective mentoring? Can you use practical examples to explain?

When the mentee is self-sufficient to survive in the industry. He no longer needs the guidance of the mentors per se but can still share ideas with the mentor like peers.

18. How important is autonomy in the mentoring process?

Autonomy is very important. If you work and gain mastery of your work, you should be allowed to explore materials and tools to discover your self-concepts.

19. How did the residence or mentorship programme support you in your artistic career and personal growth? Can you give specific examples?

I picked up a lot of indigenous knowledge and skills from the traditional sculptors I worked with. I saw the need to include African concepts in my art work. The expatriate community in particular love our culture however, the sad thing is that we are too close to it that we cannot even see. It's a shame, isn't it?

20. Describe a scenario where your mentor helped you to exhibit a high sense of creativity in your practice which you did not know you possessed.

Many people think that traditional artists practice based on knowledge handed down from generation to generation. But my association with them taught me that they equally rely on art history books that contain pictures of ancient works which serve as a guide in their production. I benefited from their mastery over skills and trade secrets within the industry.

21. Describe a scenario where you think the actions or inactions of your mentor limited your creativity.

Traditional sculptors are very conservative. They like repeating works that appeal to their clients. They would not allow you to experiment unless you defile them and a client is amazed by your work, then they would allow you small to do your thing but even there, they would be keeping an eye on you.

22. Describe a scenario where this residence or mentorship programme has deepened your knowledge about Africa's rich cultural heritage.

As I said my knowledge of African concepts and philosophy increase greatly with my associations with my mentors, particularly in indigenous knowledge and technology.

23. Describe how your participation in this art residence or mentorship has impacted your social network. Can you give specific examples?

You are introduced to their major clients and patron and some naturally grow to like you and would be checking up on your progress and may buy from you to encourage you in your practice.

24. Describe how your participation in this art residence or mentorship has empowered you economically. Can you give specific examples?

If you are serious, you get your food and daily livelihood while learning a trade and you also make small small sales along the way which you can save to setup something.

25. Why would you recommend art residence or mentorship to a fellow artist?

Why not it is a good environment for you to learn and develop yourself.

Thank you for your participation.

Your time and insights are much appreciated.

Thank you.

7.6 APPENDIX F: PARTNERSHIP DISCUSSIONS

PARTNERSHIP DISCUSSIONS 1ST SESSION QUESTIONS

The research: we have met to finally introduce yourselves to each other in person agree on the modalities of this mentorship programme. I am glad you agreed to be part of this programme thank you.

- Participant introduce themselves to each other.

Discussion questions 1: What are your aspirations for this mentorship programme?

Discussion question 2: What personal traits do you looking out for in a mentor or mentee?

Discussion question 3: What are your strengths?

Discussion question 4: what should be the priority areas for this mentorship?

Discussion question 5: How is your assessment of effective mentorship?

PARTNERSHIP DISCUSSIONS LAST SESSION QUESTIONS

The research: We are here to review the progress made after our first meeting. I am glad we could all make it. Thank you once again for your time and participation.
Thank you.

Discussion questions 1: what are your expectations for this mentorship programme?

Discussion question 2: what should be the priority areas for this mentorship?

Discussion question 3: How should the effective of this mentorship be assessed?

7.6.1 APPENDIX F1: Partnership 1 Prof and Kizzito (2nd December 2022)

The research: we have met to finally introduce yourselves to each other in person agree on the modalities of this mentorship programme. I am glad you agreed to be part of this programme thank you.

Participant Mentee: I am Kizzito a painter and art activist.

Participant Mentor: I am Prof a painter who lives in Accra

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: I expect to tap into Prof's years of experience in the industry both as a practitioner and a seasoned art educator.

Researcher: that is ok to break the ice. But can you be more specific?

Mentee: I really want to know more about running the kind of business. I am referring to his gallery and how to negotiate with agents, commissioners etc. so more of the business side of the art.

Participant mentor: I expect commitment and seriousness. The wiliness to preserve when thing get tough. Aside these I expect the respect of time. If we say we are meeting at the studio at 9: 00am it is 9: 00am not 9, 9:30, 10: 00 am.

