Music and Dance Education in Senior High Schools in Ghana: A Multiple Case Study

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This dissertation titled

Music and Dance Education in Senior High Schools in Ghana: A Multiple Case Study

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Abstract

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Music and Dance Education in Senior High Schools in Ghana: A Multiple Case Study

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This dissertation examined the state of senior high school (SHS) music and dance education in the context of a growing economy and current socio-cultural transitions in Ghana. The research analyzed the experience of educational administrators, teachers, and students. Educational administrators included professionals at educational organizations and institutions, government officials, and professors at universities in Ghana. Teachers and students were primarily from five SHSs, across varying socioeconomic strata in the Ashanti Region, the Central Region, and the Greater Accra Region. The study employed ethnographic and multiple case study approaches. The research incorporated the data collection techniques of archival document review, focus group, interview, observation, and participant observation. Four interrelated theoretical perspectives informed the research: interdisciplinary African arts theory, leadership and organizational theory, post-colonial theory, and qualitative educational methods’ perspectives. The incorporation of multiple theoretical frameworks allowed for diverse perspectives on education to be acknowledged. The dissertation consists of five chapters, which include an introduction, literature review, methodology, presentation of findings, and analysis. The major findings of this study are organized into five thematic categories that examine: (a) the significance of music and dance education in Ghanaian SHSs, (b) the challenges of music and dance education in Ghanaian SHSs, (c) the influence of Ghanaian economic development on music and dance education in SHSs, (d) the role of educational
administrators, teachers, and students in decision-making regarding music and dance education in Ghanaian SHSs, and (e) Ghanaians’ vision of the future of music and dance education in SHSs and the recommendations offered by study participants.
Dedication

I dedicate this to my mother, father, and sister who taught me to look at life with

excitement, curiosity, creativity, and compassion.
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I am grateful to Professor Younge’s efforts to facilitate contacts in Ghana, particularly with Dr. Cosmas Mereku at the University of Education, Winneba. Without
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I appreciate the time of my research participants at Aggrey-Memorial A.M.E. Zion SHS, Bokoor Studio Archives, the Christian SHS in the Ashanti Region, Ghana Education Service, Mfantsipim, the Musicians Union of Ghana, the National Commission of Culture, Peace Corps Ghana, the SHS in Accra, the University of Cape Coast, the University of Education, Winneba, the University of Ghana, Legon, and Winneba SHS.

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The pace of life in Ghana can be enjoyable and exciting. Attending a festival, eating fresh pineapple, chatting with friends over a Ghanaian football match, and walking along the beach in the evening are all immensely pleasurable. At other times, the trotro waits for an hour to be filled in the sweltering mid-day sun, the traffic is bumper to bumper, and the smog is suffocating. One quickly realizes the challenges of conducting
dissertation research in a foreign country. My dissertation research in Ghana did not happen alone. My dissertation has only been made possible through the countless efforts of people across continents that lifted their hands and hearts to help in my educational endeavor.

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Students entering the university level unprepared

A lack of world-class musicians in Ghana

A less educated public regarding the music and dance traditions of Ghana

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Chapter 1: Introduction

The arts are integral to education in Ghana. A comprehensive integration of arts education exists within the country that provides for the emotional, intellectual, social, and spiritual growth of Ghanaians. Arts education in Ghana fosters the development of the whole child and the community. The arts in Ghana embody indigenous knowledge systems that have resisted foreign influences (Badu-Younge, 2002; Nketia, 1974, 1962; Obeng, 2003; Odamten, 1996; Younge, 2011). With the arrival of European education, these indigenous knowledge systems, which valued the arts in Ghana, were disrupted and degraded (Graham, 1971; Kitchen, 1962, Kwami, 1994, Nketia, 1974). Following independence, the Ghanaian government has attempted to support the inclusion of the arts in schools with limited success (Flolu & Amuah, 2003).

This dissertation examines the state of senior high school (SHS) music and dance education in the context of a growing Ghanaian economy and related socio-cultural transitions. The selection of this topic was chosen due to the pervasive historical significance of the arts in Ghanaian culture. Additionally, the arts have maintained relevancy in Ghana’s education system. The Ghanaian government has defined music and dance as an educational study at the primary, junior high school (JHS), and SHS levels. SHSs have been selected for study due to the scarcity of research regarding music and dance education at this level.

Information regarding music and dance education in the SHSs has been gathered from educational administrators, teachers, and students. The data was collected in Ghana during three periods: November 1 - November 12, 2013, February 17 - March 8, 2014, and April 16 - June 4, 2014. Educational administrators consisted of professionals from
educational organizations and institutions, government offices, and universities in Ghana. Information from teachers and students was primarily obtained at five SHSs across varied socioeconomic strata in Ghana, specifically in the Ashanti Region, the Central Region, and the Greater Accra Region. The Ashanti Region was a site location as it is the most populated region in Ghana, with business centers representing a transition between traditional and emerging economies. The Central Region was chosen for its history of extensive missionary and colonial education in Cape Coast. Additionally, the University of Education, Winneba (UEW), the prominent university to educate teachers in Ghana, is also located in the Central Region. The Greater Accra Region was selected for its proximity to government ministries and organizational headquarters in Ghana’s capital city, Accra.

English is the primary language of use in educational organizations, governmental ministries, SHSs, and universities in Ghana. For this reason the interviews with the participants were conducted in English. Occasionally, Akan was used in interviews. Consequently, the services of a native Akan speaker were employed to review the transcripts for accuracy. The researcher for this study was able to speak Akan outside of the interview context thus contributing to a deeper cultural and linguistic comprehension.

**Background Problem Statement**

Music, dance, and education exist in synergy throughout the ethnic groups that make up Ghana. Ghana is comprised of over 46 different ethnic groups, each with its own distinct dance, language, and music (Younge, 2011). Major ethnic groups include the Akan, making up 47.5% of the population, Mole-Dagbon 16.6%, Ewe 13.9%, Ga-Dangme 7.4%, Gurma 5.7%, and Guan 3.7%, Grusi, 2.5%, Mande 1.1%, and other 1.4%

The arts have traditionally imparted vital knowledge to communities across generations in Ghana. Cognitive thinking skills, creativity, rituals, and socio-cultural values have been transferred through arts pedagogy. Community beliefs, responsibilities, and values tend to be instructed through music and dance (Badu-Younge, 2002; Younge, 2011). Music and dance have the ability to heal the individual and community in times of bereavement, as well as socio-cultural and psychological distress (Aluede & Iyeh, 2008; Buck, 2010; Chatterjee, 2013; Goodill, 2005; Grossberg, 2013; Hanna, 1978, Mereni, 2004; Payne, 2013; President’s Committee on the Arts and the Humanities, 2011; Rudd, 2013).

Music and dance have been an integral part of life for Ghanaian ethnic groups. General consensus among historians suggests people began inhabiting the land area of the contemporary state of Ghana approximately 2,000 to 3,000 years ago (Davidson, 1998). Agricultural development, the dispersion of diverse languages, and migration patterns created numerous ethnic groups (Davidson, 1998; Younge, 2011). The Akans settled sometime before 1600 AD, when numerous farmers moved from the Adansi region of Ghana to the land by Lake Bosomtwi (Davidson, 1998). The ethnic groups of the Dagbamba, Gonja, and Mamprussi, located in northern Ghana, traced some of their ancestors to the great medieval West African empires of Dahomey, Ghana, and Mali (Davidson, 1998; Younge, 2011). Ancient traditions traced the Ewes across the Sahara from the empires of Ghana, Mali, and Songhai. When migrations happened in the 11th and 12th centuries, the Ewes initially settled in Ketu in Benin and Oyo, Ayo in Nigeria,
eventually making their way to present settlements in Ghana in the 13th century (Younge, 2011). Music and dance thrived and adapted to changes in communities before the arrival of Europeans.

Colonization disrupted traditional arts education. The establishment of missionary and colonial schools degraded Ghanaian culture (Graham, 1971; Kitchen, 1962, Kwami, 1994). The British colonial education system excluded indigenous music and dance from most schools. The aim of colonial education was to create a small literate group of African men, subordinate to British officials, rather than fostering creative individuals. British colonial schools instructed music through Western forms, as African music and dance were not considered an art form worthy of study (Graham, 1971; Kitchen, 1962, Kwami, 1994, Nketia, 1974). In resistance to the colonial legacy, the independence period attempted to decolonize education by reincorporating indigenous music and dance into the schools. In 1962, President Kwame Nkrumah declared that the inclusion of music and dance in schools contributes to the cultural emancipation of Africans (Adinku, 2000).

**Purpose of this Study**

Music and dance in Ghana remain vibrant artistic communication systems that are used today to teach traditional and emerging cultural identities. Unfortunately, the role of music and dance in formal schooling remains understudied. The extent to which music and dance education liberated Ghanaians from colonial and neo-colonial economic, political, and social structures is marginally examined in literature. Colonial models of funding, leadership, and organization created inequitable educational climates. This
study is focused on understanding the ways in which music and dance education function in relation to the colonial legacy of education in Ghana.

Ghana is experiencing enormous economic transformation. For the past 15 years Ghana has obtained strong and steady economic growth, with a peak Gross Domestic Product (GDP) growth of 15% in 2011. Ghana’s GDP growth was 8.8% in 2012 and was 7.6% in 2013 (The World Bank, 2015a). The discovery of offshore petroleum reserves, and steady increases in cocoa production, commercial agriculture, gold mining, the ICT sector, and public infrastructure have been responsible for the economic development. Economic diversification, government stability, and improved economic management, have made Ghana a more attractive investment for Chinese businesses, diaspora Ghanaians, and Westerners (Ford, 2013; African Development Bank Group, 2015). Ghana, according to the World Bank, is a low-middle income status country and is striving to attain middle income status in the next decade (Ford, 2013; The World Bank, 2015b).

Economic expansion is producing cultural change in Ghana. Western style malls and businesses are being constructed. There is an increased demand for digital products. Urban areas are experiencing population growth (Crookes & Ijjasz-Vasquez, 2015). The ways traditional Ghanaian culture is responding to these economic transformations appears to be significant. The manner in which Ghanaian culture is being valued or diminished, as the economic status of Ghana improves, seems worthy of consideration. This dynamic cultural and economic atmosphere represents an opportune moment to examine the values that schools have placed on traditional culture. More research is
needed for a comprehensive understanding of the position of music and dance in education in this new Ghanaian economic era.

**Significance of the Study in Ghana**

This study seems significant because music and dance education has been understudied. The role of music and dance in Ghanaian culture is discussed in literature, but limited studies have examined the role of music and dance in Ghanaian schools. A few journal articles and curriculum books have examined music and dance in higher educational institutions (Adinku 1994; Amuah, Adum-Attah, & Arthur; 2004; Flolu & Amuah, 2003; Mereku, 2008, 2000). Flolu and Amuah (2003) provide an overview of music education in Ghana, but spend limited time discussing the SHS experience and the role of dance. Kwami (1994) details the history of music education in Ghana, but does not describe current conditions. Kofie (1994) presents a theoretical perspective of music education, but the work lacks a focus on the SHS experience. The research of Badu-Younge (2002) and Younge (2011) offer a pedagogical understanding of music and dance performed in communities throughout diverse regions of Ghana. This dissertation contributes to the literature regarding music and dance education by offering a detailed description of the SHS experience with particular attention to the two disciplines, the manner in which they interact, and their relevance to the development of students.

Studying music and dance education in the SHSs and the manner in which it relates to and supports the rest of the curriculum seems vital, as SHS students typically prepare to attend colleges, polytechnic institutions, and universities (Adusei, Anyimadu-Antwi, & Halm, 2010). SHS in Ghana consists of three years of post-JHS education (Government of Ghana, 2013b). On average, the students range from 15 to 19 years old.
This study focuses primarily on the students in their last year of school, Form 3, in which students typically range from 17 to 19 years of age. Some Form 1 and Form 2 students are also included in this study, due to the difficulties that were experienced when scheduling focus groups with exclusively Form 3 students.

The Ghanaian SHSs offer general education with electives in agriculture, business, general studies, technical, and vocational subjects (Government of Ghana, 2013b). The SHSs examined in this study focus on general studies and offer music as a major. The students graduating from the SHSs are likely to attend higher education institutions and later hold professional careers. The students often become active participants and leaders in Ghana and globally. Amidst the growing economy, research pertaining to the impact of music and dance on the education of Ghana’s upcoming workforce could be of significance.

The SHSs appear particularly significant to examine as their funding is in a state of transformation. Policy is under debate between Ghana’s two main political parties, the National Democratic Congress (NDC) and the New Patriotic Party (NPP) regarding the provision of free universal SHS education. Free universal SHS education, while not yet in existence, would provide schooling at no cost to all children in Ghana, similar to the system in the US (“Mahama announces free,” 2014). Currently, attendance to SHS is not free and universal and most SHSs require private fees (Dei, 2004). Financial assistance and scholarships are offered at some SHSs. In the presidential election of 2013, the NPP proposed free SHS for all, while the NDC argued the educational infrastructure was not ready to support a free and universal SHS system (Bentil, 2012; Kallon, 2012).
In March 2014, President Mahama announced that attendance at SHSs would be free at day schools and tuition would be free at residential schools starting in the 2015/2016 academic year. While work has begun on the construction of 50 community day SHSs, many Ghanaians are skeptical about the fulfillment of providing free and universal SHS education to all children. Furthermore, the public response criticizes President Mahama for changing positions regarding matters of public policy. For example, President Mahama ran in 2013 for president on the NDC’s platform, proposing that SHS should not be free and that the focus of educational reform should be quality education (“Mahama Announces Free,” 2014).

As part of the debate on free education, administrators and educators need to reflect on the ways the curriculum may change during the transition. Much of the debate on free attendance at SHSs has concentrated on the expansion of hard resources, such as building new schools, expanding tax revenue, and training and employing more teachers. Less of the conversation has focused on the improvement of soft resources, such as curriculum development, educational goals, leadership behaviors, and school organization and climate (Bentil, 2012; Kallon, 2012). Effective SHS change requires revision of both the hard and soft resources.

Research is needed to formulate the ways in which music and dance will be part of a system of free and universal SHS. A better understanding of what works and what does not work in music and dance education may allow for an effective transition to free and universal SHS. Leaders in music and dance education, including Badu-Younge, Mereku, Nii-Yartey, Nketia, and Younge have argued that Ghana’s government needs to take arts education more seriously (Badu-Younge, 2002; Mereku, 2008, 2002; Nketia,
Arts education provides the opportunity for children to reflect on their culture and society in this changing world. As children participate in arts, their capacity to perceive, produce, and question is heightened. Exposure to diverse music and dance traditions instills the ability to contemplate differences and similarities (Katter, 2009). If Ghana is to maintain its sense of African culture and indigenous diversity, Mereku argues that music and dance must be a core subject of study in the curriculum (Mereku, 2008).

Dei (2004) indicates that a major problem in Ghana’s education system is that the content remains abstract, heavily Western, and irrelevant to the local context. Educational resources have been concentrated on strengthening the Western intellectual perspective. Fewer funds have been devoted to developing children that are knowledgeable of their own artistic, cultural, and intellectual traditions. Yet learning African cultural knowledge has benefits for students. Traditional music and dance can empower students as Dei states,

Through the named inclusion of Indigenous knowledges in the academy (schools, colleges, and universities), educators and students can rupture the dominance of certain forms of knowledges. For students, the role of Indigenous knowledges in a Western academy is to serve in a project of decolonization. (Dei, 2004, p.75)

As current education policy continues to mimic Western agendas and produce inequitable outcomes, stronger advocacy is needed to promote African cultural studies and arts education. Influencing change requires the participation of multiple stakeholders. Administrators, community members, policy-makers, students, and teachers need to be aware and argue for public and private support of arts education (Dei,
The Ford Foundation has noted that arts education requires public advocacy, particularly due to its historical marginalization (Spilka and Long, 2009). In the case of Ghana, the role of students in promoting arts education may be useful as Ghana has a history of strong student activism (Mahama, 2013). As Ghana moves into an era of increased economic power, the capacity for the public to reconsider the role of music and dance education in schools in Ghana appears to be timely. More research about music and dance education could encourage dialogue and action on improving arts education. In fact, the responses to the interviews with educational administrators, teachers, and students, which have been conducted as part of this study, have generated conversation and reflection on the significance of music and dance education in Ghana.

**Significance of the Study in the Global Context**

The outcomes of this study are also significant, as they pertain to an interdisciplinary African arts educational framework with potential applications to other countries in African and throughout the world. An interdisciplinary African arts educational framework views the arts as a holistic expression of diverse knowledge. Global education literature can benefit from research that considers the Ghanaian indigenous interdisciplinary approach to the arts. Ghanaian children have profited from an education that uses an interdisciplinary, African arts framework, which reflects the interaction of dance, drama, expressive culture, music, poetry, and the visual arts. However, the overarching trend of global education literature has focused on outcomes in literacy, math, and science. This study departs from this inclination by researching the experience and relevancy of the cultural arts. This study also seems important, as it includes multiple perspectives regarding music and dance education from educational
administrators, teachers, and students. These views include, the indigenous Ghanaian music and dance perspective and Western constructs. Global education literature can benefit from the multiple voice perspective on music and dance found in this study.

This research also relates to emerging global policy that defines arts education as being interdisciplinary and beneficial to student learning. Traditional Ghanaian ethnic groups have recognized for centuries the benefits of integrated arts education. The arts motivate and engage children possessing diverse talents and modes of thinking (Badu-Younge, 2002; Nketia, 1974, 1962; Obeng, 2003; Odamten, 1996; Younge, 2011). In the past few decades, empirical data has further offered support regarding the benefits of arts education (Buck, 2010; Catterall, 2009, 1998; Dewey, 1934; Gardner, 1990; Greene, 2001; Noppe-Brandon & Holzer, 2009; Spilka & Long, 2009; Wolf, 1999). The data has indicated that arts education improves academic success, particularly for low socio-economic students. Arts education fosters community awareness, political participation, and success after the completion of schooling. Additionally, the arts teach appreciation of diversity (Buck, 2010; Catterall, 2009, 1998; Dewey, 1934; Gardner, 1990; Greene, 2001; Noppe-Brandon & Holzer, 2009; Spilka & Long, 2009; Wolf, 1999). The US President’s Committee on the Arts and the Humanities asserts that the performing arts can help to develop 21st century skill-sets for children, including: “critical and creative thinking,” “dealing with ambiguity and complexity,” “development of social competencies, including collaboration and team work skills, social tolerance, and self-confidence,” “integration of multiple skills sets,” “problem solving,” and “transfer of skills learning from the arts to learning in other academic areas” (Presidents Committee on Arts and the Humanities, 2011, p. 15).
Furthermore, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) is calling for member countries to have the arts exist as a vital force in transforming education from hard goals to soft goals. The hard goals consist of an economic and military focus, while the soft goals include a focus on arts and culture. The world needs to have more effective ways to maintain peace and celebrate diversity. UNESCO declares that the arts can be a strong force in developing such cultural understanding (Buck, 2010).

While the cultural benefits of music and dance education are known in Ghana, they have conflicted and competed with Western concepts of learning that have diminished the virtues of arts in favor of aggregate, literal, and objective knowledge. Yet, the duality between African and Western knowledge systems appear to be changing. Both artistic and scientific education need support in today’s interconnected global climate. The outcomes of a recent UNESCO conference on arts education provide hope that indigenous approaches to arts education are gaining recognition (Buck, 2010). This study contributes to the understanding of indigenous arts education by examining in-depth the experience of music and dance in SHSs.

**Research Questions**

The following five research questions are addressed in this study:

- How is music and dance education significant to Ghanaian SHSs today?
- What are the challenges of music and dance education in Ghanaian SHSs?
- How has Ghanaian economic growth influenced music and dance education in SHSs?
• What are the roles of educational administrators, teachers, and students in decision-making regarding music and dance education in Ghanaian SHSs?

• How do Ghanaians envision the future of music and dance education?

Additionally, the data, which has been collected for this study, and the analysis of data pay attention to the ways in which the framework of SHS music and dance education in Ghana contributes to global educational trends.

Definition of Terms

For the purpose of understanding this dissertation, certain words and terms are defined in this section. Additionally, extended definitions of certain terms are explained in Chapter 4.

• **Africanization**: To make more African. In other words, the term pertains to the process of reclaiming African identity and power following colonization (Brizuela-Garcia, 2005).

• **African culture**: Encompassing all of the cultures that exist within the continent of Africa. The cultures are diverse and vibrant, and not static. Some scholars distinguish between North African cultures and sub-Saharan African cultures. The post-independence period ushered in a period of African unification and solidarity across the North/sub-Saharan divisions. This dissertation refers to African culture in the broad unified sense that includes North Africa and sub-Saharan Africa (Davidson, 1969; Nketia, 1974).

• **African music and dance**: Referring to music and dance created from countries in Africa (Harper, 2013; Robotham, 2014).
• **Arts:** This term refers to all art forms, including, dance, drama, music, and the visual arts (Art, 2015).

• **Akan:** The largest ethnic group in Ghana (Central Intelligence Agency, 2015a). Akan also refers to the language spoken by the Akans. Akan includes variants with additional dialects. Variants include Ahanta, Fante, Nzema, and Twi. The most closely related and common variants are Fante and Twi (Younge, 2011). The term Akan has been used in this dissertation to refer to all variants and dialects. The variant and dialect names appear in participant quotes and are occasionally used to obtain specificity, particularly in the fourth chapter.

• **Atenteben:** The traditional end-blown bamboo flute used by the Kwahu people of Ghana and particularly the Kwahu-Twenedurase. The *atenteben* is also used in certain areas of the Ashanti Region. Ephraim Amu, the celebrated Ghanaian composer, helped to make the instrument widely popular (Vordzorgbe, 2013).

• **Bi-musicality:** Ki Mantle Hood created the term bi-musicality. Bi-musicality is used in world music literature and refers to the ability to play two musical traditions (Hood, 1960). Nketia used the term bi-cultural to describe Africans learning the cultural and musical traditions of Africa and the West (Wiggins, 2005).

• **Colonization:** The process of European control and occupation of non-European territories, resulting in the formation of colonies. The term also is conceptualized, as pertaining to “imposing” and “dominating” (Dei, 2004; Fanon; 1963).

• **Culture:** The arts, behaviors, beliefs, customs, and language of a particular group of people (Culture, 2015).
• **Development**: The increased ability for countries to acquire sustainable economic development with attention paid to quality of life, such as, access to education, access to quality healthcare, democratic opportunities, economic opportunities for workers, and environmental protection (The World Bank, 2015d). In addition, the term “development” is framed with attention to the ways that Europe underdeveloped Africa (Rodney, 1972).

• **Eurocentric**: The view that European and Western culture and society are superior to other cultures and societies. While some use the term to refer to the hegemony of European colonial powers, this dissertation takes a broader definition that includes Western powers, such as Australia, Canada, and the US. The term was conceived during the process of the decolonization of Africa, which included Ghana (Eurocentric, 2015).

• **Formal Schooling/Education**: Formal schooling is the education that students receive in the school building at the basic, SHS, and tertiary levels, as modeled in the Western tradition (La Belle, 1982).

• **Gold Coast**: The Gold Coast was a British colony from 1874-1957. The Gold Coast was comprised of the land of contemporary Ghana. Before British colonization, Europeans called the land “Gold Coast” to refer to the abundance of gold mines in the region. Europeans started to inhabit the region beginning with the arrival of the Portuguese at Elmina in 1471 (Dickson, 1969; Reindorf, 1895).

• **Headmaster/Headmistress**: The man or woman who is in charge of a school. The term is referred to as principal in the US (Headmaster, 2015). Participants in
this study sometimes refer to the headmaster/headmistress as the “head” of the school.