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: for me a mentor should be somebody with great mastery of his craft, he should have in-depth theoretical knowledge underpinning his practice. He should be somebody well connected in the industry.

Participant mentor: why are you reading my resume of what? Laughter

For me all that I want is a person who is prepared to learn and is not in a haste to chance after money.

Researcher: What are your strengths?

Participant Mentee: if you ask about my strengths in front of Prof, what can I say? I can render figures proportionately and also depicts perspectives. I am also good at compositions as well as colour psychology and application.

Participant Mentor: and that is all you need to start. So, you have the basic fundamentals.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: development of employable skills and practising art as a business venture.

Participant Prof: I can see why you pursued business at the post-graduate level and not art. A good synergy of the two is very good for the creative industry

Researcher: How would you assess an effective mentorship?

Participant Mentee: an effective mentorship should prepare the mentee to gain all the basic competencies to succeed in the creative industry.

Participant Mentor: an effective mentorship to open the mentee up to the realities of the industry and adequately prepare the mentee to find his way through the challenges.

PARTNERSHIP DISCUSSIONS Last Session (16th December 2022)

The research: We are here to review our assertions we made at our first meeting held on the 2nd of December 2022. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: development of employable skills and business acumen

Participant Mentor: I agree that was what we talked about.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: development of business acumen that is, pricing, sales, customer relations, branding, tax administration etc.

Participant Mentor: that is fine but you must first build a client base. I always say that you don't sell until you sell. Sometimes you have to give out your work for dash to attract the right cliental.

Researcher: How would you assess an effective mentorship?

Participant Mentee: we can design an appraisal form based on expectations to assess the gains made.

Participant mentor: that is fair, I agree.

Thank you for your time.

You can mutually work out the details on how do operationalise all that we have talked about.

Thank you.

7.6.2 APPENDIX F2: Partnership 2 Kwame paired with Ato (7th December 2022)

The research: we have met to finally introduce yourselves to each other in person and agree on the modalities of this mentorship programme. I am glad you made it to days first face-to-face interaction.

Thank you.

Participant Mentee: I am Ato, a ceramicist and art educator.

Participant Mentor: I am Kwame, an artist, educator and child activist

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: I have heard about Kwame's Nkyinkyim museum. So, I wish to learn of him his knowledge in Africa's colonial legacy, restitution and healing. I also wish to also be introduced to art installation and concepts and well as the contemporary art industry in general.

Participant mentor: at first, I was looking out for passion but experience has taught me to look out for discipline. Commitment to learn the hard way which does not come easy. Success come with hard work and dedication

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: mastery of theoretical and experiential knowledge, business acumen, practical teaching skills, connectivity, resourcefulness and empathy.

Participant mentor: I have already said it commitment. For me that is it. Once you are commitment the rest will come naturally.

Researcher: What are your strengths?

Participant Mentee: I have mastery over ceramic forming methods and finishing.

Participant Mentor: I have sent out a mentee to the Volta Region to learn traditional pottery so you are at the right place.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: theories that helps one to understand artistic practise properly. Exposure to contemporary art and indigenous technology.

Participant Mentor: theoretical sessions are built into our institutions so that will not be a problem. Also, we have traditional people who often come here to teach us about the methods and ways of doing things so you are at home.

Researcher: How would you assess an effective mentorship?

Participant Mentee: being prepare with the needed skills both theories and practise to succeed in a chosen field.

Participant Mentor: My job is not to make you successful but to help you discover what you do best and polish you for a niche market. So, it mostly depends on you.

PARTNERSHIP DISCUSSIONS Last Session (21th December 2022)

The research: We are here to review our assertions we made at our first meeting held on the 7th of December 2022. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: development of strong theoretical knowledge in art, acquisition of practical skill, building of strong social network, and development of business acumen

Participant Mentor: I would add development of good work ethics.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: a good balance of theoretical and practical knowledge, development of acceptable work ethics, building of social capital and development of business acumen.

Participant Mentor: I agree.

Researcher: How would you assess an effective mentorship?

Participant Mentee: when initial expectations have been met.

Participant mentor: there should be a period review of goal set and accomplish to track the development over time.

Thank you for your time.

You can mutually work out the details on how do operationalise all that we have talked about.

Thank you

7.6.3 APPENDIX F3: Partnership 3 Rabat paired with Wiz (10th December 2022)

The research: we have met to finally introduce yourselves to each other in person and agree on the modalities of this mentorship programme. I am glad you made it to days first face-to-face interaction.

Thank you.

Participant Mentee: I am Robot, a painter and an art educator.

Participant Mentor: I am Wiz a painter

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: experiential knowledge in painting, enhancement of artistic concepts and gaining entry into the international creative market.

Participant mentor: the ability to learn, relearn and unlearn in the field of art and the seek for a much deeper meanings in the art.

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: discipline, deep theoretical basis of artistic practise. Maturity in techniques and global representation.

Participant mentor: for me is self-concepts. How to develop your art based on your unique individuality. That is what should drive your practice.

Researcher: What are your strengths?

Participant Mentee: drawing and rendering, compositional drawing, figure drawing, and art therapy.

Participant Mentor: those are pretty good strengths but we will confirm as we move along.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: esoterism which I know is the hallmark of my mentor.

Participant Mentor: the development of self-concept is where it all begins. Why are your practising art? What imagery are you projecting and why?

Researcher: How would you assess an effective mentorship?

Participant Mentee: we can have monthly briefings where progress made can be assessed.

Participant Mentor: what you want to do will determine how we should organise the reviews.

PARTNERSHIP DISCUSSIONS Last Session (23th December 2022)

The research: We are here to review our assertions we made at our first meeting. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: better appreciation of art, acquisition of practical skills, building of artist self-concepts

Participant Mentor: I think I can work with that.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: introspection and self-discovery through exploration and experimentations. Enhancement of technical proficiencies, and branding.

Participant Mentor: I agree.

Researcher: How would you assess an effective mentorship?

Participant Mentee: we should do the assessment based on the expectations initially talked about.

Participant mentor: there should be a period review of goal set and accomplish to track the development over time.

Thank you for your time.

You can mutually work out the details on how do operationalise all that we have talked about.

Thank you

7.6.4 APPENDIX F4: Partnership 4 Adjesco paired with Tex (17th December 2022)

The research: we have met to finally introduce yourselves to each other in person and agree on the modalities of this mentorship programme. I am glad you made it to days first face-to-face interaction.

Thank you.

Participant Mentee: I am Kweku, a fulltime painter.

Participant Mentor: I am Tex

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: explore expressions of contemporary art. Development social network and deepen my knowledge about African art history

Participant mentor: after reviewing your prolife I think I should share my experiences with art residencies, discussions issues of contemporary art trends and branding.

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: a person with international experiences, deep theoretical basis of artistic practise. Maturity in techniques.

Participant mentor: passion for the art, commitment for practise and the willingness to leave one's comfort zone.

Researcher: What are your strengths?

Participant Mentee: portraiture, visual abstraction.

Participant Mentor: I explore materials that has geopolitical influence on our everyday living. I am more or less a multidisciplinary artist.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: contemporary art concepts and trends.

Participant Mentor: I am fine with contemporary art concepts and trends and we can also explore art advocacy

Researcher: How would you assess an effective mentorship?

Participant Mentee: weekly briefs would be fine

Participant Mentor: I am fine with weekly briefs.

PARTNERSHIP DISCUSSIONS Last Session (6th January 2023)

The research: We are here to review our assertions we made at our first meeting. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: development of skill to make a mark on the contemporary art stage. Build a formidable social network.

Participant Mentor: I endorse that

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: contemporary art trends and networking

Participant Mentor: contemporary art, art residency, artist management and then we can look into branding and networking.

Researcher: How would you assess an effective mentorship?

Participant Mentee: we should do the assessment based on the expectations initially talked about.

Participant mentor: there should be a periodic review of goal set and accomplish to track the development over time.

Thank you for your time.

You can mutually work out the details on how do operationalise all that we have talked about.

Thank you

7.6.5 APPENDIX F5: Partnership 5 Jerry Paired with Fred (20th December 2022)

The research: we have met to finally introduce yourselves to each other in person and agree on the modalities of this mentorship programme. I am glad you made it to days first face-to-face interaction.

Thank you.