- **Househead/Housemaster/Housemistress**: Terms describing the adult in charge of a boarding house at boarding schools (Housemaster, 2015).

- **Independence Era**: This term refers to the period of time in which European colonization declined in Africa, roughly from the period after World War II to when countries in Africa gained their independence (Schmidt, 2007, 2005).

- **Indigenous/Traditional**: The terms are used interchangeably to refer to people and cultural practices of people with, “historical continuity with pre-colonial culture” and “a resolve to maintain and reproduce their ancestral environments as distinctive people” (UN, 2013, para. 3).

- **Informal Schooling/Education**: Informal schooling/education refers to traditional ways of acquiring knowledge. It pertains to learning as a lifelong process through the exchange of information among elders, adults, and the youth in cities, towns, and villages based on traditional practices. Informal learning can be systematic and organized to train a particular skill (La Belle, 1982; Younge, 2011).

- **Language transcription**: Akan words are transcribed into the Latin alphabet throughout the dissertation. Similarly, the names of dances and cultural terms from different ethnic groups across Ghana have also been transcribed into the Latin alphabet. This is to assist non-native speakers in the pronunciation of words.
• **Music and Dance**: Music and dance are studied together because they are a unified performing art form in the traditional Ghanaian context and in contemporary education policy in Ghana (Ministry of Education, Science, and Sports, 2007, 2008; Younge, 2011).

• **Neo-Colonialism**: Refers to the period of time following the end of formal European colonization in which Western systems exerted power and influence in economic, political, psychological, and socio-cultural spheres (Fanon, 1963).

• **Post-Colonial**: Refers to the period of time following European colonization (Post-colonial, 2015).

• **Practicals**: Referring to the subject lessons of music and dance, which emphasize the practice or action over the theoretical (Practical, 2015; University of Ghana School of the Performing Arts, 2015). This term is used to describe the practical act of dancing and playing music over the theoretical. Participants in this study describe practical music and dance lessons as “practicals” (Practical, 2015). The term “practicals” is used in Britain and Ghana to describe subject lessons with a focus on learning practical skills (Shaha, 2013; University of Ghana School of the Performing Arts, 2015).

• **Pre-Colonial**: Referring to time before the arrival of Europeans in Africa, before 1471 in Ghana (Davidson, 1969; Pre-colonial, 2015).

• **Senior high school (SHS)**: SHS consists of three years of post-JHS education in Ghana with students ranging on average from 15 to 19 years old (Government of Ghana, 2013b).
• **Social Justice**: A view that all humans deserve equal economic, political, and social rights and opportunities (Marshall & Oliva, 2010).

• **Traditional music and dance**: Used to describe the music and dance practices of ethnic groups. The term indigenous music and dance is used interchangeably with traditional. This dissertation focuses primarily on the traditional music and dance practices of ethnic groups in Ghana. African traditional music and dance is the term used to describe the study of traditional music and dance practices in Africa, as opposed to the traditions of European music and dance (Eisenberg, 2015).

• **Westernization**: The process by which cultures adopt Western culture. Western refers to cultures of or relating to the countries of Australia, North America, and Europe. Post-colonial theorists argue that the process of Westernization has degraded indigenous cultures (Fanon, 1963; Westernization, 2015).

• **Western**: The term, in the context of this study, refers to a description of the art and cultural forms prevalent in Western Europe (Western, 2015).

**Theoretical Framework**

Four interrelated theoretical perspectives have informed this study. They include interdisciplinary African arts theory, leadership and organizational theory, post-colonial theory, and qualitative educational methods. The four viewpoints have been used in the research design of this study in order to investigate the contemporary cultural context of music and dance education in SHSs in Ghana. The incorporation of interdisciplinary theoretical frameworks enables diverse perspectives on education to be considered.
This research uses an interdisciplinary African arts framework. The framework emphasizes that the arts are interrelated in Africa. Dance, drama, music, and the visual arts come together as a united performance. The former director of the Ghana Dance Ensemble, A. M. Opoku has asserted, “one can see the music and hear the dance,” highlighting the embedded connections present among dance, drama, drumming, spirituality, and the visual arts (Stone, 2011, p.13). Younge (2011) recognizes that there is no word for music in the languages in Ghana, which demonstrates the interdisciplinary construction of the arts through language. Literature by Badu-Younge (2002), Dei (2004), Mereku (2008), and Younge (2011) contribute significantly to the perspective exhibited in this study regarding the interdisciplinary nature of African arts and the significance of music and dance education in Ghana.

This study also reports on related concepts regarding leadership and organization. The extent to which leadership style and organization structure affects the experience of music and dance education in SHSs is examined. Leadership and organization theory has been used to understand the prioritization of music and dance in education policy in Ghana.

Extensive research has been conducted about leadership. The study of effective leadership gained momentum after the publication of the results of the famous Western Electric experiment. In the mid-1920s, the National Research Council and the Massachusetts Institute of Technology arranged for Bush and Barker to study the effects of different levels of illumination, ventilation, and rest periods on the production of workers at the Hawthorne plant of the Western Electric Company (Likert, 1955). The results of these studies showed that illumination, ventilation, and rest periods had little
effect on workers’ production when compared to the workers’ motivation and morale. Likert (1955) purported that workers’ response to leadership structures that utilized scientific management, a style of management that favors production goals, efficiency, and obedient workers, were not as effective as leadership styles that encouraged morale and motivation. Since the publication of the results of the Western Electric experiment, and increasingly in recent years due to a reported growing public distrust of business leaders and government officials, scholarship on leadership has expanded to gain understanding regarding the behaviors and traits of leaders and followers. Researchers have also examined the influence of cultures and climates in which leadership occurs with the intent of gaining a more comprehensive understanding of the factors that influence effective leadership (Hoy & Miskel, 2005; Yukl, 2002).

This study has been attentive to multiple forms of leadership including: authentic leadership, charismatic leadership, distributive leadership, ethical leadership, participative/shared leadership, servant leadership, and spiritual leadership. An understanding of multiple forms of leadership demonstrates that different participants, situations, and cultures require adaptive models (Lambert, 2002; Shapiro & Stefkovich, 2011; Yukl, 2002).

This study has also used concepts relating to organizational systems, structures, and culture. Attention has been given to the manner in which the organization of SHSs in Ghana has influenced the performance of music and dance education by paying attention to: (a) systems, such as rational, natural, and open systems, (b) structures, such as Weberian, professional, and tightly and loosely coupled structures, and (c) cultures and climates, such as enabling and hindering cultures and climates (Hoy & Miskel, 2005).
Organizational change models have been applied to understanding Ghana’s education system and specific schools. The Burke-Litwin causal model has been used to examine the SHSs in Ghana, as it helps to identify the influences of transformational and transactional change with consideration of the related systems, structures, cultures/climates and attention to the nature of self-efficacy and collective-efficacy within organizations (Burke, 2011). The Burke-Litwin causal model is helpful in identifying and explaining the interplay among environment, leadership, mission and strategy, and organizational culture (Burke, 2011). The Burke-Litwin model is also applicable to Ghana because the model can be used to ascertain the ways that a school’s location contributes to change. As Burke states, “The criticality of an organization’s external environment, for example, cannot be overestimated” (Burke, 2011, p. 213).

A consciousness of post-colonial theory enhances the credibility of this study. Post-colonial theory reveals that relating research to theory and literature can contribute to authenticity. Post-colonial theory seeks to give voice to the “Other,” the colonized, by dismantling the power of the “Subject,” the colonizer (Fanon, 1967; Spivak, 1988; Young, 1990). Post-colonial theory critiques the continuation of Western dominance in academia, the educational research process, ethics, and political structures. For these reasons, this study pays attention to post-colonial theory and literature (Depelchin, 2005; Fanon, 1963, 1967; Freire, 2005; Guha, 2002; McClintock, 1992; Spivak, 1988; Young, 1990).

This study incorporates the qualitative educational methods frameworks of ethnographies and multiple case studies, as described by Eisner (1998) and Patton (2002). Also included are international and comparative frameworks of qualitative traditions that
examine cultural contexts. Credibility frameworks in education research methods are also considered in this study.

The Organization of the Dissertation

The following chapters provide a closer examination of the literature and methodology pertaining to this study. These chapters provide the context and rationale for conducting an ethnographic examination of SHS music and dance education in Ghana through a multiple case study approach. Chapter 2 is arranged into three sections that explain the background of SHS music and dance education in Ghana. The first section describes the historical background of music and dance education in Ghana, across the pre-colonial, colonial, and post-colonial periods. The second section examines the contemporary state of music and dance education in Ghana. Attention is given to (a) the structure, (b) the status, (c) the benefits, and (d) the challenges and opportunities of music and dance education. The third section explores music and dance education in relation to global trends. This section also analyzes music and dance education in relation to international policy and arts education models in Africa, Asia, the Asia-Pacific, Europe, Latin America/Caribbean, and North America.

The methodology for this study is presented in detail in Chapter 3. The study’s qualitative research design is described with attention to credibility, cultural context, practicality, and qualitative methods theory. Also offered in this chapter are the limitations to the research. The findings of the research are presented in Chapter 4. The chapter is organized by the research questions, which examine (a) the significance of music and dance education in Ghanaian SHSs, (b) the challenges of music and dance education in Ghanaian SHSs, (c) the influence of Ghanaian economic development on
music and dance education in SHSs, (d) the role of educational administrators, teachers, and students in decision-making regarding music and dance education in Ghanaian SHSs, and (e) Ghanaians’ vision of the future of music and dance education. Also included in the chapter are descriptions of the organizations, participants, and SHSs researched in this study. Chapter 4 also includes an extended definition of certain terms used in this study.

An analysis of the findings, conclusions, and recommendations of the study are offered in Chapter 5. The findings are examined in relation to the research questions. The analysis discusses the manner in which (a) the study answers the research questions, (b) the findings relate to the literature, (c) the findings relate to prior assumptions about the study, and (d) the extent to which the findings have contributed to an understanding of music and dance education in a global context. Conclusions and recommendations are also presented in the fifth chapter.
Chapter 2: Literature Review

Ghana offers a broad context for understanding the roles of the arts in education. Ghanaians perform at community celebrations, dance clubs, festivals, funerals, religious ceremonies, rites of passage, schools, theatres, and village events. Performance in Ghana embodies all of the arts, including, dance, drama, music and the visual arts, yet the ways in which Ghanaians value the arts vary. While education is promoted rigorously through national policy and in local communities, the occurrence of arts education in schools receives less attention. Arts in Ghanaian schools remain challenging to implement. The arts compete with Western curricular ideologies that have historically degraded the value of African arts and knowledge.

In the nineteenth century, colonialists commonly believed in African inferiority. Social Darwinists appallingly believed Africans had smaller brains (Davidson, 1969). According to Captain Richard Burton, once an African became an adult “his mental development is arrested, and thenceforth he grows backwards instead of forwards” (Davidson, 1969, p.24). The racist views of the 19th century are still significant to recall today, for the field of international development still purports Africans need to develop along the lines of the West. African ways of living and knowing continue to be underappreciated and dismissed.

The predominance of written prose as a central educational goal in Ghanaian public schools perpetuates the Eurocentric perspective. The professional formality of dissertations, essays, policy reports, standardized tests, and theses has thrown “fire” on African ways of constructing, expressing, retrieving, and storing knowledge. The creativity of oral dialogue and artistic expression lay a waste, run over and buried by
endless imperial text. Contrary to colonial assumptions, orality, the verbal communication in societies where literacy is historically unfamiliar, does not indicate a lack of the development. Orality demonstrates the existence of a vibrant culture (Guha, 2002).

The griot, a traditional West African storyteller who is a repository of oral tradition and history in communities, is often lost in Western schooling. Ghanaian music and dance remain submerged by hegemonic literary practices. Children become fragmented between the privilege and the poverty of literacy. And yet there is a calling from the African, the artist, the dancer, the drummer, the griot, the mother, the father, and the child to reclaim African knowledge. Orality and the arts redeem creative engagement with the past.

The Akan adinkra symbol, *sankofa*, symbolizes the philosophical significance of African historical roots. Adinkra are visual symbols representing concepts and proverbs in the Akan culture. Adinkra commonly appear on advertising products, fabrics, handcrafts, and pottery. *Sankofa* is an ornate heart, or a bird with its head looking backwards lifting an egg off of its back. The egg characterizes the future, which is unborn. *Sankofa* embodies the Akan proverb, *Se wo were fi na wosankofa a yenkyi*. This translates to, “If you have forgotten and you go back and get it, it is not a taboo” (Mahama, 2013, p. 110). This proverb is interpreted as, you must look to the past in order to move forward and become successful (Mahama, 2013). African Americans, the African diaspora, and Ghanaians believe in the power of *sankofa* as a reminder of the value of African culture and history. The philosophy of *sankofa* lies at the heart of music and dance education philosophy in Ghana.
The Ghanaian independence period during the presidency of Kwame Nkrumah contained the essence of *sankofa* and the hope of reigniting and empowering African knowledge. Today, Ghanaians continue to believe in the relevancy of *sankofa* to education. Yet, colonial education penetrated deeply into Ghana, and the process of restoring and revitalizing indigenous music and dance education systems remains challenging and complex. This chapter analyzes discourses, literatures, and music and dance practices that demonstrate the values in music and dance education from a historical, contemporary, and comparative perspective.

The first section of this chapter overviews the historical experience of music and dance education in Ghana. This section discusses the pre-colonial, colonial, and post-colonial periods, until approximately the adoption of constitutional rule in Ghana in 1992. The second section covers the contemporary state of music and dance education in Ghana. The second section pays attention to (a) the structure of music and dance education in schools, (b) the status and benefits of music and dance education, and (c) the challenges and opportunities existing in music and dance education. The third section compares Ghanaian music and dance education to global trends in arts education.

These three sections have been included to provide understanding about the influences of music and dance education in Ghana, today. Following *sankofa*, music and dance education cannot be understood without a look to the impacts of the past. Current Ghanaian music and dance education represents both a continuity and change from the past (Nketia, 1974). This chapter also provides a rationale for the dissertation research questions and design. Global comparative perspectives are considered due to the rapid exchange of ideas occurring across countries. Ghanaian music and dance education
appears to influence global trends. Simultaneously, global education policies and frameworks influence music and dance education in Ghana.

Ghanaian music and dance education has never existed in isolation. Ghanaian music and dance traditions have exchanged with Islamic cultural traditions in the northern regions, and with European musical traditions in the southern regions (Nketia, 1962, 1974). Additionally, the trading of artistic ideas has occurred across ethnic groups throughout Ghana. There is not one construction of music and dance education in Ghana, but a multiplicity of practices and traditions.

**Music and Dance Education in Ghana: Historical Perspective**

Several themes emerge in the history of music and dance education in Ghana. First, the continuation and resiliency of music and dance education in Ghana from the pre-colonial period, through the colonial, and into the post-colonial period demonstrates that the expansion of colonial schools did not fully penetrate the indigenous education systems. An examination of the discourses, literatures, and music and dance practices before and during encounters with Europeans demonstrates a continuum of indigenous music and dance education. Second, while indigenous music and dance education persisted, music and dance also confronted exclusion from the British education systems in the 19th and 20th centuries. Third, music and dance education was reincorporated into the former British education system during the independence and post-colonial period. The national ruling party headed by Kwame Nkrumah utilized music and dance as a means to decolonize the British education system.

Simultaneously, the promotion of music and dance in post-colonial schools created a duality in performing arts education. Ghanaian music and dance no longer
existed solely in the indigenous village and city, but also on the formal European proscenium stage. The post-colonial period attempted to decolonize education through African music and dance, yet African music and dance transformed and adopted European traits through its incorporation into the former British education system.

This, the historical perspective section, first explores the influence of indigenous Ghanaian music and dance education. Second, this section describes the exclusion of indigenous music and dance education from schools and the continuation of indigenous music and dance education in Ghana in the colonial period. Thirdly, this section examines the inclusion of music and dance education in schools and the continuation of indigenous music and dance education in the post-colonial period. Fourthly, the section critically analyzes the sources by comparing and contrasting the literature and sources. The analysis is done to understand the kinds of literature and sources available on this topic and the challenges of researching music and dance education history in Ghana.

This historical section intends to provide an understanding of the multiple influences on music and dance education in contemporary Ghanaian schools.

**Indigenous music and dance education.**

Literature and discourse about pre-colonial music and dance education in Ghana reflect two opposing arguments about indigenous education systems. Badu-Younge (2002), Obeng (2003), Odamtten (1996), Scanlon (1964), and Younge (2011) describe the validity of indigenous Ghanaian education systems that used music and dance as a primary means of instruction. In contrast, Hegel (1944) and Trevor-Roper (1965) attempt to discredit the validity of African knowledge and music and dance practices. The
discourse on pre-colonial Ghanaian music and dance education contains both African and Eurocentric perspectives.

Music and dance play a central role in indigenous Ghanaian education. In the pre-colonial period, music and dance existed as a central means of instruction. In his short publication, *Indigenous and Western Educational Systems in Ghana*, Odamtten (1996) describes the manner in which children of Akan descent obtained abstract thinking, dance, morals, rational thought, skills, and wisdom through the community, elders, and family. In the absence of written books, adults and elders are the authority and holders of knowledge about dance, history, math, music, nature, proverbs, and stories. Music and dance have helped to preserve the identity and unity of people by exposing children to annual festivals, funeral ceremonies, naming rituals, religious ceremonies, and taboos (Odamtten, 1996). In the Akan culture, dance traditionally teaches children cognitive thinking skills, rituals, and social norms. Obeng (2003) also purports that female initiation rites used dance, music, and singing to teach women about child bearing, child rearing, coition, and home management in the Akan culture.

In Ghanaian indigenous cultures, men and women both receive a comprehensive education. Everyone has talents to contribute to the community, so everyone learns a variety of knowledge. Both girls and boys in indigenous Ghanaian cultures learn the value of vocational trades through their parents, such as animal husbandry, carving, cooking, fishing, hair-braiding, kente weaving, leather work for boys, public speaking, smithing, soap-making, and trading for girls (Obeng, 2003). Although education is traditionally gender-specific, the division is for practical, rather than exclusionary purposes (Egbo, 2000).
Music and dance also held a central place in Ewe society through life cycle events. In Ewe culture, people dance (a) to celebrate birth, (b) during puberty rights, festivals, funeral celebrations, marriage, and religious ceremonies, (c) as recreation, and (d) to evoke gods and lament about past lives with ancestors (Badu-Younge, 2002). Badu-Younge (2002) purports that dance defined a person and integrated them as a full member of Ewe society. Music and dance also serve as a significant instructional function by passing the corpus of community knowledge across generations. The dance ceremony represents an embodiment of African philosophy (Badu-Younge, 2002).

Badu-Younge (2002) also explains that people learned dance in two different ways in Ewe society: the free-style dance and the strict dance. The free-style dance is learned easily from childhood and performed at village events. In contrast, the strict dance requires discipline and extra practice in order to articulate intricate movements and rhythms, and to convey the accuracy of historical facts.

The master drummer also plays the historical role as the leader of each dance in Ewe society. The villagers respect the authority, talent, and wisdom of the master drummer for being well versed in dance, drumming, and oral histories (Badu-Younge, 2002). Furthermore, music and dance in Ewe culture reflect the interdisciplinary nature of arts education by incorporating clapping, costumes, dance, drumming, masks, props, singing, and stomping (Badu-Younge, 2002). Younge (2011) also states that historically no language in Ghana has a word for music highlighting the interdisciplinary cooperation of all art forms.

In the traditional method in Ghana, education functions as a socialization process to teach children to become successful adults. Younge describes the traditional method
of education as, “This approach to education involves experiential learning through direct observation and participation of the young, guided by adults” (Younge, 2011, p. 10). Educating children in music and dance is a communal and social effort (Younge, 2011).

Badu-Younge (2002), Obeng (2003), Odamtten (1996), and Younge (2011) challenge the notion that Ghana and Africa had no history of education prior to the colonial era as purported by Hegel (1944) and later Trevor-Roper (1965). Badu-Younge, Obeng, Odamtten, and Younge counter Hegel’s assertion that Africa had a blank and void history, as Hegel argues,

Africa proper, as far as History goes back, has remained – for all purposes of connection with the rest of the World – shut up; it is the Gold-land compressed within itself – the land of childhood, which lying beyond the day of self-conscious history, is enveloped in the dark mantle of Night. (Hegel, 1944, p. 91)

Hegel’s (1944) assumptions regarding the inferiority of African races had provided justification for the colonization of Africa. The Hegelian belief that Africa had no history provided a rationale for the European civilizing mission throughout the colonial period, approximately the 16th century to 1957. In refutation of Hegel (1944), Badu-Younge (2002), Obeng (2003), Odamtten (1996), and Younge (2011) espouse the validity of knowledge acquisition in African systems of education.

Writing in 1964, Scanlon also validates African systems of education, as he states, “the vast majority of the population of sub-Saharan Africa relied upon an indigenous education system based upon example, folklore, mythology, and the rites de passage” (Scanlon, 1964, p. 13). Scanlon’s advocacy for the study of the importance of indigenous education refutes the view of his contemporary, Trevor-Roper (1965), who viewed Africa
through a Hegelian lens. Trevor-Roper’s Eurocentric assumptions about African education demonstrate that degradation of indigenous African education systems has continued in the post-colonial era. Educational development discourse and journalist accounts still tend to be laced with negative views of African culture and to espouse the need to develop Western technologies in Africa today. While some scholars persist in their Hegelian ideology, the development of literature in Ghana pertaining to the existence of pre-colonial forms of indigenous music and dance education reclaim education as an African construction. While literature, such as the works by Badu-Younge (2002), Obeng (2003), Odamtten (1996), Scanlon (1964), and Younge (2011) describe the existence and significance of music and dance education in pre-colonial times, the majority of Ghanaian educational literature concentrates on the analysis of music and dance education after contact with Europeans.

**Music and dance education in the colonial period.**

The historiography of music and dance education is skewed to accentuate the colonial and post-colonial periods. The literature focuses on the exclusion of performing arts and indigenous knowledge. The literature tends to avoid understanding the occurrence of continued music and dance education in the villages. Furthermore, the literature about the colonial period seems limited as it emphasizes the educational experience of only the few Ghanaian children that enrolled in government and missionary schools.

The initial Europeans were not interested in establishing schools in the Gold Coast. The Gold Coast is the term Europeans used to describe the land that comprises the modern state of Ghana. Prior to the 16th century, Europe’s main goal was to develop
trade systems (Kwami, 1994; Wiltgen, 1956). The Portuguese were the first to arrive when they landed at Elmina in 1471. Elmina is a southern coastal town west of Cape Coast along a bay on the Atlantic Ocean. In 1482, the Portuguese built Elmina Castle, as the first slave trading post in all of sub-Saharan Africa. Elmina Castle was used by the Portuguese, and later the Dutch and English, as a post for defending the trade of slaves, gold, and imported European products. The castle still stands today in the coastal town of Elmina and is a World Heritage site of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) (Kwami, 1994; UNESCO World Heritage Centre, 2013).

Western schooling began when the Portuguese established a school for African boys in 1529 (Graham, 1971; Kwami, 1994). This school’s goal was to develop literacy in boys. Educational activities continued in Ghana during the 17th century with few references documenting music and dance education. Music education in the early establishment of European schools most likely involved hymn singing (Kwami, 1994). Missionary activity was sporadic in the 16th and 17th centuries due to the increase in hostility along the coast resulting from the introduction of guns. The Akani war 1693-1696, which was fought between the hinterland states of Akani and Etsi and drew in the coastal states of Asebu, Fante, and Fetu, as well as the Komenda wars, 1694-1700, in which the Eguafo and the Dutch West India Company fought, demonstrated the escalation of military conflict during the 17th century (Kwami, 1994; Law, 2008, 2007).