Participant Mentee: my name is Jerry, I am a digital artist and a fashion designer.

Participant Mentor: I am Fred a contemporary artist and educator

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: contemporary art installation and concept development

Participant mentor: I can see you have done your research. I am well cut out for that

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: in-depth knowledge on contemporary art. international exposure and experience.

Participant mentor: experimentation and the desire for learning and unlearning.

Researcher: What are your strengths?

Participant Mentee: 3D modelling, visual abstraction and tech savvy

Participant Mentor: I am more into art installations, contemporary art and art philosophy.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: contemporary art concepts and trends.

Participant Mentor: I am fine with art philosophy because it is the contemporary art practise.

Researcher: How would you assess an effective mentorship?

Participant Mentee: weekly briefs would be fine

Participant Mentor: I am fine with weekly briefs.

PARTNERSHIP DISCUSSIONS Last Session (3rd December 2022)

The researcher: We are here to review our assertions we made at our first meeting held on the 9th September 2022. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: development of in-depth knowledge on contemporary art and its associated philosophies.

Participant Mentor: I endorse that

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: contemporary art practice and art philosophy

Participant Mentor: I agree.

Researcher: How would you assess an effective mentorship?

Participant Mentee: we should do the assessment based on the expectations initially talked about.

Participant mentor: it should not be formalised. It should be more informal without any rigid paper trail

Thank you for your time.

You can mutually work out the details on how to operationalise all that we have talked about.

Thank you

7.6.6 APPENDIX F6: Partnership 6 Adjesco Paired with Rita (29th December 2022)

The research: we have met to finally introduce yourselves to each other in person and agree on the modalities of this mentorship programme. I am glad you made it to days first face-to-face interaction.

Thank you.

Participant Mentee: my name is Adjesco. I am a multidisciplinary artist who specialises in sculpture and art installation

Participant Mentor: My name is Rita, I am a Ghanaian-American interdisciplinary artist, now based in Accra.

Researcher: What are your aspirations for this mentorship programme?

Participant mentee: development of theoretical and hands-on practical knowledge, contemporary art practise and branding.

Participant mentor: I want see more data archiving and research influencing artistic practise

Researcher: What personal traits do you looking out for in a mentor or mentee?

Participant Mentee: in-depth knowledge on contemporary art. international exposure and experience.

Participant mentor: keeping the communication channel always open. Being receptive to new ideas and originality in thinking.

Researcher: What are your strengths?

Participant Mentee: sculpting and art installations

Participant Mentor: I am more into art installations, contemporary art and art history.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: contemporary art concepts and trends.

Participant Mentor: contemporary art, research and historical archiving.

Researcher: How would you assess an effective mentorship?

Participant Mentee: online and face-to-face monthly briefs would be fine

Participant Mentor: I agree.

PARTNERSHIP DISCUSSIONS Last Session (12th January 2023)

The research: We are here to review our assertions we made at our first meeting held on the 9th September 2022. I am glad we could all make it. Thank you once again for your time and participation. Thank you.

Researcher: what are your expectations for this mentorship programme?

Participant Mentee: development of core competencies in contemporary art, research and data archiving.

Participant Mentor: I can see you are a fast learner, well done. I agree.

Researcher: what should be the priority areas for this mentorship?

Participant Mentee: same as the areas of expectations

Participant Mentor: I agree

Researcher: How would you assess an effective mentorship?

Participant Mentee: monthly briefs will be fine

Participant mentor: monthly briefs are fine but as I said the last time keep the communication line open. Anytime there are issues to resolve you can reach out to me.

Thank you for your time.

You can mutually work out the details on how do operationalise all that we have talked about.

7.7 APPENDIX G: DISCUSSIONS WITH ALL MENTORS

The purpose of this interview is to share your perspectives on the mentorship experiences gained through interaction with the mentees. There are 6 questions in all and it will take approximately an hour to complete this discussion.

Interview questions

1. What is your assessment of the interests or needs of the mentees?
2. What were some of the strengths of the mentees?
3. What were some of the weaknesses of the mentees?
4. What competencies gap have you identified from your interactions with the mentees?
5. What were some of the strategies to be adapted to enhance the competencies of the mentees?
6. What were your general assessment of the mentorship exercise?

Closure

Thank you for participating in the discussion. It has really been an insightful experience. Are there any other experiences on mentoring the up-and-coming visual artists which you would like to share with us?

Would it be acceptable to you if there is the need for us to have another discussion if there are additional questions, I would like us to deliberate on?

Once again, I appreciate your time and energy spent and am grateful for your contributions.

7.7.1 APPENDIX G1: First Meeting (14th January 2023)

Researcher: Thank you all for making time of your busy schedule to come for this focussed group discussion. Key themes for this discussion would form part of the experiences of the mentorship programme. You are free to respond to any question posed that you may have an insight to share. I will facilitate the process by asking leading questions.

Thank you.

Researcher: What is your assessment of the interests or needs of the mentees?

Researcher: anybody can set the ball rolling for us.

Participants Wiz: They need to experiments to develop their art concept. My mentee

is not too sure of the type of paintings he seeks to do.

Participant Kwame: they seem to be in a rush to make money. What they do not know is that you do not just start by making money you have to work and invest in your craft over a long time before you get noticed.

Participant Rita: you cannot blame them. There is little support of artists in Ghana. So, they feel they must sell to make a living and support their livelihood (rebuttal to Kwame assertion)

Participant Prof: their knowledge in the theoretical underpinnings of artistic practise is shallow (point unanimously supported by all mentors)

Participant Fred: mentees can generally render objects and figures but their works does not push beyond existing boundary of art. Their themes are conventional and their artistic statement too ordinary (view supported my many participants).

Participants Prof: for the mentees to produce innovative works they need to be reoriented to creative thinking. Creative thinking is exploring new ways of solving familiar challenges. Art productions should go through many thoughts processing before the finally work is decided upon.

Researcher: What were some of the strengths of the mentees?

Participant Tex: they have a passion for the art and are willing to commit time and resources for the pursuit of art.

Participant Wiz: they have technological affordances. They are good at navigating the internet and following bloggers.

Researcher: What were some of the weaknesses of the mentees?

Participants: development of artistic concepts, technical proficiencies, lack of exposure to indigenous knowledge and technology, limited knowledge on contemporary art, identification of niche markets, branding, poor communicative skills.

Researcher: What competency gaps have you identified from your interactions with the mentees?

Participants Ans: lack of experimentations, theoretical and experiential knowledge in art, networking opportunities, business acumen, professionalism

Researcher: What strategies to be adapted to enhance the competencies of the mentees?

Participants Ans: Continuous learning, exploration and experimentation, access to rare books, field trips and exposure to art installation, access to social network, financial literacy, education of business management

Researcher: What was your general assessment of the mentorship exercise?

Participants ans: very useful exercise which needs to be sustained

7.7.2 APPENDIX G2: Second Meeting (4th October 2023)

Researcher: You are all warmly welcome to today's debriefing exercise. It is almost ten months since we first met as a group. Today's session is to review the progress made so far and areas of improvement. As usual, the questions are open to all. Let's have a fruitful discussion.

Researcher: What are the core competencies that mentees have developed from this mentorship?

Participants ans: the development of artistic concepts, mastery over technical skills, development of work ethics, continuous professional education, development of business acumen

Researcher: What are the challenges that still need to be addressed?

Participants: communication of art concepts to clients, professionalism, maturity of self, branding and attracting niche markets.

Researcher: What was your general assessment of the mentorship exercise?

Participants: there has been general improvement on the artistic practices of mentees. Some have started being noticed by agents and curators.

Researcher: What other relevant observations do you think are worth sharing?
The mentees are committed to the exercise and that is commendable.

7.8 APPENDIX H: DISCUSSIONS WITH ALL MENTEES

The purpose of this interview is to share your perspectives on the mentorship experiences gained through interaction with the mentors. There are 5 questions in all and it will take approximately an hour to complete this discussion.

For purposes of coordination, I will facilitate this session

Focussed group questions

1. What are your aspirations for this mentorship programme?
2. What personal traits do you looking out for in your mentor?
3. What are your strengths?
4. What are your weaknesses?
5. How is your assessment of effective mentorship?