By the 18th century, more missionary schools were established as the Brandenburgers, Danes, Dutch, and English developed trading along the Gold Coast. These missionary schools were created in the European framework, with arithmetic,
reading, writing, and some music as part of the curriculum (Graham, 1971; Kwami, 1994). The music curriculum in the missionary schools emphasized art music, religious hymns, and Western music. Art music refers to Western classic concert style music (Nketia, 1974). These missionary schools consisted of pupils, who were the children of immigrant Europeans and the sons of merchants and wealthy businessmen in ethnic groups located along the coast. There was no public authority in charge of organizing schools in Ghana until 1870 (Foster, 1965). The missionary schools produced inequities in gender, geography, and socio-economics that persist today (Collins, 2009).

European education for ordinary Ghanaians did not grow until after Britain formally annexed the Gold Coast in 1874. The total school attendance of Ghanaians still remained limited (Kitchen, 1962; Obeng, 2003). In 1890, the total school attendance in all primary and secondary schools in the Gold Coast, including Catholic, German, and Wesleyan missions, and government schools, amounted to 3,490 pupils (Kitchen, 1962).

The exclusion of indigenous music and dance from missionary and government schools during the 1850s through the 1900s occurred because these schools remained unified in their content and focus of curriculum that emphasized European influence over education and politics. In the 19th century, Graham (1971) indicates that the overarching goal of education in British government schools and Christian missionary schools was to nurture European moral values in Africans. The aim of education was to create a group of African men subordinate to British officials, yet able to fill lower level administrative positions, such as the work of clerks, in the British colonial administration. In order to meet these limited educational expectations of Africans, the missionaries and staff at government schools employed a strict curriculum based on the recitation of facts and the
3Rs, meaning reading, writing, and arithmetic, rather than fostering creative individuals who were prepared to analyze situations and provide leadership for the colony. Graham describes the strict adherence of Gold Coast missionary curriculum content to the Christian scripture as, “Once or twice a week the scholars are catechized – that is they stand up in classes and answer in rotation the questions in the Church catechism and explanations of it” (Graham, 1971, p. 28).

In addition to recitations of the Bible, missionaries included a curriculum in primary schools that included basic vocational skills, such as counting, grammar, and spelling (Graham, 1971). Kwami (1994) notes that some schools allowed singing in the curriculum, along the lines of Christian hymns. This period also resulted in the introduction of the guitar and brass instruments into Ghanaian schools. While Western music happened in some schools, converts were often prohibited from performing and watching indigenous music and dance (Kwami, 1994). While schools tended to exclude traditional education systems, this was not necessarily a completely negative occurrence. Nketia proposes that the missionaries’ unfavorable attitudes about traditional music and dance had the unintended consequence of maintaining the unadulterated traditional music and dance practices outside of Western institutions (Kwami, 1994; Nketia, 1974).

The implementation of Western pedagogies has stratified educational achievement and socio-economic attainment for men and women in Ghana. From the beginning of colonization, Western pedagogy has aimed to disenfranchise certain African voices, particularly women’s voices. The Republic of Ghana inherited these discrepancies in the education of men and women from the colonial governments. In the late colonial period and after independence, schools trained girls in home science,
nursing, teaching, and trading, while boys were trained in engineering and science. Furthermore, the aim of girls’ education was to prepare the girls to be proper wives modeled in the European fashion who worked in the realm of domesticity (Obeng, 2003). Women are still underrepresented in jobs requiring high levels of education, especially engineering and physics (Baryeh, Obu, Lamptey, & Baryeh, 2000). Ghanaians appear to have adopted differences in confidence levels in mathematical activities between the sexes, with women having less confidence. The discrepancies in the confidence levels are similar to those in the US, as Cordelia Fine (2010) notes. Through these Eurocentric disciplines, the colonial government also enacted a pedagogy of disempowerment where pupils were taught that men were expected to reach higher aptitudes of achievement than women (Collins, 2009). Furthermore, Western pedagogy in Ghana denied Ghanaian students the opportunity to learn critical thinking skills, as the students were expected to memorize and individually repeat the knowledge presented by the instructor without critique or dissent. The colonial pedagogy also left scant room for collective inquiry and cooperative participation (Egbo, 2000).

The strict emphasis on linguistic and logical-mathematical learning for a selective group of elite Ghanaian men and domesticity for a distinct group of elite women in European schools differed sharply from the indigenous education systems that valued the arts, creativity, dance, interpersonal relations, music, orality, and storytelling within the community. African education systems focused on a holistic approach that educated all children in the community in a variety of intelligences. African education systems incorporated the seven intelligences of bodily kinesthetic, interpersonal, intrapersonal, linguistic, logical-mathematical, musical, and spiritual, long before Gardner (1983)
published his theory of multiple intelligences. The discrepancy between African values of education and the emphasis of European values of linguistic and logical-mathematical skills continued well into the 20th century. While European schools emphasized a strict adherence to a Eurocentric curriculum that imposed a subordinate socio-economic position on Africans, indigenous forms of education that used performing arts as a means of instruction continued in the colonial period throughout ethnic groups in Ghana (Nketsia, 1962, 1974; Younge, 2011).

The literature addressing education in the colonial period provides limited documentation regarding the continuation of music and dance education during the colonial period. Badu-Younge (2002) provides evidence that music and dance education did however continue. Badu-Younge (2002) documents that the Ewe adzogbo dance of war spirits experienced transitions in its form throughout the colonial period. The original form of the dance, popular during reign of Togbui Kundo, the last great King of ancient Benin, presented a theme of “tug of war” between beings on water, as represented in a crocodile, and beings on land, as represented in the elephant. Young men performed the movements and some men became possessed with the spirits of the war god, in which the lead warrior would interpret their dance movements to foretell the course of ensuing battle. Badu-Younge (2002) indicates that the meaning of the dance shifted during the colonial period from the dzovu, the original religious or ritual dance, to the ahiavu, a dance with an emphasis love or courtship where young men displayed their dzoka or juju love charms to seduce women. The dance continued to transform in the 19th century to the modzakadevu as it functioned as an entertainment and recreational dance. The modzakadevu is still performed in contemporary Ghana (Badu-Younge, 2002).
Lentz (2001) documents the presence of indigenous dance forms in the colonial era when she described the existence of the durbars throughout the Gold Coast during the colonial period. The durbars are the great ceremonial assembly of chiefs and politicians that observe dances and drumming at festivals (Lentz, 2001). Kwami (1994) and Younge (2011) also state that indigenous music and dance traditions continued outside of the school setting during the colonial period because the traditions continue today. While Badu-Younge (2002), Kwami (1994), Lentz (2001), Nketia (1962, 1974), and Younge (2011) provide evidence of the existence of indigenous music and dance forms, more research into the origins of indigenous music and dance would contribute to understanding the perseverance of indigenous education throughout the colonial era.

During the late colonial period, from approximately 1925 to 1957, the literature contains a quantitative report of an expansion of British education. Qualitative assessments about the experience of British educational expansion are lacking. The late colonial period witnessed an intensive growth in British schooling through an increase in the creation of government schools. The Educational Ordinance of 1925 laid a framework to increase the number of schools in the Gold Coast by providing grants to schools that attained certain standards of efficiency (Graham, 1971). The number of government schools almost doubled from 126 in 1904 to 241 in 1928. Furthermore, by 1951, enrollment in the educational institutions had increased to 281,000 and by 1959 the enrollment more than doubled to 663,000 due to changes in post-independence policy (Kitchen, 1962). In addition to growth in primary and secondary schools, the University College of Gold Coast was established in 1948 by a British ordinance for the provision of university education in arts, economics, and science (Graham, 1971). The University
College of Gold Coast became the University of Ghana, Legon in 1961 (University of Ghana, 2015a). Expanding enrollment at the college increased the number of Ghanaians who had been immersed in European education. Simultaneously, the change resulted in an increased number of Ghanaians whose education excluded indigenous music and dance.

Achimota College in the early 1930s was a unique exception to the trend of the arts being deemphasized in schools. At Achimota College, music was taught as a compulsory subject. Amu, Kwami, and Ward helped to build the program at Achimota by including African music into the curriculum (Kwami, 1994; Ward, 1932; Williams, 1962). Amu further established the music school by teaching African music, aural training, the construction and playing of African instruments, counterpoint, dancing, drumming, form and analysis, harmony, history, orchestration, and Western music (Agyemang, 1988; Kwami, 1994). Gbeho took over management of the Achimota music program in 1957 and encouraged the development of African music and dance. Independence further prompted the development of African music and dance in primary, secondary, and tertiary institutions (Thorburn, 1959).

**Music and dance education in the post-colonial period.**

As Ghanaian independence marked an end to British administrative control over education in 1957, music and dance education were included in schools and universities, while indigenous music and dance education continued in the village and community. The government under President Kwame Nkrumah incorporated music and dance into education policy covering basic schools, senior high schools (SHSs), and the university (Adinku, 2000). Scholars describe the role of music and dance in primary and SHSs, the
continuation of indigenous models of music and dance education, and the experience of music and dance in higher education in the post-colonial period. The discourse on music and dance in higher education focuses on a broad range of analysis, including: (a) the role of dance in the nation-building efforts, (b) the curriculum content, (c) the style of dances choreographed, and (d) the creation of a professional field of dance instructors. The discourse on music and dance education concentrates on the inclusion of music and dance education into the University of Ghana, Legon. The creation of the Department of Dance Studies and the Ghana Dance Ensemble through the Institute of African Studies at the University of Ghana, Legon in 1962 demonstrates the Africanization of schooling in Ghana.

Since its inception, the role of music and dance education in the university focused on the building of a renewed African personality in the nation of Ghana. Adinku (2000) states that President Kwame Nkrumah created the Ghana Dance Ensemble in the university as part of his nation-building policy, which aimed to culturally emancipate Africans. Nkrumah believed that Ghanaian dance emulated rich African culture and that the popularization of Ghanaian dances in the national context would achieve a racial reassessment (Adinku, 2000). The central aim of the Ghana Dance Ensemble was to ensure the creation of new dances rooted in traditional achievement (Adinku, 1994). Nkrumah described the goals for the School of Music and Drama at the Institute of African Studies as,

The institute can serve the needs of people by helping to develop new forms of dance and drama, of music and creative writing, that are at the same time closely related to our Ghanaian traditions and express the ideas and aspirations of our
people at this critical stage in our history. This should lead to new strides in our cultural development. (Adinku, 2000, p. 132)

The Ghana Dance Ensemble additionally played a role in the national unification by bringing together dancers from different ethnic regions with diverse languages in Ghana (Adinku, 2000). The creation of the Ghanaian Dance Ensemble and the formation of dance curriculum at the University of Ghana, Legon aimed to reclaim the value of traditional dances and encourage new kinds of dances in the nation.

In addition to documenting the role of dance in nation building, the discourse also explains the role of choreography in higher education. Choreography was expected to relate to tradition and inspire new creative forms. As first director of the Ghana Dance Ensemble, Professor A.M. Opoku’s choreography was a model of instruction to students. Opoku’s choreography incorporated the learning of Ghanaian and other African dance techniques, drumming, and singing. His choreography also reflected Euro-American influences in relation to staging dances on the proscenium stage and analyzing dance movement. Adinku explains that Opoku blended traditional movement forms with the ideas of modern dance choreography that he learned during his education at the Juilliard School in New York. Adinku further commends Opoku’s role as a great traditional dance innovator, through his use of depth, design, dynamics, height, levels, rhythm, volume, width, and the portrayal of ethnic passions in Ghanaian dance (Adinku, 1994).

Following Opoku, Professor Francis Nii-Yartey became the second director of the Ghana Dance Ensemble and continued to work in the style of a progressive traditionalist. Adewole explained the fusion of African and contemporary art forms in Nii-Yartey’s choreography as, “a present-day Ghanaian grappling with both Pan-Africanism and
globalization and as such seems himself as a progressive traditionalist” (Adewole, 2009, para. 2).

In addition to new choreography and dance curricula, the creation of the Department of Dance Studies and the Ghana Dance Ensemble at the University of Ghana, Legon resulted in the expansion of trained music and dance professionals. The transformation in the role of dancers, drummers, and drum masters from respectable community members to professional paid workers marked a dynamic alteration. Two term papers produced by undergraduates from the School for International Training (SIT) Study Abroad Program in Ghana comment on the professionalization of the field of dance. Fabian (1996) emphasizes the challenges that professionals encounter when they take Ghanaian dances outside of the social context of the village. Fabian (1996) explains that the need to maintain authenticity and sensitivity to traditional forms in the new dances remains a central concern to dance professionals, such as Dr. Adinku, Professor Emeritus J.H. Kwabena Nketia, the acclaimed ethnomusicologist, and Professor Opoku. Warnick (2000) cites Nii-Yartey’s response to the concern by some villagers in Ghana that the creation of new dance movement endangers tradition. Nii-Yartey reasons that as Ghanaian culture exists with a constant inundation of Western culture, dance, as a representation of life, cannot be left unchanged. Nii-Yartey explains the rationale behind his use of traditional dance forms alongside new movement as, “Yes, we borrow. We borrow with a knowledge of the past. We borrow with a knowledge of today. We borrow with relevance. We borrow to express ourselves as people living in today’s world” (Warnick, 2000, p. 19).
In the post-colonial period, basic schools and SHSs have continued to teach the core British subjects of arithmetic, reading, and writing, yet subjects about Ghanaian culture have also been included. Kitchen (1962) states that primary education from 1959-1964 continued to emphasize reading, writing, and arithmetic. The curriculum also included civics, dancing, drumming, geography, handwork (crafts), history, gardening, games, physical education, singing, and storytelling. While the subjects expanded to include African dancing, drumming, and storytelling, Kitchen (1962) does not describe the standards used in the new subjects. Kitchen’s (1962) discourse remains ambiguous about the kind of music and dance instruction that happened in primary schools.

Basic and SHS music and dance curricula was less Africanized than higher education curriculums. Mereku (2008) notes that in the SHSs, students continued to receive instruction in European music. Students were required to take the Associated Board of the Royal Schools of Music’s exam. Students received predominantly Western music resources in the classroom, yet African music educators thought students should receive African music education alongside European. Mereku (2008) states that I.D. Riverson’s (1952) *Atlantic Music Reader* remained the only music textbook for several years. Two of the main Ghanaian music books, *Folksongs of Ghana* (Nketia, 1963) and *Folksongs for School* (Mensah, 1971) primarily remained in the university.

The first significant step to incorporate African music and dance into the basic and SHS curricula did not come until Ghana Education Service (GES) enacted the Curriculum Enrichment Program (CEP) in 1985 under President Rawlings. This program aimed to enrich schools through the practice of Ghanaian culture. One example of the CEP involved the gradual replacement of bells in schools and colleges with drums to
summon the school to assemblies, classes, and dining halls (Mereku, 2008). The process of including African music and dance education in curriculum also happened through the development of the Cultural Studies Program in 1987. The program taught dance, drama folklore, music, and religious knowledge to basic schools. Mereku (2008) notes that some music educators opposed this program change because they argued music would be lost in the new discipline, as it required interdisciplinary training.

As Ghanaian constitutional rule was reintroduced in 1992, curriculum reforms attempted to improve the state of music and dance education. The Ministry of Education (MOE) dropped the Cultural Studies Program from the curriculum in 1995 and replaced it with music and dance in the basic schools and music in the SHSs. The purpose of the 1995 curriculum change was to put a greater emphasis on the practice of music and dance as opposed to the interdisciplinary significance (Flolu & Amuah, 2003; Mereku, 2008).

Mereku (2008) explains that the 1995 curriculum for music and dance had shortfalls because a large portion of the syllabi used Western constructions of music and dance. For example, the primary syllabus required children to march, walk, run, twist, and bend. These action-words were without a cultural context and mimicked the approach to dance that Western educators often use in creative movement classes. The SHS syllabus also concentrated on Western music theory. While the 1995 curriculum focused on Western approaches, the Western content also had shortcomings (Flolu & Amuah, 2003; Mereku, 2008). Mereku (2008) is critical that the 1995 curriculum lack adequate instruction concerning the reading of music. He argues that insufficient training in music theory encumbers instruction and assessment.
In addition to a minimal discourse about music and dance education in the basic and SHSs, the study of indigenous music and dance education as practiced in the community during the post-colonial remains narrow in literature. While several journal articles discuss Ghanaian music and dance in the post-colonial period, few discuss the valuable role dance played as a means of educating children about culture. The following journal articles offer descriptive insight into the organization of traditional dance, yet neglected to consider dance as a vital form of education:

- James W. Fernandez’s (1975-1976) *Dance Exchange in Western Equatorial Africa*
- Drid Williams, J. S. Steemers, and J. E. Kumah’s (1970) *Kumah’s Sokodae: Come and Dance!*
- University of Ghana Institute of African Studies’ (n.d.) *Descriptive Notes on a Selection of African Dances*
- Drid Williams’ (1968) *Dance of the Bedu Moon*

For example, Drid Williams’ (1968) *Dance of the Bedu Moon* studies the origins of the Bedu moon dance by the Nafana people in the far west-central region of Ghana. She examines the spatial meaning of the dance, the spiritual significance of the dance, and the symbolic use of masks in the dance, yet she neglects to consider the educational role of the dance (Drid, 1968).

In contrast to the journal articles, Badu-Younge (2002) elaborates on the significant system by which dance instruction is passed from generation to generation of Ewe. Badu-Younge (2002) describes the process in which the group leader of the Mawu Li Kplimi Adzogbo Group, located in the Alafo village in Ketu District, invited Togbdoli
Sosu, a member of the Avoeme group who was trained by an elder in Benin, to instruct the group. Starting in 1989, Sosu trained the group to learn, over a two-year period in seclusion, the dancing, drumming, and singing of the *adzogbo* dance ceremony.

According to Badu-Younge (2002), the process of learning the dances is intricate, time-consuming, and placed value on Togbodli Sosu’s historic knowledge and wisdom of the dance from Benin. In addition to Sosu’s knowledge of the dance, Agbomabe Seshie, the group leader and master drummer, had extensive education in dance and drumming as he started learning drumming from his grandfather at three years of age (Badu-Younge, 2002). The means by which the Mawu Li Kplimi Adzogbo Group learned Ewe dance demonstrated that indigenous forms of music and dance education continued to be maintained with vibrant activity during the post-colonial period. Younge’s (2011) recent work has also emphasized the significant role of indigenous music and dance education in Ghana during the post-colonial period.

As music and dance education in Ghana experienced a period of transition, it also maintained an intricate system of instruction in the rural villages that has persisted for centuries. While colonial era schools excluded the study of indigenous forms of music and dance, schools and the university in the post-colonial period promoted a diversity of music and dance forms, both traditional and contemporary. However, the extent to which children have received music and dance education in basic and SHS schools remains inadequately recorded and published. Throughout Ghanaian history, music and dance education has maintained a significant role in indigenous communities and acquired, during the post-colonial period, inclusion into the public education system and higher
education system. Music and dance education in Ghanaian history has played a crucial role in preserving a creative engagement with the past.

**Analysis of the sources.**

An identification and analysis of the sources, from the content for this section of the literature review, purports to explain the strengths and weaknesses of the samples and methodologies. This section also discusses inconsistencies in the sources pertaining to the history of music and dance education in Ghana. First, complications, which have arisen from the sources that have been based upon samples from Europeans, are discussed. Second, the strengths of sources that provide a broader range of sample perspectives, including the Ghanaian voice are examined. Third, the strengths and weaknesses of the methodology of the sources are described. Finally, inconsistencies and limitations across the sources are described.

Some of the sources depend heavily on research samples of Europeans. This sampling technique appears to reflect a bias in researchers, which privileges written European accounts of history over traditional Ghanaian sources, such as oral and performance accounts of history. For example, Adinku (1994), Fabian (1996), Foster (1965), Graham (1971), Kitchen (1962), Kwami (1994), and Warnick (2000) rely heavily on European sources for historical education information. These sources commonly include written policy accounts and administrative records from colonial officials and missionaries. The description of music and dance education from an African perspective is largely absent from these works.

The reliance on European sources imposes limits on the history of people outside of Europe because information about the pre-colonial experience is excluded (Davidson,
1969; Davidson, 1992; Fanon, 1965; Guha, 2002; Wa Thiong’o, 1986). Approximately half of the most popularly cited comprehensive books in this section contained research based on the accounts of Europeans. This literature review uncovered six comprehensive books related to the history of music and dance education in Ghana: Foster (1965), Graham (1971), Kitchen (1962), Nketia (1962), Odamtten (1996), and Younge (2011). Foster (1965), Graham (1971), and Kitchen (1962) focus on the educational experience of Ghana through the perspective of Europeans. Nketia (1962), Odamtten (1996), and Younge (2011) include a broader range of perspectives pertaining to the pre-colonial, colonial, and post-colonial histories of music and dance education in Ghana. An additional source, Nketia (1974), provides a broad perspective with an analysis of the performing arts across Africa. A closer look at these books reveal that Foster (1965) is most cited according to Google Scholar, with 613 citations. This is followed by Nketia (1974) at 478, Nketia (1962) at 112, Graham (1971) at 49, Kitchen (1962) at 20, and Odamtten (1996) had yet to be cited. No information was available for Younge (2011). Nketia’s (1962, 1974) citation information is problematic because his book covers music philosophy and history, not just educational history. While Google Scholar has limitations on the number of people that have cited sources in unpublished documents, many educational scholars track citations using the research engine. The Google Scholar citation tool appears to demonstrate that scholars frequently rely on European sources of information when describing the educational history of Ghana. Scholars have documented that the marginalization of the African voice has created biases and misunderstandings about the history of education in Africa (Davidson, 1969; Davidson, 1992, Fanon, 1963, Wa Thiong’o, 1986).
Fortunately, recent scholarship has attempted to recover the African voice through the use of research samples that include African perspectives. Sources that include a wider range of perspectives are stronger because they provide a more balanced account of the historical experience. The research by Badu-Younge (2002), Nketia (1962, 1974), Obeng (2003), Odamtten (1996), Scanlon (1964), and Younge (2011) uses African sources. African sources include non-written sources through art, dance, music, oral history, and other media to explain the history of the indigenous structure of education in Ghana. This literature reveals the significance of *sankofa* in understanding music and dance education in Ghana today.

African and European samples lend themselves to more than a binary between weak and strong sources. For example, the accounts of British administrative officials in Foster (1965) and Graham’s (1971) work provide significant historical descriptions of education during the 19th century in Ghana. The problem arises when researchers assume that this was the only educational encounter occurring in Ghana. The use of European sources must be considered alongside African sources. The use of multiple samples compensates for potential biases and limitations. Sources that include African perspectives, such as ones originating in the arts and oral history, help to reveal that the educational experience in Ghana is far deeper and complex than the European narrative. African sources tell a significant heritage that continues to influence education in Ghana today.

The sources reveal both strengths and weaknesses in the use of methodology pertaining to research design. Some of the sources used for the study made use of credible qualitative methods. The literature that explains the pre-colonial education
experience, such as the work of Badu-Younge (2002), Nketia (1962, 1974), Obeng (2003), Odamten (1996), and Younge (2011), made use of rigorous and credible qualitative methods. These authors specifically incorporated ethnographic design. The use of ethnographic design enhances credibility because the authors typically spend an extensive amount of time studying their research subject in Ghana. These authors also made use of qualitative techniques that included observation, oral interviews, participant observation, and performance. The incorporation of these multiple qualitative techniques enhanced the credibility of the studies by utilizing triangulation. By combining oral and performance-based techniques, these authors demonstrated that the pre-colonial educational history of Ghana is embedded in the narratives of dances, music, oral tradition, and works of art.

Some of the sources relied on quantitative methods. The literature of Adinku (1994), Foster (1965), Graham (1971), Kitchen (1962), and Kwami (1994) emphasize enrollment statistics, legislative policy, and literacy rates. The quantitative data provides significant information about the portion of the population that was receiving formal education in schools. The techniques used by these authors were primarily descriptive statistics. The sources describing quantitative methods also made use of written qualitative data about the biographies of influential music and dance educators.

This analysis of sources uncovered an inconsistency in terms of information regarding music and dance education in the post-colonial era. While some sources indicated an expansion of music and dance education policy in Ghana, the implementation of the policy was marginally covered (Adinku, 2000; Flolu & Amuah, 2003; Kitchen, 1962; Kwami, 1994). Additionally, Dei (2004) and Mereku (2008)
demonstrate that this growth had been inequitable based on the socio-economic climate of the schools. The push to reform music and dance in schools varied across the different Ghanaian regimes. There is marginal research on the implementation of music and dance education policy in Ghana.

A limitation in this source analysis is that no source focuses on the historical experience of music and dance education in Ghanaian primary school, junior high school (JHS), and SHSs. Information about music and dance in these schools is based on overall historic trends in education. The voice of SHS students is also particularly lacking in the sources included in the historical review. Conferences and symposiums on education tend to exclude the voices of children (Kozol, 1992). There is a push in education research to be more inclusive of the student perspective (Kozol, 1992). This dissertation has examined music and dance in SHSs and the experience of SHS students to help begin to fill in this gap in literature.

Music and Dance Education in Ghana: Contemporary Perspective

This, the second section discusses the contemporary state of music and dance education in Ghana. This section describes (a) the structure, (b) the status and benefits, and (c) the challenges and opportunities of music and dance education. The structure is examined to understand the ways in which music and dance education takes place in Ghana. Particular attention is given to formal education, as this is the focus of this dissertation study. The status and benefits of current music and dance education in Ghana are discussed to understand the contemporary role and functions of music and dance education in schools in modern Ghana. The challenges and opportunities are also
surveyed to provide a balanced perspective on the state of music and dance education in Ghana. The section concludes with a critical analysis of the sources.

**The structure of music and dance education.**

The structure of music and dance education in Ghana is discussed in this section. The structure is examined through descriptions about (a) the multiple styles of music and dance education, (b) the structure of formal schooling in Ghana, and (c) the structure of music and dance education in formal schooling in Ghana.

**Multiple styles of music and dance education.**

In order to understand the structure of music and dance education in Ghana, it is necessary to recognize the multiple styles of music and dance that currently exist there. Younge (2011) states that music is created in six spheres in Ghana: traditional Ghanaian music, neo-traditional Ghanaian music, Western art music, new-Ghanaian art music, Western popular music, and neo-Ghanaian popular music. Dance is also arguably created through these spheres in Ghana. Traditional dances are commonly performed at life-cycle events and festivals. Performance ensembles perform neo-traditional dances on stage. Western dance art and new-Ghanaian dance art take place in theatre spaces. The popular dance, *azonto*, exemplifies a neo-Ghanaian popular dance form (The Guardian, 2012). The dancing of hip-hop, Michael Jackson, and other popular artists, which frequents dance clubs and talent shows in Ghana, represents the Western popular form. The dancing of the fox trot and other Western partner dance forms in the independence era also signify Western popular dance forms.

Multiple cultures influence the six styles of music and dance mentioned above. Kwami (1994), Nketia (1974), and Younge (2011) have stated that African, Arabic, and
European cultures have helped to cultivate music and dance traditions in Ghana. African cultures are not homogenous as each ethnic group has its own music and dance practices and influences. Nketia compares the diversity of music and dance traditions in Africa to the seven hundred distinct languages spoken by societies in Africa, as he states,

The counterpart of this linguistic situation exists in music, for the music of Africa, like its language, is, so to speak, “ethnic-bound.” Each society practices its own variant. Hence one can speak of the Yoruba variety of African music, the Akan, the Ewe, the Senufo, or the Nyamwezi variety, and so on. (Nketia, 1974, p. 4)

The Arabic influence in music is most realized in the northern regions of Ghana (Kwami, 1994; Younge, 2011). The European exchange in music and dance styles is most pervasive in the coastal cities and towns of Ghana. Western influence has also perpetuated throughout all regions of Ghana through the exchange of CDs, digital media, records, tapes, and videos (Mahama, 2013).

The six styles of music and dance are taught through apprenticeships, informal schooling, formal schooling, mass media, music and dance groups, popular culture, private lessons, and traditional practice (Younge, 2011). The focus of this dissertation is on music and dance education that occurs in formal schooling. Formal schooling is the education of students, which happens in the school building at the basic, SHS, and tertiary levels (La Belle, 1982). Informal education of music and dance continues through the exchange of adults, elders, and the youth in cities, towns, and villages across Ghana (La Belle, 1982; Younge, 2011). The contemporary state of formal schooling, according to the syllabus, covers teaching traditional Ghanaian music and dance, neo-traditional Ghanaian music and dance, Ghanaian art music and dance, neo-Ghanaian
popular music and dance, as well as Western-art music and dance (Ministry of Education, Science, and Sports, 2007, 2008, 2010). Western art-dance is examined more in-depth in at the tertiary level, according to the description of university level music and dance curricula by Amuah, Adum-Attah, & Arthur (2004).

As the colonial era degraded Ghanaian cultures, many educators view formal schooling as the place to revitalize Ghanaian traditional music and dance education. Formal schooling, according to policy, strives to educate children about the variety of music and dance traditions in Ghana across multiple ethnic groups. According to syllabi, music and dance education in formal schools is seen as a place to celebrate and reflect on personal culture, as well as learn about the cultural traditions of others across the country (Mereku, 2008; Ministry of Education, Science, and Sports, 2007, 2008, 2010).

**Structure of formal schooling.**

In the past decade, Ghana has implemented recent reforms in music and dance education to improve access and quality. Reforms include changes specific to music and dance education, as well as the overall structure of schooling in Ghana. The passing and implementation of Ghana’s most recent reforms, Ghana Education Reform 2007 and the restructuring of the education system in 2010, have influenced the current state of general education and music and dance education in Ghana. Two educational organizational bodies create educational reforms in the Ghanaian government: the MOE and the GES. The MOE develops and reviews policy. The GES implements and produces programs and syllabi based on the legislature and MOE guidelines (F. A. Aguri, personal communication, May 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015).
In 2002, President Kufuor initiated an educational review committee through the MOE. This review was conducted based on continued criticism of the 1987 educational reforms under President Rawlings (Government of Ghana, 2013b). The 1987 educational reforms created a “6-3-3” system of education in Ghana, representing: six years of primary school, three years of JHS, and three years of SHS (Flolu & Amuah, 2003; Government of Ghana, 2013b). The educational review of the 1987 reform highlighted problems in the administration, content, management, and the objective of education in Ghana. The 29-member committee, comprised of Ghanaians in the education sector, strived to review the entire education system and make it more responsive to current changes in Ghana (Government of Ghana, 2013b). The organizational system enacted by the 2007 reform included a “2-6-3-4” system of education, representing: two years of kindergarten, six years of primary school, three years of JHS, and four years of SHS (Government of Ghana, 2013b; Ministry of Education, 2012).

In 2010, the government restructured the system again to change the years of SHS back to three years, creating a “2-6-3-3” system, representing: two years of kindergarten, six years of primary school, three years of JHS, and three years of SHS (Aheto-Tsegah, 2011; Government of Ghana, 2013b; Ministry of Education, 2012). The 2010 structure is the current structure of formal schooling in Ghana, offering three years of SHS education. The current education system offers three different streams to SHS students. Students can select to go to General Education track, the Technical, Vocational, and Agricultural Training (TVET) schools, or an apprenticeship. The General Education track offers electives in agriculture, business, general, technical, and vocational for entry into the university or job market (Government of Ghana, 2013b; Ministry of Education, 2012).
Kindergarten, primary school, and JHS are considered basic education and are universal in Ghana. SHS is financed through a cost-sharing process between private and public funds (Government of Ghana, 2015; Ministry of Education, 2012). The reforms of 2007 and 2010 left in place the structure in which there is cost sharing for SHS and tertiary levels. Cost sharing requires parents to pay for some of the cost of tuition and schools fees. The cost sharing system has continued to place a burden on low-income students (Dei, 2004).

The 2007 reform also included the restructuring of management to ensure accountability and quality of education. The reform emphasized a need for improved information and communication technology (ICT), special education, and teacher training programs (Government of Ghana, 2013b; Ministry of Education, 2012). Currently, the MOE is conducting another review of the education system. The push for reforming teaching training programs and providing free and universal SHS are current issues on the table for debate regarding education policy in Ghana.

*Structure of music and dance in formal schooling.*

Music and dance, as well as the creative arts, are recognized as subjects in the basic education curriculum of Ghana. The arts are mentioned in the main objective of basic education in Ghana as, “At the basic level, emphasis shall be on literacy, numeracy, creative arts, and problem solving” (Ghana Nursing and Health Center, 2015; Government of Ghana, 2013b; Japan Cooperation International Agency, 2007; Ministry of Education, Science, and Sports, 2007). In policy, music and dance are taught through the creative arts subject at the basic level and the music subject at the SHS level (Ministry of Education, Science, and Sports, 2007, 2008, 2010). The creative arts are taught
practically and demonstratively, as non-examinable subject in lower primary (age 6-8), upper primary (age 9-11), and JHS (ages 12-14). The creative arts subject is a new subject that emerged from the 2007 reform. The creative arts replaced the subject of music and dance. The creative arts subject focuses on arts and craft, dance, drama, and music with the intent of teaching culture, history, social identity, and solidarity. The creative arts explore career skills, critical thinking, imagination, innovation, and practical skills (Ghana Education Service, 2013a, 2013b; Ministry of Education, Science, and Sports, 2007). In the revised teaching syllabus for lower primary, the MOE espouses the significance of the creative arts to national development,

A very crucial element for national development is national creativity. Today, in our attempt to speed up national development, there is the need to lay a strong foundation for national creativity through the Creative Arts. (Ministry of Education, Science, and Sports, 2007, p. ii)

Teaching in music and dance is offered as an elective subject called music at the SHS level (Ghana Education Service, 2013d; Ministry of Education, Science, and Sports, 2008, 2010). Music is tested as an elected subject on the West African Senior School Certificate Examination (WASSCE). The WASSCE is a comprehensive standardized exam that is administered in the third year of SHS. The WASSCE is used as a certificate and for selection into tertiary institutions (Ghana West African Examination Council, 2013). General knowledge in the arts, a subject that focuses on the visual arts, is also a subject tested on the WASSCE (Ghana West African Examination Council, 2013).

President Mahama, Ghana’s current president, expresses the need to support the creative arts and culture in Ghana. He has moved the creative arts to the Ministry of
Tourism, Culture, and Creative Arts to boost economic development in the creative arts sector (“Government will support”, 2013, January 16). President Mahama indicates that the creative arts produce substantial revenue in countries like the United Kingdom, which has a creative arts industry, “worth in excess of 36 billion pounds” (“Government to build”, 2013, August 6, para. 6). President Mahama has also called for the construction of a second national theatre in Kumasi (“Government to build”, 2013, August 6).

President Mahama has also kept an emphasis on the creative arts in education through maintaining the Cultural Education Unit in GES, which focuses on cultural education (Ghana Education Service, 2013c).

While it is significant that music and dance are taught at the basic and SHS levels and are a part of the national agenda, the implementation of music and dance is varied because the subjects are not required to be tested. Dei (2004) has noted that schools devote little time to music and dance education, as a result of it not being tested. More empirical research is needed to understand the implementation of the curriculum. An objective of this dissertation study has been to expand knowledge of the application of music and dance education at the SHS level.

**The status and benefits of music and dance education.**

This section first explains that status of music and dance education in Ghana today according to the literature. Secondly, this section describes the benefits of music and dance education reported in the literature and sources, which include the following benefits: (a) socio-cultural understanding, (b) collective appreciation, (c) spiritual development, (d) cross-cultural understanding, and (e) cognitive development.
Status of music and dance education.

Music and dance education maintain a significant place in Ghana’s education policy and the current national agenda. Ghana is known around the world for its creative display of dance, drama, music, and the visual arts. Music and dance are held in high regard for their socio-cultural and spiritual benefits. The current government also has demonstrated a high status for the creative arts through the restructuring of the Ministry of Tourism, Culture, and Creative Arts and President Mahama’s commitment to build a second national theatre in Kumasi. President Mahama also expresses interest about the value of arts in Ghana, as he helped to open the inaugural of Ghana Music Week (GMW) in March 2013. GMW is a collaboration between the Ministry of Tourism, Culture, and Creative Arts and the Musicians Union of Ghana (MUSIGA). In 2013, the main event theme of GMW was, “Engaging Music as a Catalyst for Unity and National Growth” (“President Mahama to Open,” 2013, March 3).

Compared to some Western countries, such as the US, music and dance education are offered on a much more level socio-economic field in Ghana (Dei, 2004; Nketia, 1970). Everyone has the opportunity to participate in music and dance events in Ghana. The arts continue to be a significant part of the life cycle. While not all schools offer the same quality and quantity of music and dance education, most communities in Ghana have a vibrant appreciation for the arts. In contrast, countries such as the US have artistic deserts where children have no opportunity to engage in arts education in schools or in their communities. This is particularly the case in low socio-economic communities in urban and rural areas in the US (Rosen, 2013).
While music and dance education are held in high regard by the government and communities of Ghana, some professional groups place less value on music and dance education. It is commonly heard at the University of Ghana, Legon that music and dance majors are a useless pursuit. Ghanaian families regard business majors as a prestigious path towards success. International funding organizations and non-governmental organizations (NGOs) that operate in Ghana tend to promote education policies that favor Western approaches that marginalize music and dance in their programs.

In recent years, some of these international agencies have changed to promote programs that incorporate Ghanaian perspectives of education that favor the development of music and dance in schools. The Playing for Change Foundation project that is developing at the Bizung School of Music and Dance in Tamale reflects this trend (Playing for Change Foundation, 2013). This school offers music and dance subjects that are rooted in the traditions of northern Ghana. UNESCO also develops programs seeking to research and promote cultural development in Ghana. The UNESCO Culture for Development Indicators (CDIS), a pioneering research and advocacy initiative, has determined that arts and culture drive tourism in Ghana, which generates employment and wealth creation. The research by CDIS indicates that Ghana should strive to galvanize energy in culture and arts domains to promote self-sustaining employment (Takyi, 2013). While UNESCO supports cultural education, it has limited resources to implement educational programs that focus on music and dance in Ghana due to funding and policy constraints (personal observation in Accra, personal communication, November, 2013).
College educated women in Ghana and women in the African diaspora have mixed beliefs about the value of dance in education. In the major coastal cities of Accra, Cape Coast, Elmina, and Winneba, dance has been marginalized in some schools in favor of a British-style education system that degrades the value of indigenous dance education. Dance is seen as a supplementary part of the curriculum. Yet, the levels of this perspective are varied in different schools. While dance is included in some schools, it often is offered as an elective class, or a class that happens once a week, or by-passed in the curriculum for budget regions (personal observation of senior class discussion in Winneba, personal communication, 2010). At the University of Education, Winneba (UEW) some college-educated women were learning traditional dances for the first time in their African music and dance course. For these students, dance was not seen as a valuable educational platform in their primary school, JHS, or SHS (oral history with informant in Winneba, personal communication, 2010).

Some women in the African diaspora in Columbus, Ohio and Athens, Ohio also have memories of practices in Ghana in which dance was not valued as a medium of pedagogy, but rather was a supplemental subject in schools. For example, informants shared the experience of participating marginally in dance events through their cultural studies class and their school’s music and dance competition. Dance and the performing arts were not a specific course and were not used as a means of pedagogy in other classes (interview with informant 1, personal communication, 2010; interview with informant 3, personal communication, 2010; interview with informant 4, personal communication, 2010). One informant mentioned she observed dances in school, but stated she never practiced Ghanaian dance until she took an African dance class at Ohio University.
(interview with informant 2, personal communication, 2010). In contrast, another informant, learned dance extensively as a child (interview with informant 3, personal communication, 2010). Dance is recalled as a marginal educational role by some Ghanaians in the African diaspora and is remembered as being valued in their communities and schools by others.

The status of music and dance education appears to be favorable in Ghana, despite the challenges of the colonial educational framework that tended to devalue the arts. President Mahama’s initiatives look to develop Ghana’s art and cultural employment infrastructure. Education is slated to be a key component of this cultural initiative.

**Benefits of music and dance education.**

The following sections explore the ways in which contemporary music and dance education benefit student learning by (a) enhancing socio-cultural understanding, (b) developing collective appreciation, (c) encouraging spiritual development, (d) fostering cross-cultural understanding, and (e) enhancing cognitive development in Ghana. This section describes a survey of the benefits of music and dance education across school levels, as well as the traditional context.

**Socio-cultural understanding.**

Music and dance education reveals the socio-cultural uniqueness of communities in Ghana. Curriculums that include music and dance are made more relevant to children. Music and dance education allows children to develop a critical consciousness about their local histories (Dei, 2004). Dei (2004) indicates that critical socio-cultural understanding provides children with the capacity to resist aspects of neo-colonial oppression. The
teaching of the *apataampa* dance and the Tradilend education program demonstrate the ways in which music and dance education instills socio-cultural values in children.

Fante women recall music and dance for its important role of educating women about cultural morals and values. The Fante are an Akan people located in the southwestern region of Ghana along the coast. A Fante dance called *apataampa* instills specific morals and values (personal observation in Winneba, personal communication, 2010). The *apataampa* dance is believed to have been created by a Fante woman, who performed the dance in front of a giant that was notoriously killing the husbands of her female friends in her village. As the giant was about to kill her husband, the woman interrupted the giant and started to perform a dance, in which her feet glided, her hands swung, and her buttocks shook. This woman’s dance was able to make the giant break into a fit of laughter and not kill her husband. The moral that this dance teaches to the Fante community is that women can be mediators in conflict (Mereku, 2002).

*Apatampa* is still widely instructed and performed by groups in the Fante region. The Titibekyere ensemble performs *apataampa* at the annual Aboakyer festival in Winneba, in which the two *asafo* companies compete to kill a deer with their hands (Mereku, 2002). *Asafo* companies are traditional war groups in the Akan culture that protect the state. The words *asa*, meaning dance, and *fo*, meaning people, indicate that the groups have placed an emphasis on performance in their war preparations and traditions as a way to bring people together for support and unity, as well as to resolve conflict. At an orphanage near the town of Swedru, children also learned *apataampa* as part of their schooling by an instructor with local knowledge of the meaning of the dance. The children learning the dance demonstrates a way in which cultural values are passed
across generations through dance (personal observation in Swedru, personal
communication, 2010).

The Tradilend program in Ghana, supported by the UNESCO Creative Arts
Initiative for the Youth, also instills socio-cultural values through the arts. The Tradilend
program promotes socio-cultural arts education through teaching about the significance
of the kente cloth in Ghana. Kente is the traditional ceremonial cloth of Ghana. It is
hand woven with rich colors that represent heritage. Students in the Tradilend program
learn about Ghanaian history, as they create traditional kente use the kente fabric in
traditional performances and ceremonies. The children also create contemporary artistic
murals and creative folklore presentations using kente. The exploration of the historical
and socio-cultural values of kente have produced some positive potential outcomes in
students, such as building teamwork, developing positive self-esteem, engaging in critical
thinking, engaging in healthy communication, and learning about peace building
(Kumaka, 2002). The Tradilend program also instructs students about career
development in relation to cultural heritage and traditional arts and crafts (Kumaka,
2002). The Tradilend program and the apataampa dance demonstrate that music and
dance education instill socio-cultural understanding in Ghanaian children.

Collective appreciation.

Music and dance exist as a collective social activity in Ghana. The social focus of
the arts allows the whole child to be developed. Children learn to appreciate working
with others through music and dance. Music and dance education additionally takes
place at community festivals and life cycle events in Ghana. These communal activities
Teach children an appreciation of the local community and the responsibility they have to
their community (Badu-Younge, 2002; Younge, 2011). Nketia purports that Western educators should strive to develop institutions of performing arts that have a community orientation (Nketia, 1970).

As a collective activity, the people of Ghana celebrate the arts. Dance instructs women on their roles in the community. The Akan dance *adowa* conveys respect for the queen mother. The body motions in the dance express that even though the community may be experiencing pain, loneliness, and sorrow, the community needs to come together. For example, when the right finger is pointed to the eye the dance gesture symbolizes that you can see the pain that is happening to me. An arm motion that brings both fists together in front of the face means to bring the people together (oral history with informant in Accra, personal communication, 2010). Music and dance education in Ghana brings people together to participate in the community. Through this collective engagement, music and dance education serve an inherent democratic function.

*Spiritual development.*

Music and dance education also encourage spiritual development in Ghana. Dei (2004) defines spirituality in this sense as different from religion. Religion is the organized form of practice, where as spirituality is a broader construction. Dei borrows Rahnema’s view of spirituality as,

Sensitivity, the art of listening to the world at large and within one, from the hegemony of a conditioned “me” constantly interfering in the process; the ability to relate to others and to act, without any pre-defined plan or ulterior motives; and the perennial qualities of love, compassion, and goodness, which are under constant assault in economized societies. (Dei, 2004, pp. 155-156)
Ghanaians view schooling as a place where the development of the whole child takes place. For many Ghanaians, it is just as important to develop compassion, love, and morals in children, as it is to teach them to read and write. UNESCO also advocates for an approach to education that encourages creativity, emotional development, and ethical consciousness (Iwai, 2003). Music and dance education in Ghana meets international expectations and supports cultural understanding by fostering the spiritual development of children.

*Cross-cultural understanding.*

Music and dance education in Ghana also bridges difference through a curriculum that teaches about the music and dance traditions of diverse ethnic groups in Ghana (Mereku, 2008). Younge (2011) stresses the importance of teaching the unique histories and origins of ethnic groups across Ghana. Younge’s (2011) book provides an effective resource for teachers by providing language guides, music and dance videos, musical transcriptions, song translations, and step-by-step dance instructions of 22 dances across diverse ethnic groups in Ghana. The book is the first work on African arts education that provides a comprehensive understanding of the music and dance traditions of Ghana from an educational perspective. Younge’s (2011) book is also practical for application in the classroom. The instruction of cultural creativity in arts education is encouraged in Younge’s book. Cross-cultural music and dance education in Ghana ensures that children develop a sense of belongingness to their own culture, while also allowing children to learn to live together respectfully with members from other ethnic groups.

Music and dance education in Ghana also focuses on peace and conflict resolution in communities. The development of the shuttle theatre in Ghana demonstrates the ways
in which the arts are an empowering voice and action in communities against international power structures that have historically silenced the African voice (Yankah, 2011). The CILTAD/Agoro shuttle theatre project is an effective artistic tool for empowerment and social development. Shuttle theatre is a performance type that promotes conflict resolution. CILTAD means Centre for Intercultural Learning and Talent Development and *agoro* is the Akan word, which means play. Play involves dance, drama, and music in performance. Primarily sponsored by the Royal Danish Embassy in Ghana, the CILTAD program promotes social feedback from villages in the Kakum rainforest region in the form of theatre and performance. Kakum is a dense tropical rainforest of 200 square kilometers located in the coastal environs of the Central Region in Ghana. The villagers in the Kakum rainforest region became angry about turning the Kakum rainforest into a national park with conservation assistance from the United Nations Development Program (UNDP) and the Central Regional Development Commission (CEDECOM). The villagers felt the international funding agencies did not provide adequate compensation for their loss of land rights. As a consequence of their voices not being considered, villagers in this region resorted to using products from the forest, despite this being illegal due to the national park status. The CILTAD program had villagers create a drama play to present to the international funding agencies to express their dissatisfactions over the Kakum National Park situation. The presentation of this play served as a form of conflict resolution (Yankah, 2011).