Closure

Thank you for participating in the discussion. It has really been an insightful experience. Are there any other experiences on mentoring the up-and-coming visual artists which you would like to share with us?

Would it be acceptable to you if there is the need for us to have another discussion if there are additional questions, I would like us to deliberate on?

Once again, I appreciate your time and energy spent and am grateful for your contributions.

7.8.1 APPENDIX H1: DISCUSSIONS WITH ALL MENTEES

First Meeting (21st January 2023)

The purpose of this interview is to share your perspectives on the mentorship experiences gained through interaction with the mentors. There are 5 questions in all and it will take approximately an hour to complete this discussion.

For purposes of coordination, I will facilitate this session

Focussed group questions

Researcher: What are your aspirations for this mentorship programme?

Participants ans: development of employable skills, acquisition of entrepreneurial acumen, inclusivity in the creative industry, knowledge about branding, acquisition of experiential knowledge, profound understanding of indigenous practices, and adeptness in technological domains.

Researcher: What personal traits do you looking out for in your mentor?

Participants: depth of 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.

Researcher: What are your strengths?

Participants: mentees had some appreciable knowledge on African arts and culture, knowledge on basic design, proficiency in drawing and rendering and the application of dry media and wet media, education to at least studio degree level, exposure to some basic literature on art and were affiliated to some local institutions of higher learning

Researcher: What are your weaknesses?

Participants: lack of continuous practise and experimentations, knowledge on contemporary art, development of self-concepts, abstraction, internationals exposure.

Researcher: How is your assessment of effective mentorship?

Participants: transfer of employable skills, exposure to indigenous knowledge and technology, fostering of inclusivity, emotional support and counselling, resourcefulness.

Closure

Thank you for participating in the discussion. It has really been an insightful experience. Are there any other experiences on mentoring the up-and-coming visual artists which you would like to share with us?

Would it be acceptable to you if there is the need for us to have another discussion if there are additional questions, I would like us to deliberate on?

Once again, I appreciate your time and energy spent and am grateful for your contributions.

7.8.2 APPENDIX H2: DISCUSSIONS WITH ALL MENTEES

Second Meeting (18th October 2023)

Researcher: You are all warmly welcome to today's debriefing exercise. It is almost ten months since we first met as a group. Today's session is to review the progress made so far and areas of improvement. As usually the questions are open to all. Let have a fruitful discussion.

Researcher: what are the core competencies that your mentors have helped you develop from this mentorship?

Participants ans: the development of artistic concepts, mastery over technical skills, development of work ethics, continuous professional education, development of business acumen

Researcher: What are the challenges that still needs to be addressed

Participants: communication of art concepts to clients, professionalism, maturity of self, branding and attracting niche markets.

Researcher: What were your general assessment of the mentorship exercise?

Participants: there has been general improvement on the artistic practises. Some affirmed being noticed by agents and curators.

Researcher: What other relevant observations do you think is worth sharing?

The mentees are committed to the exercise and that is commendable.

7.9 APPENDIX I: MEETING WITH ALL INFORMANTS (21st October 2023)

Researcher: It has been a wonderful experience learning through all of you. Your dedication to this programme is well appreciated. This last focussed group discussion is to affirm our experiences throughout the mentorship period. As usual I would modulate the discussion with some leading questions.

Thank you.

Focussed grouped questions

Researcher: What are your general impressions about the mentorship programme?

Participants: a conducive for Knowledge and skill transfer, means of fostering inclusivity 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 conducive for customised guidance and support.

Researcher: What are some of the impacts that this mentorship made on you the participants?

Participants: development of self-concept; inculcation of 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

Researcher: What were some of the challenges encountered?

Participants: technological challenges (poor internet connectivity), lack of access to certain pertinent books and publications, transportation challenges

Researcher: What recommendations would you make for future mentorship programmes?

Participants: increase participation of female mentees and mentors, proper logistical arrangements (in terms of accommodation for mentees, provision of working resources, allowances, etc), certification, involvement of self-taught artists, regional balance in artists participation, involvement of resource persons from allied institutions whose activities directly impart on the creative industry.

Closure

I would like to use this opportunity to thank each and every one of you for your time and participation in this research. We would not have come this far without you. I am most grateful to you all.

Thank you.