The use of performance as a resolution strategy also occurs in other areas in Ghana and throughout Africa (Yankah, 2011). The use of arts education to promote peace is possible because the arts help in the process of conflict resolution as Iwai states,
Artistic activities encourage all children to express their emotions. This process helps them equilibrate mental conflicts, and this emotional balance, brought through discharging catharsis, will lead to tolerance and empathy with others. Artistic activities also offer children opportunities to think over the meaning of peace, through a process of transferring vague notion in their minds, to concrete visual images. (Iwai, 2003, p. 5)

By providing multiple reflective processes, the arts develop creative ways of encouraging tolerance and empathy for others. In a typical classroom, children learn to write and talk with other children about peace, but the performing arts allow children to act-out, feel, move, touch, and problem solve with one another directly.

*Cognitive development.*

Music and dance education in Ghana also fosters cognitive development in children. As previously mentioned, music and dance education develops a wide range of cognitive functions. Indigenous cultures in Ghana and throughout the globe have realized for millennia the benefits of music and dance to cognitive development (Davidson, 1969; Obeng, 2003; Odamten, 1996). Recently, neuroscience has also supported this notion. Arts education provides creative stimulus that unite the different hemispheres of the brain because the arts allow for holistic representation of phenomena. Participation in the arts bring together the left side of the brain, responsible for analytical, logical, objective, rational, and sequential tasks, with the right side of the brain, that deals with holistic, intuitive, random, subjective, and synthetic work (Gardner, 1983; Iwai, 2003).
The Western historical approach to schooling focuses on the development of linguistic and logical-mathematical intelligence (mainly functions of the left side of the brain) and pays less attention to holistic approaches of representing phenomena (processes of the right side of the brain) (Iwai, 2003). Gardner (1983) argues that, neurologically, humans possess more intelligence than what is commonly taught in schools. Gardner has identified eight intelligences that exist, which include: (a) linguistic intelligence, (b) logical-mathematical intelligence, (c) musical intelligence, (d) bodily-kinesthetic intelligence, (e) spatial intelligence, (f) interpersonal intelligence, (g) intrapersonal intelligence, and (h) naturalist intelligence (Gardner, 1983, 2003). A brief description of the observable intelligences is listed below.

- Linguistic intelligence is the ability to use language to express what is on one’s mind and to understand other people.
- Logical-mathematical intelligence is the ability to understand causal systems that a scientist or logician would use, and to manipulate numbers, operations, and quantities.
- Musical intelligence refers to the way we interpret and use musical patterns such as layers, patterns, and rhythm.
- Bodily-kinesthetic intelligence is the capacity to use parts of your body and/or your whole body through integrated movement. This type of intelligence relates to the way athletes and performers move, but also the agility of the hands required by craftsmen, mechanics, and surgeons.
- Spatial intelligence is the ability to perceive the world through recognition of space and place. This intelligence is demonstrated by the way an architect visions
space, a chess player sees future spatial patterns, a sailor navigates the ocean, or the way a traveler navigates foreign land.

- **Intrapersonal intelligence** is the capacity we have to understand, reflect, and be in touch with our own selves. This intelligence refers to the way we understand our motivations, our aspirations, our successes, our failures, our passions, and ourselves.

- **Interpersonal intelligence** is the ability to relate with other people. This intelligence considers the way in which we understand people and express altruism, compassion, empathy, and negative interpersonal actions.

- **Naturalist intelligence** is the ability to understand the natural environment, including, the air, animals, land, plants, and water. Gardner recognized this intelligence later in his career and has included it in his formal research (Gardner, 1983, 2003).

Gardner also proposes a ninth intelligence, existential intelligence. Existential intelligence is the ability to understand religious and spiritual ideals (Gardner, 2003). In addition to Gardner’s intelligences, community intelligence is observable in Ghana and cultures throughout the globe. Community intelligence relates to the collective intelligence we have. Halbwachs (1992) and recent neurobiologists have noted that the cognitive functions of our brain respond to others in groups and have suggested research in order to understand the collective cognitive abilities of humans (Roediger, Dudai, & Fitzpatrick, 2007).

Recent studies on place-based and community-based learning in the US reveal that engaging children with their local community and home yields to better reflections
and understanding about the student’s place in the world. Furthermore, learning to engage with the local community also instills the values of learning to preserve the local community and be involved in the community and government (Smith & Sobel, 2010). Community learning thus encourages democratic intelligence. Community intelligence differs from interpersonal intelligence in that its scope is more culturally broad.

Music and dance education fosters the development of these nine intelligences through an interdisciplinary stimulation of multiple cognitive activities. Future studies on music and dance education in Ghana may also reveal additional cognitive intelligences. Studying different cultural contexts and students with unique capabilities may result in students displaying intelligence functions that have not been previously analyzed or studied, or that do not fit exactly into the above definitions describing the nine intelligences. Music and dance education is beneficial to children in schools because it allows children to develop a multitude of cognitive functions holistically.

**The challenges and opportunities in music and dance education.**

While Ghanaians celebrate music and dance for their socio-cultural, communal, spiritual, cross-cultural, and cognitive benefits, music and dance is confronted with challenges in schools. The formal school is a space of contested domains between traditional and Western value systems. There are multiple opinions on the goals of education in Ghana today based on the influences of Western education funding agencies, such as the International Monetary Fund (IMF) and the World Bank, as well as advocates for a more African centered approach to school goals. As a consequence, music and dance education is not equitably funded in Ghana. The financial constraints create several challenges for music and dance education, including the allocation of resources,
teacher training, and time. As the financial climate is improving in Ghana, an opportunity appears to have arisen for the Ghanaian government to increase the funding and prioritization of music and dance education.

The legacy of Western influences on education in Ghana present a challenge in regards to the finances allocated to music and dance education. The Structural Adjustment Policies, (SAPs), of the 1980s and 1990s forced Ghanaians to adopt education policies that streamlined educational funding and placed more of a burden on families (Dei, 2004). This resulted in enduring inequities in educational quality and access. These policies also affected the time and value devoted to arts education. The SAP’s tended to favor funding testable subjects, such as English, math, and science (Dei, 2004). International donors still tend to favor funding Western educational agendas at the expense of Ghanaian educational interests.

Music and dance educators are working to develop more resources to teach traditional music and dance in Ghana. Younge (2011) has helped the process through the development of a book, which documents 22 traditional dances performed by the Akan, Dagbamba, Ewe, and Ga-Dangbe ethnic groups. Younge (2011) presents the dances as a teaching model by describing, the history of the dances, the instruments used, the significance of the dance movements, and the socio-cultural context of the dances.

Mereku (2008) calls for the development of regional musical resource centers to further develop music and dance education. Similar to the regional science resource centers available in Ghana, schools throughout the region could share resources, such as instruments and multimedia resources. Additionally, community resources need to be tapped regarding music and dance education. Mereku (2008) encourages teachers to
incorporate the community in music and dance education through field trips to local performances. Mereku (2008) also calls for the development of a music and dance syllabus that describes the diversity of music and dance in Ghana through a mixed cultural legacy approach, which describes the musical and dance techniques of multiple ethnic groups.

In addition to enhancing community resources, there is a challenge to create high quality music and dance teacher training programs. Mereku (2008) purports that music and dance teachers require better training in the instruction of the historical, socio-cultural, and spiritual roles of dance. Music and dance teachers, according to Mereku (2008), should be called dance specialists because the syllabus emphasizes dance, as it is a component of all artistic disciplines in Ghanaian arts. Mereku (2008) describes dance as the mother of art in Africa.

Kumaka (2002) proposes the specific need to improve SHSs in Ghana through arts and cultural education. In Kumaka’s opinion, adolescents are confronted by the challenges of the dichotomy between globalization and traditional values. SHS students are encouraged to meet the demands of the capitalistic job market and a school system that is increasingly exam driven. At the same time, the pursuit of these scholastic demands conflicts with traditional values. These challenges have the tendency to develop a confused sense of cultural identity in young adults. The provision of space for creativity and reflection through the arts hopefully could improve self and cultural awareness in young adults in SHSs (Kumaka, 2002).

Educators appear to be calling for a greater recognition of their specialty in the curriculum of schools in Ghana (Dei, 2004; Mereku, 2008; Younge, 2011). The
development of Ghana’s economy appears to signal an excellent window in which to investigate the contemporary status and benefits, as well as possible consequences emerging from the nurturing of music and dance education. For example, President Mahama’s new initiatives could enhance economic development in the tourist industry, the ramifications of which seem ripe for study.

**Analysis of sources.**

This section relied on a variety of sources, including academic journal articles, books, ethnographic observations, and government documents. The strengths and weaknesses of the samples and methodologies found in these sources are examined. The inconsistencies and limitations of the sources are discussed.

The use of broad and narrow sampling techniques in academic journals, books, and ethnographic observations indicate strength in sampling. The incorporation of diverse sources illuminate overarching trends in music and dance education in Africa and Ghana, as well as distinct experiences based on socio-cultural context or educational focus, such as differences between SHS and tertiary institutions. Nketia (1970, 1974) provides a comprehensive view of music and dance education throughout Africa that demonstrates music and dance serve a significant educational function across cultures. Younge (2011) and Dei’s (2004) countrywide sample brings attention to the importance of regional cultural diversity in music and dance education in Ghana. Younge (2011) and Dei (2004) explain that music and dance serve a meaningful educational function across cultures in Ghana. Three academic journal articles also rely on narrow samples that contributed to a broad understanding of music and dance education in Ghana: Kumaka (2002), Mereku (2008), and Yankah (2011). Kumaka (2002) provides information
specific to SHS students. Mereku (2008) provides a critical perspective on music and
dance teacher training programs and the challenges of music and dance education.
Yankah (2011) provides a case study of arts education in the informal setting. The
ethnographic samples also illustrate the educational benefits of specific dances.

In contrast to diverse sampling techniques in books, academic journals, and
ethnographic observations, sampling techniques in government documents on music and
dance education is limited. For example, government sources provide cursory documents
about music and dance education online. The government sources tend to provide a
policy framework and curriculum material, rather than information about the effects of
these policies on student populations in Ghana (Government of Ghana, 2013b; Ministry
source of this apparent problem is that certain government information is not
available in print. This situation signifies the need for the research for this study to be conducted in
Ghana, discussing with educational administrators, teachers, and students their
experience with music and dance education.

The works by Dei (2004), Nketia (1970, 1974), and Younge (2011) provide
rigorous qualitative descriptions about music and dance education, as well as cultural
education. Nketia (1970, 1974) and Younge (2011) organize useful descriptions about
the various styles of music and dance in Ghana, through the use of ethnographic methods.
Dei’s (2004) incorporation of interviews with Ghanaian educators reveals insightful
findings about the unique benefits of music and dance education in regards to communal
and spiritual benefits. The research for this study, which was conducted in Ghana, has
also made use of ethnographic methods. The dances themselves reveal educational
functions. The outcomes of the interviews and observations of Ghanaians in the African diaspora and Ghana also expanded understanding of the status of music and dance education in Ghana today. This dissertation collected interviews specific to the experience of music and dance education in the SHSs.

While this section is based upon a variety of sources, a primary limitation to this study is their scarcity. Ideally, a literature review should include more than three academic journals and use more primary sources. Unfortunately, more sources regarding the topic for this study are not available in the US. The dissertation research uncovered some printed material in Ghana, yet this information did not describe the SHS experience with music and dance education (Amuah, Adum-Attah, & Arthur, 2004; Flolu & Amuah, 2003). It is for this reason that the research for this study needed to be conducted in the field in Ghana.

The analysis of sources also revealed an inconsistency in the value of music and dance education in Ghana. While some information revealed that Ghanaian educators value music and dance, other sources suggested that the arts are valued less than business and the sciences. These findings, however, tended to be based on cursory information. For this reason, more empirical research is needed to determine more effectively the value that Ghanaians have toward music and dance education in formal schools.

**Music and Dance Education in Ghana: Global Perspective**

With the advancement of ICT, educational exchange transpires with unprecedented speed in the 21st century. This fast-pace transfer of knowledge in the digital era is changing cultures. Education is responding to the ICT transformation with a renewed focus on the significance of global arts education. The former Director General
of UNESCO, Federico Mayor, explains the value of arts education at the turn of the century as,

At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the 21st century must be able to anticipate new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. Creativity is our hope. (UNESCO, 2000, p. 69)

UNESCO recognizes the need to enhance children’s receptiveness to large amounts of knowledge in today’s high-speed information networks. The arts are critical in this process. The arts and creativity emphasize the process of learning how to learn, rather than what to learn, which appear increasingly more important in rapidly changing societies (Iwai, 2003).

This, the third section considers music and dance education in the broad global context, as music and dance education exist differently in schools across the globe. Understanding music and dance education in diverse contexts has the potential to improve policies and practices. This section considers the multiple constructs of music and dance education. This section first examines music and dance education through the international policy of UNESCO’s Arts Education Initiative. Secondly, music and dance education is evaluated through case studies in Africa, Asia, Asia-Pacific, Caribbean/Latin America, Europe, and North America. The countries of Canada, China, Cuba, Nigeria, the Philippines, South Africa, Tanzania, the US, and Zimbabwe are included. The section concludes with an analysis of sources and discussion about the findings.
Countries included in this literature review display disciplinary and interdisciplinary models for arts education. A disciplinary approach segments arts educations into distinct disciplines. Music, dance, theatre, and the visual arts are separate studies (Boughton, 1989; Delacruz & Dunn, 1996; Ross, 2004; Stokrocki, 2006). This approach has its origins in Western educational theory. Indigenous cultures throughout the world have a tendency to construct the arts from an interdisciplinary perspective. Music, dance, theatre, and visual arts interconnect in performance in an interdisciplinary approach (Thompson, 1974; Nketia, 1974, Ross, 2004; Stokrocki, 2006; Younge, 2011). Ghana represents a country with both a disciplinary and an interdisciplinary approach to arts education (Ministry of Education, Science, and Sports, 2007, 2008, 2010; Ross, 2004; Younge, 2011).

This third section describes global trends in arts education. UNESCO has called for member countries to develop an interdisciplinary approach to arts education, which allows for students to partake in a broad learning process that develops balance between their intellect and emotional well-being (UNESCO, 2000). The interconnected community of educators today makes it vital to understand diverse approaches to arts education. As Ghana traditionally approaches the arts from an interdisciplinary perspective, it is significant to analyze approaches to arts education that are similar and different. The experience of music and dance education in Ghana also has the potential to benefit arts educations programs in other countries with varying socio-geographic contexts.
UNESCO’s Arts Education Initiative.

At the start of the 21st century, international organizations expanded arts education initiatives. UNESCO has acted as a primary initiator of arts education reform across the globe. In 1999, Federico Mayor, the director general of UNESCO at that time, initiated an International Appeal for the Promotion of Arts Education and Creativity in School at the 13th session of the UNSECO General Conference in Paris. This appeal has mobilized a series of global awareness campaigns, policy actions, and program developments regarding the important role of arts education and creativity in the lives of children (UNESCO, 2013).

The 1999 appeal was influenced by the 1990 World Conference on Education for All in Jomtien, Thailand, which affirmed education as a fundamental human right (UNESCO, 2013). The 1999 appeal was shaped by the 1996 report, Learning: The Treasure Within, prepared by the International Commission on Education for the 21st Century under the direction of Jacques Delors and guidance of UNESCO. The 1996 report solidifies a global definition of education that goes beyond the acquisition of knowledge and skill. The 1996 report affirms that, “while education is an ongoing process of improving knowledge and skills, it is also – perhaps primarily – an exceptional means of bringing about personal development and building relationships among individuals, groups, and nations” (UNESCO, 1996, p. 14). The 1996 report also considers the crucial role of education in creating a better world and bridging difference. Education must focus on the attainment of freedom, peace, and social justice, according to the 1996 report (UNESCO, 1996). The social and spiritual dimensions of education
ushered in this report echo the sentiments of Dei (2004), who indicates that music and dance education improve the spiritual and social development of children.

The 1996 report also stipulates that the 21st century must focus on lifelong learning. While previous UNESCO initiatives promoted universal basic education, the 1996 report introduces the necessity of education throughout life. The commission particularly indicates that secondary education is in an emergency situation,

This is where the crunch comes in our education systems, either because those systems are too elitist or because they fail to come to terms with massive enrollments because of inertia and total inability to adapt. At a time when these young people are struggling with the problems of adolescence, when they feel, in a sense, mature but are in fact still immature, when instead of being carefree they are worried about their future, the important thing is to provide them with places where they can learn and discover, to give them the wherewithal to think about their future and prepare for it, and to offer them a choice of pathways suited to their abilities. (UNESCO, 1996, pp. 32-33)

UNESCO promotes educations for all in, basic school, SHS, and beyond.

Following the 1996 report, the 1999 appeal significantly declares that all children and young adults across the globe should have access to arts education. The arts are inclusive and include dance, drama, film, music, poetry, and the visual arts. The 1999 appeal calls on member states to implement administrative, financial, and legislative policies to compulsory teach the arts throughout schooling. The former Director General of UNESCO, Federico Mayor, also called on artists, arts and cultural institutions, festival organizers, the media and press, producers, and teachers of all disciplines to cooperate
with schools to provide arts experiences and resources to children. The report also specifies that arts education requires the involvement of governmental and non-governmental agencies, national and international community members, and parents to promote arts education (UNESCO, 2000).

Since 1999, UNESCO has conducted two global conferences devoted to arts education: the 2006 Lisbon Conference and the 2010 Seoul Conference. UNESCO’s program for arts and creativity in the Division of Arts and Culture Enterprise has also organized regional conferences on arts education held in Africa, the Arabic states, Europe, and the Pacific (Iwai, 2003). These conferences have allowed for global educators and policymakers to come together to contribute and create UNESCO’s agenda and share effective arts education models. The 2010 Seoul Conference focused on the themes of (a) arts and the promotion of peace and social justice, (b) creativity and youth, (c) developing sociocultural understandings through arts education, and (d) lifelong learning (Lee, 2010; UNESCO, 2010). Chairman of the organizing committee, Mr. O. Young Lee championed the power of arts education in promoting socio-cultural understanding in today’s globalized world, as he declared,

There is a paradigm shift in the world civilization taking place now, which will bring about a sea change from a hard power based on economic and military strength to a soft power based in the pursuit of culture and art. However, the world still places more priority on economic and military might than any other factor. Artistic imaginations still need to reach their full potential to become the driving force behind the soft power. Nevertheless, a peace-oriented soft power will no doubt emerge as the new engine driving international affairs if we are able
to instill social values into art, while bringing more creativity to education. (Lee, 2010, p. 3; Buck, 2010, p. 241)

The Seoul Agenda further calls on member states to implement action concerning three primary goals for the development of arts education. According to the Seoul Agenda, these three goals include:

1. Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.

2. Assure that arts education activities and programs are of a high quality in conception and delivery.

3. Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world. (UNESCO, 2010, pp. 3-8)

The conference recommends the development of programs, research, and schooling that focuses on these three goals of arts education (UNESCO, 2010).

In addition to UNESCO, non-governmental organizations promote arts education in the global context. International non-governmental organizations work closely with UNESCO on arts education initiatives and programs, including: The International Drama/Theatre and Education Association (IDEA), the International Music Council (IMC), the International Society for Education through Art (InSEA), the International Society for Music Education (ISME), the International Theatre Institute (ITI), the World Alliance for Arts Education (WAAE), and the World Dance Alliance (WDA) (Buck, 2010). The Ford Foundation also funds collaborative international arts projects and arts education experiences through their Supporting Diverse Arts grant (Ford Foundation,
These organizations replicate the overall sentiments of the Seoul Agenda by working to increase the access and the quality of interdisciplinary multicultural arts education (UNESCO, 2010).

Music and dance educators in Ghana strive to promote the three goals of the Seoul Agenda in their music and dance curriculum (Nketia, 1970; Mereku, 2008). Ghanaian educators work to produce high quality music and dance education, yet they have been confronted by challenges with funding, resources, and teacher training. The extent to which the three goals of the Seoul Agenda are addressed in Ghana also requires more in-depth research, upon which this dissertation has been focused.

**Arts education models in Africa.**

This section presents an introduction of arts education models in Africa followed by descriptions of arts education models in (a) South Africa, (b) Tanzania, and (c) Zimbabwe. The section concludes by overviewing general themes that emerged through the literature review of arts education models in Africa.

Analyzing arts education models in Africa offers a comparative tool for understanding evolving arts education discourses and trends. As countries throughout Africa confront a similar legacy of colonialism, parallel themes regarding the challenges of improving arts education have emerged. Differences also have surfaced through these examples, as the pre-colonial, colonial, and post-colonial experiences have diverged across cultures in Africa.

One similarity amongst the countries, which are described and analyzed in this section, is that their arts education agenda has been attempting to overcome the Eurocentric nature of schooling that developed in Africa as a consequence of
colonization. The effects of colonial schooling in Africa that degraded traditional cultures frequently impede progress, rather than promote development. African arts education has been used to counteract the negative effects of colonialism. Costandius and Rosochacki (2013) summarize the significance of arts education to African social transformation as,

The Eurocentrism of many academic institutions remains one of the most significant barriers to social transformation and local embeddedness. The role of art and culture is crucial in re-establishing and re-invigorating intellectual and aesthetic practice that speaks to an African reality and heritage. (Costandius & Rosochacki, 2013, p. 385)

The African Union’s Plan of Action for the Second Decade of Education for Africa (2006-2015) calls on member states to include African cultural education in schools as a way to re-establish the dignity of Africans (African Union, 2006; Sirayi, 2007). The role of arts education as a form of cultural education is essential to educational reform across Africa. The comparisons offered in this section seek to inform discussion about Ghana’s music and dance education.

**South Africa.**

In contrast to the calls by UNESCO to have compulsory universal access to arts education, arts education in South Africa has been confronted by the challenge of inequities in access based on the legacy of apartheid educational structures. Socio-economic inequality and injustice remain entrenched in the South African education system, despite its democratic transition (Costandius & Rosochacki, 2013; Kavanagh,
An examination is offered in the following paragraphs of the challenges of overcoming an apartheid education system that excluded African arts education.

During the apartheid era, arts and cultural structures were well endowed for the White minority. Arts education in the European tradition was abundant for the White minority. In contrast, the majority population of Blacks, consisting of the diverse ethnic groups of, Pedi, Shangaan, Sotho, Tswana, Venda, Xhosa, Zulu, and others, received a separate and unequal formal education referred to as Bantu education, which offered no arts education. While formal schooling provided no arts education for the Black majority, informal arts and cultural groups, as well as traditional ethnic groups encouraged arts education in local communities, albeit with no governmental funds (Kavanagh, 2006, pp. 50-51).

The apartheid heritage has created challenges for the new democratic government. The Department of Arts, Culture, Science, and Technology is currently responsible for managing the development of arts education in the new South Africa. The department argues rhetorically for the socio-economic benefits of arts education, yet the department provides minimal resources for the development of arts education that respects the diversity of traditions in Africa (Kavanagh, 2006). Structural socio-economic inequities continue to separate the privileged from the non-privileged in terms of access to arts and cultural production and education in South Africa (Costandius & Rosochacki, 2013).

The old White universities in South Africa struggle to incorporate traditional African arts into their curriculums. Traditional African arts education has remained minimal in higher education and often occurs as tokenism (Sirayi, 2007; Kavanagh, 2006). Tokenism is the process in which White power structures offer perfunctory
gestures of equal access to less powered groups, such as the Black majority in South Africa. Kavanagh also indicates that training teachers in traditional music and dance is challenging because education programs do not provide adequate experiences in African music and dance. African arts education programs are also sponsored less than Western arts education programs in schools in South Africa (Kavanagh, 2006).

There is a recognized need to improve access to African arts education in South Africa. The democratization of arts education in South Africa remains a pertinent issue. Unfortunately, the overall approach to arts education in the country’s schools tends to be a lot of talk with little action (Kavanagh, 2006). Costandius and Rosochacki (2013) claim that arts education institutions need to be critical of their tendency to reproduce Western power structures. These power structures have attempted to separate art from life and keep it insulated to a limited faction of participants. Fanon (1963) and Freire (2005) argue that there is a need to make education a means towards social transformation rather than a stabilizing cultural institution.

While arts education in formal schooling has been challenging to implement equally across South Africa, informal projects outside of the schools have sought to make transformative change. For example the Dala Project seeks to cultivate creative space in the daily routes that residents take in the city of Durban in the province of KwaZulu-Natal. The project is a blend of eco-urbanism, which is the attempt to make cities livable and safe, and transformative social art, which seeks to expand the creative social power of low socio-economic communities (Costandius & Rosochacki, 2013; Dala, 2013). Informal arts education programs that bring the arts to children helps supplement the inequities of arts education in schools.
The model of arts education in South Africa has potential application to Ghana and other countries in Africa and for that matter throughout the world. The South African model begs the question regarding the extent to which access to arts education should be defined by the socio-economic demographics? While, researchers note divergences in the quality of general education between private and public schools in Ghana, few researchers have explored this question in the context of arts education (Dei, 2004). This dissertation has investigated the quality of access across communities with varying socio-economic dimensions.

**Tanzania.**

Arts education in formal schools in Tanzania occurs differently from South Africa. The basis of the difference appears to reflect that a significant White population did not put down its roots in Tanzania. Tanzania’s independence period followed similarly to Ghana’s. Following independence, the Tanzanian government reestablished their own directives as the White population largely left the country. Tanzania promoted the traditional arts, especially dance, drama, and music. The tradition of European art in schools was not as prominent in Tanzania as it had been in South Africa, so it was more manageable to change policies (Kavanagh, 2006). The following paragraphs offer a description and analysis of the development and current challenges of arts education in schools in Tanzania.

From 1957-1980, the Tanzanian government supported the arts under African socialism, or Ujamaa. Ujamaa formed the basis of President Julius Nyerere’s social and economic policy. Ujamaa centered on collective agriculture, the nationalization of banks and industry, and the rejection of capitalism. While the land resettlement policies and
construction of socialist villages had their negative consequences, the policy marked a proliferation of African performing arts education. Socialist and African music and dance was encouraged strongly in schools to replace the European curriculum. (Kavanagh, 2006). President Nyerere created a new Ministry of Culture to revitalize African arts education as he stated,

> Of the crimes of Colonialism there is none worse than the attempt to make us believe we had no indigenous culture of our own; or that what we did was worthless – something of which we should be ashamed, instead of a course of pride . . . when we were at school we were taught to sing the songs of the European . . . Many of us have learnt to dance the rumba or the cha cha cha to rock-n-roll and to twist and even to dance the waltz and the foxtrot. But how many of us can dance, and have even heard of the Goombe, Sugu, the Mangala, and Konge . . . So I have set up this New Ministry to help us regain our pride in our CULTURE. (Kavanagh, 2006, p. 68)

While the Ministry of Culture promoted arts education, change occurred in the direction of education in Tanzania in 1990s, as the government emphasized science and technology over the arts (Kavanagh, 2006.) Strongly supporting ICT and science has been a common trend across governments in Africa in recent years. For example, Nigeria has devoted more resources and time to the development of science technology, over arts (Kashim & Adelabu, 2010).

In addition to a change in focus, Tanzania also struggles to train arts teachers. While Tanzania has a national policy and syllabus for arts education, with a focus on dance and theatre, there are few teachers to provide arts education. Only one teacher
training college exists for a population of approximately 51 million in Tanzania (Central Intelligence Agency, 2015b; Kavanagh, 2006). Teaching arts is also underappreciated in schools and tends to be instructed as an extracurricular activity. Some teachers even view arts education as a punishment. Despite the challenges, arts education in Tanzania still has a policy structure in place that could further develop the arts. The large choral programs found in schools in Tanzania have the potential to be transformed to instruct the performing arts (Kavanagh, 2006).

Similar to Tanzania, Ghana has a strong policy structure that supports arts education. Both countries also include the traditional arts in their schools. Ghana and Tanzania have the potential to increase access and quality of their arts education programs perhaps easier than South Africa due to the strong arts education policy structure found in the two countries.

**Zimbabwe.**

Arts education in Zimbabwe lies in between the experience of South Africa and Tanzania. Zimbabwe’s education system was fragmented into White schools and non-White schools under the colony of Rhodesia, with a government structure similar to the apartheid system in South Africa. The White schools offered European arts, while the Black majority schools had limited exposure to the arts. Crafts and choral singing were the most popular forms of arts education in the Black majority schools. Overall, African arts education was regarded as non-academic by elitists and had little support from the government (Kavanagh, 2006).

Following independence in 1980, the White population of Zimbabwe left more frequently than was the case of South Africa. After independence, the country
constructed a new national policy that supported African arts education in schools in
contrast to the colonial policy. Arts education, which consisted of arts and crafts, dance,
drama, and music, was compulsory in primary school starting in 1990. While this was an
improvement, the government lacked the finances to fully support art teachers in every
school (Abraham, 2002). The curriculum was still fragmented along racial lines, as
former White schools favored European artistic curriculum and former Black majority
schools had traditional arts (Kavanagh, 2006). Music and dance in the former Black
schools were often supplementary activities, such as music competitions, rather than as a
formal subject. Teachers lacked the skills necessary to teach the arts as a full subject. A
1998 commission, which was organized to evaluate arts in schools, stated the current
curriculum does not provide children with the requisite skills (Kavanagh, 2006).

Following the 1998 commission, the Ministry of Education, Sport, and Culture
adopted a revised syllabus in 2001 that had a greater focus on the arts. The new syllabus
indicates that arts education is compulsory in secondary schools, rather than primary
schools as the 1990 curriculum stipulated (Kavanagh, 2006). This 2001 change directly
contradicted UNESCO’s 1996 report, which encouraged comprehensive education at all
levels. Kavanagh states that this occurred because the secondary schools offer
examinable subjects, which appeased the conservative government’s notions that
examinations are the priority of schooling (Kavanagh, 2006). More research appears to
be needed to determine if examination testing is correlated to increased arts exposure in
schools. For example, schools in Kenya devote little time to arts education because it is a
non-examinable subject, but this may or may not be the case in Zimbabwe (Akuno,
2005). In addition to arts education not being compulsory in primary schools as defined
in the 2001 policy, arts education in Zimbabwe was confronted by challenges in resources and teacher training, particularly as the local currency has become devalued in recent years (Abraham, 2002; Kavanagh, 2006).

In order to help the challenges confronting Zimbabwe, CHIPAWO, originally standing for the Children’s Performing Arts Workshop, and also meaning “share” in the Shona language, has been expanded. CHIPAWO was created in Harare in 1989 as an arts education outreach program for schools. In 2002, it established a formal arts educational institution, the Zimbabwe Academy of Arts Education, which offers diplomas in media arts and performing arts, and certificates in dance, music, musical instrument manufacture, and theatre. CHIPAWO also held its first academic seminar on approaches to arts education in 2002. CHIPAWO provides arts education programs and employment to 80 preschools, primary schools, and secondary schools throughout Zimbabwe. While the program provides arts access to all ages, it also is confronted by challenges. The pedagogy of CHIPAWO is interdisciplinary, yet teachers often favor familiar subjects over a comprehensive approach. CHIPAWO also confronts a public that tends to find scant value in arts education in terms of schooling (Kavanagh, 2006).

The nature of Zimbabwe’s governmental arts education program and the CHIPAWO program, highlight the problem of governments that support Western style examinations at the expense of a more holistic education. The case of Zimbabwe also illustrates the need for public support of arts education, similar to Ghana and Tanzania.

Themes in sub-Saharan Africa.

While the examples listed in the preceding paragraphs are by no means a comprehensive review of arts education in Africa, they reveal the primary themes and
challenges to arts education across the continent. All of the countries surveyed and described are confronted by a colonial legacy, inadequacies in teacher training, and resource deficiencies. Ghana and Tanzania appear to have the right kind of education policy structure in place to deliver arts education for all, but the implementation of the policies is inadequate and requires more research. The extent to which schools are utilizing African arts curriculum over European curriculum in Ghana also needs further analysis, which this dissertation has attempted to address.

**Arts education models in Asia.**

Similar to Africa, the cultural arts exist as a fabric of everyday life in many parts of Asia. In Africa and Asia the approach to arts education often diverges from European traditions. Richard A. Engelhard illuminates the difference between Asian and European cultures as he states,

> The arts in Asia, and in the Asia-Pacific region in general, are not so much “fine arts” as understood in the Western sense of this term (i.e. arts for the consumption of the upper classes and delivered in purpose-built institutions such as museums, concert halls, etc.); but are part of living traditions, with roots in local communities, and are often performed and consumed by the poorer classes.  
> (UNESCO, 2005, p. 3)

Similar to Africa, arts education in most of Asia confronts the obstacle of an inherited colonial schooling system. The colonial encounter and Western influences across Asia have dissociated art from everyday life experiences. Countries that did not have direct European colonial control, such as China, Japan, North Korea, Siam, and South Korea have also been influenced by Western styles of education throughout the
20th century. For example, communist principles transformed education systems in China and North Korea, while Japan and South Korea adopted American and Western educational influences in the post-WWII and post-Korean war era. Siam expanded its education system in the British model (Iwai, 2003; UNESCO, 2003).

Colonial and Western schooling appear to have devalued traditional arts education. Colonial and Western schooling have frequently neglected the integrated approach to arts education that traditional societies in Asia practice. That being said, cultures across Asia have distinct experiences of arts education as their encounters with Western schooling have varied. For example, the expansion of formal schools differs between British colonial rule in India and China’s resistance to European colonial power (UNESCO, 2005). This section does not attempt an in-depth survey of all of the arts educational models in Asia, but describes overall trends in arts education. This section describes (a) the challenges of teaching the arts as an integrative subject versus a discipline specific subject, (b) the challenge of devoting class hours to arts education, and (c) the financial and political impediments to reforming arts education. These three trends are also a useful comparative tool to help understand arts education in Ghana.

*The challenge of teaching the arts as an integrative subject.*

Cultures in Asia have traditionally integrated the arts into aspects of education, as Meleisea states,

Amidst the rich diversity of the arts in the inter-pollinated cultures of Asia there has long been a shared philosophy. Here in Asia, traditionally the purpose of the arts was not the making of ‘art’ in the contemporary sense, instead the arts were totally integrated with life functions. (UNESCO, 2005, p. 7)
The Indian educator, Krishnamurti (1953) summarizes this integrated educational philosophy in *Education and the Significance of Life*. Krishnamurti argues that education needs to reconnect with traditional values and foster a synthesized outlook on life. Holistic education strives to teach lasting values, such as embracing freedom, promoting social justice, and understanding human feeling and emotion. The arts serve as a fundamental building block of this integrated educational philosophy.

Observing the educational structures of the colonized and post-colonized world, Krishnamurti (1953) claims that too often education has bred conformity and evoked fear. Students have been trained to participate blindly as competitive and efficient workers. Students rarely have been taught to think critically about exploitation. For Krishnamurti, education should not be a path towards careers, but rather a lifelong journey towards knowing yourself and the world. Participation with the cultural arts was a cornerstone of this educational pathway (Krishnamurti, 1953).

A 2005 UNESCO report states that Asian countries are struggling to teach arts in the integrated model purported as being needed by Krishnamurti (UNESCO, 2005). The emphasis on business and technology has reportedly squeezed arts education to the periphery. Educators, parents, and children are concerned with having their children gain admission into colleges and enter into lucrative careers. As a consequence of these expectations, the role of arts in education is seen as insignificant. Arts education in schools has often assumed a discipline specific model in many countries in Asia, which is based on the European tradition (UNESCO, 2005). Fortunately, there has been a renewed awareness of the value of integrated and indigenous arts in Asia. Countries have
started to implement policies that approach the arts through an integrated outlook (UNESCO, 2005).

For example, the Philippines have created a new subject called Makabayan that teaches arts education through moral studies and social studies. In 2000, Taiwan created a new curriculum that established the arts and humanities as one of the eight core subjects taught in school. The arts and humanities subject in Taiwan approaches arts education through a holistic integration of dance, drama, music, and the visual arts. In South Korea, music and fine arts are taught with physical education as one subject called Pleasant Life for first and second graders. India’s arts education policies also combine the teaching of traditional arts with cultural studies. China blends an integrated outlook with a discipline specific framework. China’s policy indicates that all of the arts are taught as one subject in primary school and lower secondary school. In senior secondary school, the arts are offered as discipline specific electives. The trend in Asia appears to be towards a more integrated approach to arts and cultural education with an appreciation of the cultural and emotional knowledge the arts bring to developing the whole child (Iwai, 2003).

*The challenge of devoting class hours to arts education.*

While the trend of arts education appears to be more integrated, many countries in Asia allocate few class hours to arts education, especially in secondary education. For example, China, South Korea, and Taiwan devote more time to arts education in primary school and the early years of secondary schooling. Arts education in the late years of secondary school is an elective. For example, in South Korea approximately five to six instructional hours are spent each week on music and fine arts education in the Pleasant Life subject for first and second graders. The later years of elementary school (grades 3-
6) require two instructional hours per week. Middle school (grades 7-9) and the early years of high school (grade 10) require one instructional hour per week, with the exception of grade 7, which requires two instructional hours a week. Arts education is an elective in grades 11 and 12 in South Korea (Iwai, 2003). As a consequence of few class hours, arts education is frequently relegated to an extracurricular activity. More research is needed to assess the rationale for not making arts education compulsory throughout all of schooling, as UNESCO advises in their Arts Education Initiative. India and Japan offer an exception to this trend, as they provide arts education as a compulsory subject throughout their schooling systems (Iwai, 2003).

**Financial and political impediments to reform.**

Another trend in arts education in Asia is that some countries lack the financial resources or political will to expand arts education. Some countries, such as Bhutan and Vietnam lack financial resources to adequately train teachers. Some rural regions in India, Tibet, and other countries struggle to provide universal access to education based on political structures that create inequitable educational experience. This echoes the problems of educational access in the rural regions of northern Ghana (Iwai, 2003; UNESCO, 2005).

**Arts education models in North America.**

Three models of arts education in North America are significant to understanding global trends. The US, Canada, and Native American/First Nation cultures approach the arts in distinct ways. In the US, arts education is a heavily politicized topic. The polarization of proponents and opponents of arts education creates inequities in access. The disciplinary divisions in arts education also produces a situation where some forms
of art are valued over others in the US (Bonbright, 2011; Pasard & Spiegelman, 2012). In contrast, Canada offers a case for arts education that emphasizes equity, an increased interdisciplinary focus, and multiculturalism. Native American/First Nation arts education models emphasize traditionally integrated learning systems that are similar to traditional approaches of arts education found in Africa and Asia (Egan, 2013; Maina, 1997, Ontario Ministry of Education, 2011).

**The United States.**

Models of arts education in the US are significant to consider because of the heavy influence the US has on international education directives through organizations such as IMF and the World Bank. The US has a decentralized approach to arts education that places much of the financial burden for funding arts on local school districts. The disparity in property taxes that fund local school districts results in a system of inequitable access. Wealthy school districts enjoy higher funding levels than poor school districts (Kozol, 2005). A disciplinary division in arts instruction also fractures arts education in the US. The US system of arts education privileges some art disciplines over others (Bonbright, 2011; Pasard & Spiegelman, 2012). The case of dance education in the US illustrates challenges pertaining to arts education policy implementation.

Detailed standards for dance education exist in federal and state policies in the US. These standards are adamantly supported by professional organizations such as the National Dance Education Organization and the National Association of Dance (National Dance Education Organization, 2012; National Dance Association, 1994). Yet, the majority of children in the US are not instructed by these dance standards (Bonbright, 2011). Twelve percent of public schools reported for the 2008/2009 school year that
dance was being taught as a subject. This percent compared respectively to 91%, 89%,
and 45% reporting that music, the visual arts, and drama and theatre were being taught as
a subject (Pasard & Spiegelman, 2012).

Children in low socio-economic rural and urban schools are particularly hurt by
politics that thwart equitable access to dance education and arts education (Granet, 2013).
Russell Granet, the executive director of the Lincoln Center Institute, which is the
educational arm of the Lincoln Center for the Performing Arts in New York City,
discusses the travesty that some children have no access to arts education in the US, as he
contends,

The idea, and just to go back for a second, that we’re living in the cultural capital
of the world and that students in our city will not have a single day of arts
education, some students, not all students. But the fact that that’s even possible,
that you can live across the street from a museum, or a dance hall, or a symphony,
and not know that you’re welcome there, that is something that we all have to
work towards. (Granet, 2013, 3:17)

One of the most frustrating aspects of dance education policy in the US is that the
federal government and several states have well thought out dance standards, yet these
dance standards are rarely implemented due to insufficient funding. The federal
government and the state of Ohio have standards for dance that they enthusiastically
These standards provide academic credibility and public merit for dance. These
standards have their roots in the educational philosophies of educators that valued the
role of arts in American schools, such as John Dewey, Elliot Eisner, and Maxine Greene.
The 2012 Ohio Dance Standards promote a comprehensive K-12 classroom approach to dance education, with a focus on instructing the perception, performance, and reflection of dance through a multicultural framework. The standards encourage using dance to teach 21st century skills, including communication skills, creativity, critical reflection, innovative problem solving, and multiculturalism (Ohio Department of Education, 2012; Partnership for 21st Century Skills, 2010). The support for dance provided by these standards is vital to the field because historically dance has been considered as entertainment, frivolity, recreation, and even contraband or sinful in the Western context (Risner, 2007). The presence of public standards and policies for dance is critical; yet these policies are backed with limited fiscal budgets. For example, funding for dance in the state of Ohio is reliant on local school districts and grants. As a result, almost no schools in the state incorporate these standards.

Researchers widely recognize that implementation is the missing link in public policy (Hargrove, 1975; Lynn & Robichau 2009; Sabatier, 2007). There is often a de-emphasis on the administration of the implementation in public policy (Lynn & Robichau, 2009). In the case of dance education policy in the state of Ohio, attention is given to the ways in which the standards are implemented in school districts employing full-time dance teachers. This is problematic as few school districts have the resources to support a full-time dance teacher. By focusing on the full-time dance teachers, the implementation process retains an urban and suburban focus, as most public school dance teachers are located in these geographic spheres. While there appears to be no empirical study documenting the number of public dance teachers in K-12 schools in Ohio, conversations with the Re-Visioning Dance Standards Writing Team lead to the
conclusion that the small number of full-time employed dance teachers in the state of Ohio are working in urban and suburban centers, most of them in high socio-economic areas or at magnet art schools, which focus on arts education. A survey of all the faculty positions at the five local school districts in Athens County, Ohio, the poorest county in the state, (Alexander Local School District, Athens City School District, the Federal Hocking Local School District, the Nelsonville-York City School District, and the Trimble Local School District) reveals that no full-time dance teacher exists in public school in the county (Alexander Local Schools, 2015a, 2015b; Athens City School District, 2015; Federal Hocking Local Schools, 2015; Frohlich, 2015; Nelsonville-York City School District, 2015; Trimble Local Schools, 2015a, 2015b, 2015c). There is no constant stream of state and federal support for dance education in impoverished areas in the US. There is a strong disconnection between policy and practice.

The disconnection between policy and practice is in part a result of federal and state education policies allocating marginal funding to dance education. Arts education has been particularly undervalued and has been targeted for budget cuts by federal legislators. Despite the President’s Committee on the Arts and the Humanities assertion that the performing arts develop 21st century skill-sets for children, including (a) the ability to perform cross-disciplinary work, (b) the capability to work in multicultural work environments, (c) critical and creative thinking, (d) dealing with ambiguity and complexity, (e) integration of multiple skills sets, and (f) problem solving, the congress has pushed to reduce funding to U.S. Department of Education programs that support the arts, including, the Arts in Education Program and the Fulbright-Hayes Program (Partnership for 21st Century Skills, 2010; Payton, 2011; President’s Committee on the
Arts and the Humanities, 2011; U.S. Department of Education, 2011). In the state of Ohio, a 19.5% reduction was experienced in 2012/2013 to funding the Ohio Arts Council, after the Ohio Arts Council had already sustained a 47% decrease in funds in the 2010 and 2011 fiscal years (McKay, 2012).

The failure to implement dance education policy into practice has resulted in limited access to it in public schools. The fall 2011 publication of the National Dance Education Organization journal claimed the field of dance education was at risk of being obsolete in the US. Eighty-eight percent of US students that attend public schools do not receive dance instruction. Rather than promoting educational experiences for all, No Child Left Behind has depleted arts funding because more time is devoted to math, reading, and standardized tests. Furthermore, test taking consumes a greater amount of time in primary schools that have low-income students and minority students (Heilig, Cole, & Aguilar, 2010). Lipman explains the ways in which the increase of standardized testing in Chicago public schools results in low socio-economic students being denied creative curriculums because the policy promoted test scores at the expense of other education experiences (Lipman, 2004). Low-income rural districts also are confronted by the burdens of the narrow curriculum that No Child Left Behind has imposed (Zhang, 2008).

Global art forms are also marginalized within arts classes that are available in US schools. Arts education in the US has tended to focus on European forms over global forms. Arts education has marginalized the cultural art traditions of minority populations in the US and international cultures (Meyer, 2010).

While multiculturalism has been encouraged in schools, policy change promoting multicultural art education has remained limited (President’s Committee on the Arts and the Humanities, 2011; Risner 2007). A closer look at the national dance standards exemplifies the Eurocentric pedagogy endemic in US public schools. In *Implementing the National Dance Education Standards*, dances from various cultures are included in only one of the seven standards, as, “Standard 5: Demonstrates and understands dance in various cultures and historical periods” (Meyer, 2010). While the national standards recognize the importance of cultural dances, the other six standards for dance education privilege a Western approach to dance and leaves global dance forms to the sidelines (Meyer, 2010). Rather than take the opportunity to experience and explain the cultural context of ballet, contemporary dance, global dance forms, hip-hop, and jazz dance, the dance standards take a modern approach to dance that is often more concerned with creativity, movement creation, and movement technique, rather than garnering critical thinking and cultural appreciation (Meyer, 2010).

Of the fine arts, dance is funded the most scarcely, and therefore covered the least in US public schools (Risner, 2007). Children with an interest to dance are left to enroll
in private studios or academies, with the tuition costs most commonly picked up by the parents. This privatization of dance results in the children of middle to high income parents and children of poor income parents receiving respectively greater and fewer dance opportunities. Some city school districts offer dance through magnate schools for the performing arts, but the majority receive insignificant dance education (President’s Committee on the Arts and the Humanities, 2011; Risner 2007). Furthermore, in public schools, dance is frequently assigned as an option. This choice results in boys receiving less dance education than girls, as cultural stereotypes tend to prevent boys from enrolling in dance classes in the US (Risner, 2007). The consequence of disproportional access and optionality is that few children receive a thorough dance education in US public schools, and some children receive no exposure to dance in schools. Dance education opportunities are highly inequitable in US public schools.

Canada.

In contrast to dance education in the US, Canada’s public education places greater emphasis on the importance of studying global cultures and world dance forms in education (Arts Alive, 2011; Maina, 1997; Ontario Ministry of Education, 2011). Access varies from province to province because Canada does not have a federal department of education (Council of Ministries of Education, Canada, 2015). Arts education is included in policy frameworks in most of the provinces. Dance exists as a high school subject in Columbia, Nova Scotia, Ontario, Saskatchewan, and the Yukon. In Mantioba, Alberta, and New Brunswick dance is offered at specific schools (Francis-Murray, Taschuk, & Willoughby, 2006). Furthermore, the province of Ontario is leading the way in equitable access and diversity (Ontario Ministry of Education, 2011). While Ontario, represents a
positive case, Ghosh (2004) argues that more effort is required to create equitable multicultural educational experiences across Canada.

The case of Ontario seems significant because the province has made arts education compulsory across all of the disciplines, including dance. Ontario also prioritizes multicultural education in its curriculum. The Ontario Ministry of Education requires the inclusion of (a) Canadian and world studies, (b) classical and international languages, (c) First Nation languages, (d) First Nation studies, and (e) interdisciplinary studies (Ontario Ministry of Education, 2011).

Dance education in Ontario also covers diverse dance traditions. Each year the Ontario Pulse Youth Dance Conference provides the opportunity for students and teacher to come together and learn from professional dancers and dance educators about the wealth of diversity in the Ontario dance community (CODE resources, 2008; Pulse Ontario Youth Dance Conference, 2008). In addition, the Arts Alive website, produced by the National Arts Centre (NAC) in Ottawa, Ontario promotes the diversity of multicultural forms of dance and encourages educators to celebrate and appreciate the diversity of dance around the globe. The website includes explanations of over 40 dance forms found around the world. The NAC, created by the parliament of Canada, is the only multidisciplinary and bilingual performing arts center in North America, and strives to engage citizens in multicultural performing art (Arts Alive, 2011).

The acceptance of the value of global dance forms is also practiced at York University’s Dance Department, which is the largest and most comprehensive dance department in Canada. Degree programs include BA, BFA, MA, MFA, and PhD. York
University’s Dance Department offers world dance courses and defines dance as encompassing a variety of cultural dance forms,

Dance can be described as a series of "rhythmical motions and steps, usually to music," but no matter how you define it, dance is a very significant part of our history and culture. Anywhere you look, you can see humans expressing themselves through dance: on TV, in the theatre, on the streets. We dance for joy, for sorrow, for ourselves and for others . . . and we've been dancing since the dawn of time. (York University, 2011, para. 1)

Dance education, as well as the other forms of arts education, are heavily supported in Canada, especially in Ontario. Arts education in Canada aims to promote equal opportunity and support multiculturalism, thus supporting UNESCO’s goals for the Arts Education Initiative. In this sense, Canada’s approach to arts education aligns with Ghana’s approach. However, dance education tends to exist as separate disciplinary subjects in Canada in contrast to the interdisciplinary nature of music and dance education in Ghana. Arts education is also compulsory in Ontario, while in Ghana it remains optional.

*Native American/First Nation music and dance education model.*

In addition to national arts education policies, Native American ethnic groups, as they are called in the US, or First Nation ethnic groups, as they are called in Canada, have an integrated approach to arts education similar to Ghana and cultures throughout Africa and Asia. Native American arts education has historically focused on the unification of nature and the arts in the education process. Each dance acts as a learning experience providing insight into the ethnic group’s culture and environment (Maina, 1997). The
Navajo snake dance historically paid spiritual homage to the snakes, as they were the guardians of the rain and water springs. Traditional approaches to education discuss the relevancy of the environment to the arts. Basket weaving, the construction of totem poles, dance, drumming, song, and storytelling make use of resources available in the environment in order to convey and pass along cultural and ecological knowledge (Egan, 2013). Education also varies amongst Native American ethnic groups. For some, the acquisition of knowledge and socio-cultural values happens through highly structured ceremonies and ritual. For others, knowledge is acquired through involvement in daily activities and observation (Maina, 1997).

Native American arts and crafts in the US are commonly stereotyped in K-12 school settings, which devalue links to the culture and environment of these ethnic groups. The making of a featherhead piece at Thanksgiving usually uses prefabricated feathers, rather than feathers from an actual bird. Additionally, performing the first Thanksgiving play usually focuses on the perspective of pilgrims, rather than Native American (Bequette, 2007). Native American groups in the US have pushed for a more authentic and respectful accounting of their heritage in arts education. However, teacher training programs have frequently failed to prepare teachers regarding these matters. In contrast to Ghana where traditional arts and culture are revered, the Native American cultural arts have largely been ignored in US education policy (Harrington & Chixapkaid, 2013).

Canada has been more inclusive of First Nation arts practices in education policy. Canada promotes and implements education policy that supports First Nation cultures (Maina, 1997). Cultures in Canada are thought of as a mosaic, where each culture retains
its authenticity and pride. In contrast, cultures in the US are often conceived as a melting pot, where all cultures mix and make a singular culture (Harrington & Chixapkaid, 2013). Canadian educators uphold the idea of the mosaic, as schools that respect and support a child’s culture demonstrate better educational outcomes (Maina, 1997). Educators and educational policymakers in the US could potentially benefit from understanding the arts education practices in Native American/First nation cultures. Native American/First Nation cultures in Canada and the US, as well as Ghanaian cultures, provide a more inclusive approach to arts education that is respectful of diverse cultures.

**Arts education models in Europe.**

Arts education models in Europe tend to follow a blend of trends found in the Canada and the US. There is an emphasis on European artistic forms and most countries follow a discipline specific approach to the arts. Countries throughout Europe vary in the level of access to arts education that they provide to students. The recent influx of immigrants into Europe has increased awareness and access to the significance of multiculturalism in arts education. Britain has started to include multicultural dance, drama, and music in its schools (Teachers TV/UK Department of Education, 2005). International organizations also offer exchange programs that bring international artists to Europe to provide residences and workshops to European students. For example, Russian educators partake in cultural exchanges that strive for mutual cultural understanding, such as a dance exchange between the Forgotten Angle Theatre Collaborative in South Africa and the Dialogue Dance Company in Kostroma, Russia, and the Ford Foundation’s funding of a series of dance exchanges between artists in East Africa and Russia (Center
Arts education models in the Caribbean/Latin America.

Arts education in the Caribbean and Latin America offer a model of hybridity between the European and North American models of arts education and those found in Africa. Countries throughout the Caribbean/Latin America support the arts in their schools through the teaching of a hybrid of African, Native American, and Western art forms. Caribbean and Latin American art is the fusion of pre-Columbian cultures, European traditions, as well as the traditions of African slaves (UNESCO, 2001). Countries such as Brazil and Columbia, have produced world renowned Western performers in ballet and classical music, as well as created space for Latin art forms to be appreciated. Some countries have a discipline focused training for pre-professional students. Latin arts forms are also part of the general curriculum (UNESCO, 2001).

Countries in the Caribbean have also provided space for Afro-Caribbean forms in their schools (UNESCO, 2001). Cuba in particular has taken strives to ensure that arts education is compulsory and universal for its citizens. The education system emphasizes the multicultural heritage of Cuba, by teaching Cuban dance forms alongside Russian ballet. Their system has two strands of arts education. One strand focuses on training professional artists. The other strand focuses on providing a general arts education to all Cubans, as the arts help develop the whole child and teach students about cultural diversity (Lorenzino, 2010). While Cuba appears to be an exemplary model of inclusive arts education, more research is needed to determine the levels of equitable access in the
Caribbean and Latin America. Additional attention is needed to monitor the actual levels of the implementation of arts education in these countries.

**Arts education models in the Asia-Pacific.**

The trends of arts education in the Asia-Pacific region represent a somewhat unique case. While the worldview of many Oceanic peoples upholds arts as an intricate part of culture and society, traditional music and dance is often divorced from schools in Pacific countries due to colonial legacies and Western influence. A report from a UNESCO Meeting of Experts in Nadi, Fiji in 2002 calls on the need to advocate for the inclusion of music and dance in schools (Dunmill, Ga’a, & Hurworth, 2003). This report also suggests an interdisciplinary approach to arts education as music and dance are seen as deeply connected to one another, rather than distinct disciplines in traditional cultures. This report also calls for the development of teacher education in music and dance. The establishment of music and dance advisory services throughout each country in the Pacific to promote the cultural arts into the 21st century is also recommended in the report (Dunmill, Ga’a, & Hurworth, 2003).

**Analysis of sources.**

This analysis critically examines the published sources used in the global perspective section of this chapter. The strengths and weaknesses of methodology and samples have been examined. Attention has been given to the limitations of the sources.

This sample’s strength lies in literature that covers a broad geographical range of countries and socio-cultural settings. The use of samples from around the globe resulted in the identification of many countries that are striving to enhance music and dance education access and quality. Attention in policy is also given to supporting Western and
indigenous arts practices in Brazil, Canada, China, Columbia, Cuba, India, Japan, Tanzania, and Zimbabwe. An exception to this trend, appears to be the US and South Africa. According to the literature the US marginally supports the cultural arts in policy and particularly excludes dance education from arts education funding. South Africa devotes less funding to African music and dance practices, compared to Western art forms.

An analysis of the sources demonstrates that while it is possible to find articles that explain arts education policies and arts programs available in many countries, the actual experience and implementation of these policies and programs is limited. By relying on policy samples, this analysis of sources lacks information about the experience of arts education from diverse participant samples. The experience of administrators, community members, parents, students, and teachers is lacking. More research on the experience of arts education is needed to more deeply understand the child’s interaction with arts education.

Another problem these sources have is their reliance on samples of countries that have stable governments. It was a challenge to locate articles on countries that confront problems of armed conflict and unstable governments, such as Afghanistan, the Democratic Republic of Congo, Libya, Somalia, Sudan, and South Sudan. Current research also provides limited samples on music and dance education in the Islamic countries in sub-Saharan Africa, as well as the countries in the Middle East and North Africa.

This analysis of sources also relies of limited methods. Research samples tend to rely on policy statements and curriculum, rather than experiment, interview, observation,
and survey. More diverse qualitative and quantitative research methods are needed to obtain a more comprehensive understanding of arts education around the world today. The weaknesses of methodology and sampling techniques in the sources create a limited knowledge of the experience of music and dance education around the globe. More diverse use of methodologies and sampling is needed in global arts education research.

**Discussion of findings about global music and dance education.**

Countries in Africa, Asia, the Asia-Pacific, the Caribbean/Latin American, Europe, and North America are re-visioning arts education for the 21st century. Countries throughout the globe are resisting the homogenous colonial legacy of European traditions in arts education. Educational policies in countries are reasserting the value of traditional cultural forms of arts education. This literature review has demonstrated that education policies are striving in most countries to promote increased access to cultural music and dance education. UNESCO’s call for universal arts education in 1999 has encouraged the development of arts education across the globe that is holistic and universal. Ghana appears to be a leading country in upholding UNESCO’s goals for arts education in the 21st century in terms of policy. More research is needed to understand the experience and implementation of policy, which this dissertation has aimed to present.

This literature review has also noted that some countries have tended to resist enacting legislation that supports UNESCO’s goals, such as Zimbabwe’s decision to only make music and dance education compulsory at the SHS level. The US in particular devotes inadequate funding to dance education programs in public education and arts education programs are frequently the first to be cut in school districts that confront
financial constraints. The arts education system in South Africa has yet to widely establish traditional African arts education in schools. There is room for improvement in several countries’ arts education programs in order to meet UNESCO’s goals for the Arts Education Initiative.

Music and dance education has the capability to foster compassion, creativity, critical reflection, and democracy to help overcome global challenges. Embracing indigenous arts education models in policy has benefits to communities and cultures. As classrooms are becoming more diverse, students have the potential to benefit from exposure to a multiplicity of art forms. For this reason, educational leaders are encouraged to consider shaping a climate in which arts education is available to each child and is relevant and supportive of each child’s cultural background.
Chapter 3: Methodology

This dissertation employs an interdisciplinary, qualitative methodology informed by educational multiple case study research. Multiple case study research examines phenomena across several specific sites (Patton, 2002). There are diverse approaches to multiple case study qualitative research that respond and adapt to field research contexts in a variety of ways. This dissertation employs an ethnographic approach by focusing on naturally occurring everyday cultural and social conditions in site locations in Ghana. This chapter first explores the literature of credible qualitative methods that informed the dissertation research. Second, the significance of using qualitative credibility techniques are included as part of the research design, specifically in the international education context. Third, the dissertation research questions and design are described thoroughly. Fourth, this chapter describes the limitations of the design and the steps taken to ensure rigor.

Qualitative Research Tradition as a Credible Educational Methodology

This section examines the tradition of qualitative education research in terms of credibility. This section explains (a) Eisner’s framework, (b) Patton’s framework, (c) additional contemporary frameworks, (d) a dance ethnography framework, and (e) a post-colonial framework for credible qualitative research.

Education research requires qualitative studies to be carefully constructed and articulated with authenticity. Historically, credibility was vital in order to defend qualitative inquiry as an empirical method. The paradigm wars between qualitative and quantitative methods led to credibility being a source of contention for education researchers (Brantlinger, Jiminez, Klingner, Pugach, & Richardson, 2005; Gage, 1989;
Education research programs in the US, with roots in psychology, had a quantitative focus (Guba, 1991). Qualitative studies pertaining to education tended to reside in anthropology, history, and sociology departments. When qualitative studies appeared more frequently in education research programs in the 1980s, tensions heightened. Quantitative researchers claimed qualitative research lacked validity, as qualitative studies reflected bias and subjectivity. Qualitative researchers claimed that quantitative studies were too aggregate, removed from the human experience, and neglectful of variations in context, such as culture and locality (Brantlinger, Jiminez, Klingner, Pugach, & Richardson, 2005; Eisner, 1998; Gage, 1989; Guba & Lincoln, 1981; Newman & Hitchcock, 2011; Patton, 2002). Eisner’s (1998) defense of qualitative research in *The Enlightened Eye: Qualitative Inquiry and the Enhancement of Qualitative Research* eloquently articulated the significance of qualitative methods to education research. Eisner’s publication (1998) and successive comprehensive texts, such as Patton’s (2002) *Qualitative Research and Evaluation Methods* and recent journal articles, have helped to calm the paradigm debate.

Most current education researchers recognize the values of plural methodologies. Education research programs are now accepting of qualitative, quantitative, and mixed methods research (Newman & Hitchcock, 2011; Patton, 2002). Patton exemplifies this belief as he states,

> The proliferation of books and journals in evaluation, including but not limited to methods contributions, has converted the field into a rich mosaic that cannot be reduced to quantitative versus qualitative in primary orientation. (Patton, 2002, p. 586)
The pluralistic approaches to research by educational think tanks such as, the Ford Foundation, the Manpower Demonstration Research Corporation, Project Zero at Harvard, and The Rural School and Community Trust, demonstrate a new era of education research methods. These approaches reflect a diverse and globalized future in which researchers need to view credibility in their studies, with particular sensitivity to collaboration, cultural context, and the creative use of multiple methods and techniques.

The contents of this section of the third chapter offer notions of credibility from the traditions of Eisner, Patton, and other influential qualitative education researchers. Additionally, the use of educational credibility techniques, in relation to the traditions of dance ethnography and post-colonial studies, is explained. Dance ethnography and post-colonial viewpoints are considered because qualitative education research is quickly becoming more diverse, global, and interdisciplinary.

This account of qualitative research traditions, as representing a credible educational methodology, is organized to describe (a) qualitative credibility through Eisner’s framework that pays attention to consensual validity, referential adequacy, and structural corroboration (b) qualitative credibility through Patton’s framework that examines the “credibility of the researcher”, the “philosophical belief in the value of qualitative inquiry”, and the use of “rigorous methods” (c) additional contemporary credibility frameworks in the qualitative tradition, (d) credible methods for dance ethnography in the qualitative tradition, and (e) post-colonial credibility methods in the qualitative tradition (Patton, 2002, pp. 552-553).
Qualitative credibility through Eisner’s framework.

Eisner (1998) examines credibility through the frameworks of (a) consensual validity, (b) referential adequacy, and (c) structural corroboration. He was amongst the first education researchers to propose credibility techniques for qualitative education research. Eisner (1998) was influenced by Denzin, Guba, and Lincoln, who were prominent scholars regarding educational qualitative methods (Denzin & Lincoln, 2000; Guba & Lincoln, 1981). For Eisner, credibility methods and techniques are unique in qualitative research. Qualitative research, as a transactive concept, needs credibility techniques that address both objective and subjective aspects of research. Eisner (1998) drew upon Dewey to examine the manner in which qualitative researchers use transactive concepts. Dewey believed that because all experiences are mediated through the mind, nothing can be in the purely ontologically objective state. Instead, Dewey argued that we experience the world as a transaction, rather than an objective/subjective dichotomy (Eisner, 1998).

Credibility techniques that address the transaction approach to research include: (a) consensual validity, (b) referential adequacy, and (c) structural corroboration. Eisner (1998) describes the significance of consensual validity. This technique assesses consensus amongst experts and/or peers about the description, interpretation, and themes of education research. More specifically, an expert in education research or another academic discipline examines the research to ascertain if it makes sense within the context of related literature and research. Eisner (1998) clarifies that consensual validity is not about the research agreeing with conclusions, but about finding consensus regarding the way that a researcher describes and observes a case. Consensual validation
seeks to determine if the language and methods describing the research has coherence to other similar kinds of research. This technique also examines the ways in which the research fits into the broader literature, source review, and theory related to the research (Eisner, 1998).

Eisner (1998) states that referential adequacy is a significant credibility technique. Referential adequacy refers to the extent to which a reader finds the research to be valuable to a selected context (Eisner, 1998). Qualitative researchers, from this perspective, tend to have limited concern about making their conclusions generalizable to the whole population. Rather, qualitative researchers tend to focus upon explaining a study in thick detail with the intent of witnessing whether the work of other researchers relates (Eisner, 1998; Geertz, 1973). Eisner (1998) refers to referential adequacy as instrumental utility. Instrumental utility can be used to observe ways in which qualitative research is useful to the audience, by proving satisfaction or serving as an anticipatory guide or map to a subject. Referential adequacy involves readers hopefully building another step on the ladder of what they have read. An intent of referential adequacy is to provide readers with new insights, like revealing the architectural functions of a glass liquid crystal display (LCD) staircase over wooden, stone, and metal staircases. Qualitative research enlightens readers and contributes to broader perspectives on education (Eisner, 1998).

Eisner (1998) argues that qualitative research allows provocative questions to be asked for the purpose of deepening a conversation. He states, “In some sense, it matters less that such questions be definitively answered than they be asked during the course of training” (Eisner, 1998, p. 237). Qualitative research provides an alternative perspective
to understanding human phenomena beyond prose. Eisner embraces dissertations constructed through artistic and creative expression. Eisner (1998) and qualitative researchers believe that research presented through the use of art, dance, film, photos, poetry, and other media break through the constraints of traditional frames of understanding (Depelchin, 2005). Qualitative research is credible because it conveys a broader knowledge to diverse audiences (Eisner, 1998).

Structural corroboration is a credibility technique in which research methods use multiple types of data collection to support or contradict a research finding (Eisner, 1998). Patton (2002) and other researchers refer to structural corroboration as triangulation. Patton builds on Denzin’s definition of triangulation with, “By combining multiple observers, theories, methods, and data sources, [researchers] can hope to overcome the intrinsic bias that comes from single-methods, single-observer, and single-theory studies” (Patton, 2002, p. 555).

Triangulation pertains to a system of checks and balances, similar to the three branches of the US government. The executive, judicial, and legislative branches were created to make certain that no individual branch would misuse its power. The branches are for the purpose of ensuring that the Constitution, along with ethical and multiple political viewpoints, are given appropriate consideration. Similarly, triangulation uses multiple data sources to make certain that research is approached with a balanced voice and that data, discussions, and interpretations have been checked through multiple methods of collection and analysis (Eisner, 1998). Similar to the three branches protecting the Constitution, triangulation ensures that appropriate data methods uphold professional standards. For example, a signal would emerge if an interviewee makes a
claim as being an expert on a certain subject, which is not supported by documents, focus group sessions, and observations. The reviewer then would likely want to re-interview the participant, perhaps identifying the participant as an outlier, or decide that the participant was not revealing an honest experience.

Eisner (1998) also indicates that structural corroboration relates to coherence. The ability to evaluate coherence depends on the researcher’s subject knowledge. Eisner (1998) states that researchers should strive to be connoisseurs of their research, to be able to see, smell, taste, and understand the subject because of the vast background knowledge that they have accumulated on their research topic.

**Qualitative credibility through Patton’s framework.**

Patton’s (2002) credibility framework builds upon the elements Eisner (1998) discusses. Patton (2002) describes credibility as three interrelated categories: the “credibility of the researcher”, the “philosophical belief in the value of qualitative inquiry”, and the use of “rigorous methods” (Patton, 2002, pp. 552-553). The “credibility of the researcher” is significant in Patton’s credibility framework (Patton, 2002, p. 552). Patton (2002) believes that credibility originates from the researcher acknowledging and reporting personal and professional biases that could affect data collection, analysis, and interpretation. Patton (2002) also argues that researchers need to be cognizant of their presence potentially altering the environment, and at least the manner in which it is viewed. Howard (1989) acknowledged that despite his attempts to dress casually and in line with the Sudanese urbanite, his Western sandals and overall appearance always made him an outsider during his research. It is significant to be reflexive about the ways in which the researcher’s presence alters the participant’s experience. For example, in what
manner does seeing savvy sandals cause study participants to feel concern about their own footwear and economic livelihood? (Howard, 1989). The presence of the researcher also shifts over time depending on changes in the person’s personal life and/or field environment (Guba & Lincoln, 1981; Patton, 2002). While acknowledging biases, Patton (2002) encourages the researcher to strive to be an impartial observer, allowing multiple perspectives in the research setting. Patton (2002) states that the credibility of researchers depends heavily on their background training and preparation, a perspective that is similar to Eisner’s (1998) notion of the educational connoisseur.

Patton argues that credibility involves a “philosophical belief in the value of qualitative inquiry” (Patton, 2002, p. 553). For Patton, understanding the philosophy of qualitative research involves appreciating inductive thinking, naturalistic inquiry, and qualitative methods. Patton defends the credible nature of transferability as,

> Qualitative findings in evaluation illuminate the people behind the numbers and put faces on the statistics, not to make hearts bleed, though that may occur, but to deepen understanding. (Patton, 2002, p. 10)

Patton (2002) argues for the use of “rigorous methods” (p. 552). He establishes that researchers must acknowledge biases and address them through rigorous credibility methods in order to counter the critiques that qualitative research is shaped by predispositions. Patton (2002) expands on Eisner’s (1998) conceptualization of structural corroboration by arguing that triangulation needs to involve not only the checking of research across multiple data sources and multiple experts in the field, but that triangulating methods needs to be used. Triangulating methods could involve checking within sources, the use of triangulating analysts, and the triangulation of theories and
perspectives. Methods triangulation involves checking the consistency across diverse methods, such as incorporating ethnography, negative case, and single case into the research design. Triangulations of sources checks for credibility within the same data sources, which can involve for example, by comparing interviews to other interviews. Analyst triangulation incorporates reviewing findings by multiple analysts, such as conducting reviews by expert audit reviewers, observers, and participants. Theory triangulation checks to see if multiple theoretical perspectives have been considered (Patton, 2002).

**Additional contemporary credibility frameworks in the qualitative tradition.**

Several education researchers have built on the main concepts that Eisner (1998) and Patton (2002) discussed in their credibility frameworks. Tracy (2010) expands qualitative credibility techniques to include the “Big Tent” criteria for excellent qualitative research. Tracy argues for the development of criteria, even while some scholars, such as Guba and Lincoln, resist creating criteria for qualitative studies because they consider the research to be context-specific (Tracy, 2010). Tracy (2010) claims that criteria provide useful guidelines for credibility in research. Rather than being hard tight rules to follow, Tracy considers her criteria to be recommendations about the core values of qualitative inquiry. Tracy’s eight central criteria include: credibility, ethical criteria, meaningful coherence, resonance, rich rigor, significant contribution, sincerity, and a worthy topic. While Tracy separates credibility into its own category, checks for credibility actually run throughout the eight criteria. Credibility involves paying attention to meaningful coherence, transferability and resonance, sincerity, and worthiness of the topic. Tracy (2010) also states the ways in which procedural, relational, and situational
ethics are significant to credibility. Patton (2002) and Eisner (1998) also mention the significance of ethics to credibility throughout their frameworks.

Rocco (2003), the qualitative method editor for Human Resource Development Quarterly, provides a unique perspective on the credibility steps researchers often fail to include in journal articles, which make their findings less trustworthy and harder to publish. Rocco (2003) states that the manuscripts she reviews often lack a need to state a rationale for methods choices. She states that researchers need to provide more information about the reasons they decided to select certain integrity measures and verification procedures. Connecting data to theory and providing evidence of data management, such as the use of audit trails or stating the name of a translator, are frequently left out of articles submitted to editors (Rocco, 2003).

Wilson (2009) provides an example of the benefits of providing a rationale for methods selection. Wilson clearly articulates in her article about the reasons for selecting the methods of ethnography, grounded theory, multiple case study, and the phenomenological lens in her project on dance pedagogy in somatic classes in higher education (Wilson, 2009). Similarly, Onwuegbuzie and Leech (2007) state that researchers need to provide a rationale supporting their sampling selection procedures. Credibility relates to sampling because researchers must determine if adequate sampling was conducted in order to reach saturation. Saturation is the point where little to no new information is being discovered through the use of additional samples (Onwuegbuzie and Leech, 2007). LeCompte also reiterates Eisner (1998) and Patton’s (2002) argument that it is imperative to be critical about credibility techniques. He indicates that reflective
approaches to formative and tacit theories are needed to guide analysis (LeCompte, 2000).

**Dance ethnography credibility methods in the qualitative tradition.**

Dance ethnography methods illuminate credibility in the qualitative tradition, yet they are frequently left out of education research literature. The work of three prominent dance anthropologists, Katherine Dunham, Zora Neale Hurston, and Pearl Primus, use qualitative methods to inspire non-written forms of representation (Richter, 2010). While Eisner (1998) and Patton (2002) briefly mention credibility through diverse media, more education researchers would likely benefit from understanding the diverse ways to engage in qualitative research. Dunham, Hurston, and Primus have based their research of choreography, novels, and poetry on their fieldwork, which utilizes participant observation. Participant observations of the arts, culture, and dance have enabled the researchers to gain descriptions and reach deep reflections based upon significantly credible techniques. Dunham, Hurston, and Primus’ use of dance in research has resulted in the obtainment of a broader understanding of the human body in relation to social justice and racial equality (Richter, 2010).

Furthermore, Dunham, Hurston, and Primus’ have broken the disciplinary boundaries of what constitutes art and science. Dunham describes the struggle to transcend disciplinary divides,

> I find myself referred to, and on the very same day, both as ‘the hottest thing on Broadway’ and ‘an intelligent, sensitive young woman. . . an anthropologist of note.’ Personally, I do not think of myself as either one of these extreme phenomena. But eager reporters, confronted by the simultaneous presence of two
such diverse elements, have often failed to grasp the synthesis between them.

(Richter, 2010, p. 230)

If more artists and researchers in other disciplines participated in qualitative education research, an expanded audience would almost certainly understand the complexity and dynamism of education. The diverse perspectives of artists would ensure a deeper level of credibility of the research outcomes. Dewey enshrines the belief that teaching is both an art and science, yet artists currently contribute little to education research and evaluation (Dewey, 1934; Eisner, 1998).

According to Eisner (1998), education researchers tend to lack a diverse disciplinary background. Eisner reveals that researchers often examine education as though it were a content-less profession. Evaluators and researchers examine subjects without background knowledge of the content, such as observing history classes with limited knowledge of history. Eisner (1998) also contends some teachers themselves struggle to have adequate content knowledge. Eisner questions, “can teaching be effectively studied this way? Can one teach for transfer if one does not see the connections through which such transfer is made?” (Eisner, 1998, p. 134).

Graduate students in education are also particularly sheltered from the content of the arts. Graduate programs specializing in education concentrate on the subjects of assessment, leadership, management, school and society, teaching and technology. The arts are normally excluded from the list of required courses. In regards to education research, Greene states, “the recent interest in qualitative research and narrative, important though it is, has rarely included the arts” (Greene, 2005, p. ix). Educational graduate students are not trained to incorporate the arts into their credibility frameworks.
For this reason, graduate students need more artistic training in relation to credibility and methodology. In fact, benefits would likely emerge if artists contributed as participants, served as peer reviewers, or served as team members in the process of qualitative education research because primary school teachers frequently use the pedagogy of the arts, and senior high schools (SHSs) typically teach arts, culture, history, and the language arts.

Reflections and representations through the arts can deepen the credibility and understanding of education research. The “Dance Your PhD Contest” has inspired an appreciation and validity of the ways in which dance can provide authentic representation, kinesthetic understanding, and metaphors to the life sciences (Bohannon, 2015; Gonzo Labs, 2015; Myers, 2012). Incorporating ethnographic dance methods, and other artistic methods into analysis, data collection, interpretation, and representation would almost certainly enhance the credibility of education research.

**Post-colonial credibility methods in the qualitative tradition.**

A consciousness of post-colonial theory and research methods can contribute to credibility in the qualitative tradition. Post-colonial theory reveals the ways in which relating research back to theory and literature contribute to authenticity. Post-colonial theory seeks to give voice to the other, the colonized, by dismantling the power of the subject, the colonizer. Post-colonial theory critiques the continuation of Western dominance in academia, ethics, political structures, and the research process (Depelchin, 2005; Mamdani, 1996; McClintock, 1992; Spivak, 1988; Young, 1990).

By imposing a Western philosophy of academic research and history, Guha (2002) stresses that the colonizer favored prose and eradicated indigenous forms of
inquiry. While prose emphasized the individual experience of the narrator, literary structures in India, like the kathā, focused on the listener’s story. Forms of Indian storytelling generated variations and creativity that allowed for the past to be lived through oral reproduction (Guha, 2002). Expanding the forms of representation can enhance the credibility of other cultural knowledge constructions. Depelchin (2005) asserts, in *Silences in African History*, that the colonizer silenced African histories and limited understanding of the African experience, thus decreasing credibility. According to Depelchin (2005), the African experience remains limited in academic discourse. Depelchin’s key arguments denounce the complaisant nature of Western academic institutions that follow materialistic constructs that marginalize indigenous voices. Throughout his critique, Depelchin (2005) remains optimistic about possible solutions that could break the cycle of silences.

Depelchin (2005) argues that Western academics sustain silences and reduce credibility through syndromes of discovery and abolition. According to Depelchin, the syndrome of discovery is the act of denial that the discovery existed before the discoverer. An example of the syndrome of discovery is the common claim that David Livingstone discovered the Victoria Falls, even though Africans had a long history of encounter with the falls prior to European presence. Depelchin (2005) also demonstrated the syndrome of discovery by providing the example of Kevin Carter’s Pulitzer Prize winning photograph of a well-fed vulture and famished girl standing next to one another. Depelchin contests that the photo, which was rewarded for the artistic talent of Carter’s discovery, diminished the ethical relationship between Carter and the girl. The magnitude of the ethical dilemma deeply affected Carter. Carter committed suicide over
the turmoil surrounding his fame and photography. Depelchin discusses the ethnical basis for Carter’s suicide, which happened a few months after the Pulitzer Prize, with,

Could the event, or, in this case, the sequence of events – picturing death in the making and being awarded for it- have seized him in such a way that he could not live and be truthful to himself? (Depelchin, 2005, pp. 37-38).

Depelchin (2005) claims that the syndromes of discovery and abolition contribute to a hierarchy in the academic community, in which the academic’s knowledge is valued more than the participants in research. The famous photographer Edward Curtis, who spent years living in Native American reservations, was appalled at many academics that studied Native Americans, circa 1900. The academics claimed to have more knowledge about Native American culture than Curtis, even though most of them had never stepped foot on a Native American reservation (Egan, 2012). Depelchin (2005) indicates that researchers frequently get paid through salary to research the colonial subject, while the colonial subject gives their knowledge for free, which highlights the exploitive and extractive aspects of Western research.

Depelchin argues that academic professionals often exclude the history of pain and suffering at an ethical level because their careers are detached from the truth (Depelchin, 2005). Depelchin proposes that historians examine new ways of finding the ethical truth and inner creative visions. Depelchin argues for silences to appear as silences. By allowing silences to be presented as silences in film, literature, and theatre the viewer becomes aware of the ethnical truths and exploitive nature of materialism. Depelchin utilizes the literary perspective of Ben Okri to demonstrate that the silences can be made visible and beneficial, as he asserts, “In most of Okri’s writings, silence is
always pregnant with creativity” (Depelchin, 2005, p. 197). Depelchin (2005) critiques the legacy of colonial silences and calls for academics to search for the ethics of truth, arguing that an attempt to move beyond the materialistic structures of research can provide heightened credibility and ethics.

Post-colonial credibility methods also examine post-colonial theory with critical reflection. Spivak (1988) and McClintock (1992) extend the analysis to indicate problems in post-colonial constructions. Rather than viewing the colonized as a universally shared experience, Spivak (1988) explains that the oppressed are doubly and even triply subjugated by class and gender distinctions within India and other like places. Spivak asserts that while the dominant indigenous groups in India may have a voice in the post-colonial struggle, the subaltern classes have yet to speak. Spivak’s (1988) essay forces the reader to consider the diverse kinds of agents in research, including those that remain silenced.

McClintock (1992) also indicates pitfalls in post-colonial theory by arguing that there is a contradiction in the term “post-colonial.” Post-colonial theory attempts to resist linear logic and the abundance of binaries in Western historicism (self and other, metropolis and colony, man and woman, center and periphery, colonist and colonized). Yet the term post-colonial reproduces binary opposition and linear development. McClintock emphasizes the contradiction in terminology and theory as she states,

If the theory promises a decentering of history in hybridity, syncretism, multi-dimensional time, and so forth, the singularity of the term effects a re-centering of global history around the single rubric of European time. Colonialism returns at the moment of its disappearance. (McClintock, 1992, p. 86)
Furthermore, McClintock (1992) indicates that the term obscures the continuality of imperial power in countries without colonies, such as the US, and also indicates a premature ending of the colonial experience. Both McClintock (1992) and Spivak (1988) raise significant problems in the characteristics and terminology of post-colonial theory. The incorporations of theory into education research, particularly post-colonial theory should be done with critical reflection and context sensitivity to enhance credibility.

**The Significance of Using Credibility in Research Design**

Section two of this chapter addresses the significance of using credibility in research design. Credibility in research design is significant because it enhances the authenticity of conclusions, discussions, and interpretations. Credibility deepens understandings about the participant’s research context. Credible methods aim to look at the research experience holistically. Incorporating credibility into the research design allows the researcher to interact with participants with integrity, reflection, and respect (Eisner, 1998; Patton, 2002). This section explains the ways in which credibility deepens understanding, enhances authenticity, makes research more discernible for the possibility of publication, and provides a more ethical and honest experience with research participants.

As stated by Eisner (1998), Patton (2002) and other contemporary qualitative researchers, credibility methods deepen our understanding about a subject. If researchers fail to check data within sources and across multiple sources, the data is based upon one voice, which is typically insufficient. It is common practice for detectives to hold witnesses until their alibis check out. Qualitative researchers need to double check to make sure the story of their participants makes sense and holds up, and then to check if
there is any other information that maybe missing. If a participant’s story does not hold up, it often indicates that it is a unique perspective that needs further examination. Interviewing participants more than once helps to make certain their stories have credibility. The approach also can lead to an unveiling of new perspectives (Patton, 2002).

Too often, education researchers go to the field for a brief one-day or one-week encounter. To enhance credibility, the researcher should aim for longer and extended encounters in the field. Anthropologists frequently state that field research lacks credibility if it is less than a year. While this length of time is not always possible, researchers should try to conduct research in the field over an extended period (Spradley, 1980). Another possibility is researching multiple settings to help deepen understanding. For example, rather than understanding one classroom, researchers should employ a multiple case study approach to look at multiple settings to enhance credibility. This also relates to the emerging trend of transnational research, in which the world is viewed beyond the boundaries of states (Davidson, 1992; Robinson, 1998).

Credibility is also important to the researcher’s design because it enhances authenticity. The case of the Tasaday and Margret Mead’s research trip to the Samoa Islands, particularly highlights the importance of using credibility techniques while in international field settings. The Tasaday were a reported group of 26 indigenous people in the rainforest of the Philippians who lived in caves (Lerner, 1993). Manuel Elizalde Jr., a wealthy Filipino politician, as well as nine other researchers that visited the Tasaday in the 1970s, reported that the Tasaday were the most primitive people on earth, as they knew nothing of the outside world. The Tasaday used stone-age tools, were gatherers of
roots, bananas, berries, crabs, and frogs, were peaceful, and wore natural clothing. The researchers claimed the Tasaday did not know agricultural and hunting methods and that their language was found to be distinct from, yet also related to the nearby Manobo group (Lerner, 1993).

The initial findings of the anthropologists were contradicted and disputed. One main reason for the confusion is that the researchers failed to incorporate rigorous credibility checks. Most of the outside researchers were only invited by Elizalde to conduct research for a few days (Lerner, 1993). This process lacked an extended amount of time with the subjects being researched (Spradley, 1980). Furthermore, most of the researchers examined the Tasaday only in the field. They did not ask the nearby Manobo villagers for their perspectives, nor did they invite those villagers to meet the Tasaday. The researchers failed to look at the larger context of the field and to consider the political rationale Elizalde had for publicizing the Tasaday. This case also demonstrated the difficulty of ensuring authenticity and credibility when political power structures interfere with research. Finally, the researchers failed to be reflective about their experience with the Tasaday and to consider that their findings were not conclusive, given their short-stay (Lerner, 1993). Researchers need to be reflective and expose the limitations of their research, particularly if they are unable to implore certain credibility methods.

The case of Margaret Mead, the famous American anthropologists, and her research in the Samoa Islands also reveal the importance of credibility. Anthropologist Derek Freeman disputed Mead’s book, *Coming of Age in the Samoa*, as he claimed Mead’s findings contradicted his findings about Samoan adolescent life. The controversy
became extraordinarily heated because neither Mead nor Freeman used particularly credible research methods (Heimans, Thornton, Throsby, & Dale, 1988). Mead made the mistake of generalizing her single case encounter with one community on one island to the entire Samoan culture. Freeman was not as attentive to the diversity of perspectives as well, as he mainly spent time with Samoans that held influential power in their communities. Mead appeared to be focused on identifying the adolescence in the Samoan Islands as being functional, perfectly peaceful, or sexually liberated. Freeman on the other hand seemed focus on examining youth who had arguments and disputes with parents about boundaries, social roles, and the value of virginity. Rather than document the diversity of perspectives across time, the qualitative researchers excessively generalized, rather than allowing their research to be authentic, complex, and transferable. For these reasons, it seems important for researchers to avoid entering a setting with a singular perspective in mind and to be attentive to a diversity of voices (Heimans, Thornton, Throsby, & Dale, 1988). Researchers need to enter the field being conscious of complexity and striving to incorporate credible methods to reveal more authentic lived experiences.

In addition to deepening understanding and enhancing authenticity, researchers should be concerned with credibility because it increases the chances of publication and coherence to audiences. Rocco (2003) clearly states that editors are looking for researchers to provide inclusion of credibility in their methods. Eisner (1998) also indicates that credibility allows the audience to appreciate the research. For example, a researcher can enhance the credibility of a study with knowledge and fluency of the language that is spoken by the subjects being studied. Africanist scholars often criticize
Westerners for making research claims that are inaccurate simply because they did not know the language or failed to comprehend the nuances of the culture (Depelchin, 2005).

Beyond deepening understanding, enhancing authenticity, and ensuring coherence, credibility methods and techniques are vital because they provide a more ethical and honest experience with the research participant. Education researchers should be concerned with credibility because they typically want to improve education (Eisner, 1998). Credibility in design can lead to research resulting in hegemonic power structures being displaced. Qualitative methods strive to incorporate diverse voices that may not have been considered before. Eisner contends,

By broadening the forms through which the educational world is described, interpreted, and appraised, and by diversifying the methods through which content is made available and teaching methods are used, the politics of practice become more generous. (Eisner, 1998, p. 246)

An increase in the diversity of the perspectives examined during a study can increase its credibility. Young describes the ways in which researchers need to strive for more socially justifiable and credible research practices as he states,

In the meantime what should be emphasized is the degree to which analysis of colonialism has shown the extent to which such relations of power and authority are still endemic in current social and instructional practice. (Young, 1990, p. 175)

The researcher should use rigorous credibility methods because the approaches allows for a more balanced and honest understanding of the educational experience.
Research Question and Design of Dissertation

Section three explains the research question and design for this study through explanations of the (a) site selection, (b) participants, (c) research protocol, (d) data sources, (e) data collection procedures, (f) ethical issues, and (g) data analysis.

Site selection.

This dissertation focused on three geographic locations in Ghana: the Ashanti Region, the Central Region, and the Greater Accra Region. The five SHSs examined in this study are located within these three regions. The five SHSs include: Aggrey-Memorial A.M.E. Zion SHS, the Christian SHS in the Ashanti Region, Mfantsipim, the SHS in Accra, and Winneba SHS. The locations of interviews and focus groups also happened within the three geographic locations.

The Ashanti Region was a site location for this study. The location of the Ashanti Region was selected because it is a region with an active business center that represents a transition between traditional and emerging economies. The Ashanti Region in Ghana also represents a blending of traditional and cosmopolitan cultures. The researcher was attentive to socio-cultural conditions in the Ashanti Region. In the Ashanti Region, the researcher visited the Christian SHS in the Ashanti Region, a coeducational public school founded by Christian missionaries.

The Central Region was selected as a site for this study. The Central Region was chosen because of the history of colonial education in Cape Coast. Additionally, the site was selected because the University of Education, Winneba (UEW) is also located in the Central Region. The missionaries’ set-up the first schools in the Gold Coast in Cape Coast, including the first SHS, Mfantsipim (Boahen, 1996). The British then created
colonial schools aimed at educating colonial officials. The post-colonial period further developed SHSs and the establishment of the University of Cape Coast (UCC) (University of Cape Coast, 2015). Tourism and foreigner presence also have influenced the culture in Cape Coast. Attention was given to the socio-cultural conditions specific to Cape Coast. An interview was conducted with Dr. Kofie at the UCC. Two SHSs were located in Cape Coast: Aggrey-Memorial A.M.E. Zion SHS and Mfantsipim. Aggrey Memorial A.M.E. Zion SHS is a co-educational public boarding school that was founded by the A.M.E. Zion Methodists. Mfantsipim is one of the most prestigious private SHSs in Ghana. Mfantsipim is an all-boy boarding school.

Winneba was also selected as a site location in the Central Region because it is home to the UEW, which is a prominent educational center for SHS teacher training. The total student enrollment for the 2011/2012 school year was 45,663. The university has nine faculties, two schools, and one institute, which total 50 academic departments that together offer 92 undergraduate programs and 77 postgraduate programs (UEW, 2013). Each of the nine faculties has doctoral programs in various departments. Professor Badu-Young and Professor Younge have helped the researcher to develop a research affiliation with UEW and facilitated contact with Dr. Mereku, Dean of Student Affairs and Director of the Department of Music Education at UEW. Mereku served as a mentor and helped the researcher to facilitate contacts with participants for this study. Mereku was also the mentor for the researcher with a graduate research project in Ghana in the summer of 2010.

Winneba SHS is also located in Winneba, Ghana. Winneba SHS is a coeducational public boarding school. Winneba SHS was examined because it is a SHS
with a low socio-economic enrollment relative to Ghana. Attention was given to the specific socio-cultural conditions of Winneba by the researcher. Winneba is influenced by the presence of the Effutu fishing industry along the coast and the UEW.

The Greater Accra Region was a site location for this study. Accra, Ghana’s capital, was chosen because educational governmental services are located in the city, as well as the University of Ghana, Legon, which is the premier university in Ghana for African music and dance studies. Badu-Younge and Younge helped the researcher to facilitate contact with Dr. Nii-Yartey, chair of the Dance Department at University of Ghana, Legon who assisted the study by providing contacts of possible participants and insights into music and dance education in Ghana.

While in Accra, the researcher met with educational administrators at the Bokoor Studio and Archives, Ghana Education Service (GES), the KPMG office in Accra, the Ministry of Education (MOE), the Musician Union of Ghana (MUSIGA) headquarters, the National Commission of Culture (NCC), Peace Corps Ghana, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) office of Accra, and the University of Ghana, Legon. The researcher also attended the Ghana Music Week celebrations at the National Theatre of Ghana and visited the SHS in Accra.

The five schools that were studied diverged from the schools listed in the proposal for the study. The change was due to the availability of some of the SHSs to participate in the study, as well as, due to the two illnesses experienced by the researcher that required her to return to the US, in November 2013 and June 2014. However, the need for flexibility in the locations of the SHSs in which the interviews would occur was designated in the proposal and Ohio University’s Institutional Review Board (IRB)
application. More specifically, an indication was made that multiple schools were chosen to participate in the study, in case that a school found it necessary to back out of the study. Provisions were also included in the proposal and IRB application to compensate for changes due to practical issues of conducting research in Ghana, such as a trip being delayed and other extenuating factors such as illness.

In addition to the three main geographic sites, informal educational and cultural observations were conducted by the researcher in other locations in Ghana in order to better understand the context of the locations in which the study was conducted in comparison to other regions of the country. Travels were made to a primary and JHS school in a village outside of Kpando in the Volta region of Ghana. Visits were also made to Tamale, a city in the Northern Region of Ghana and Larabanga, a village that is home to the oldest mosque in Ghana. Kakum National Park and Mole National Park were also visited. In addition, participation occurred in celebrations, festivals, and music and dance programs throughout Ghana, including the Aboakyer Festival in Winneba, the Easter Day Music Festival in Winneba, Ghana Music Week in Accra, Independence Day celebrations in Winneba, and jazz shows at the +233 jazz bar and grill in Accra.

Furthermore, visits to the following locations also enhanced the perspective of the researcher regarding the educational and cultural practices in Ghana. They included the Accra Arts Center, Black Star Square in Accra, Cape Coast Castle, the Central Mosque in Tamale, Jamestown, Labadi Beach, Makola Market, markets in Cape Coast, Kpando, Kumasi, Tamale, and Winneba, the National Museum of Ghana, and Victoria Park in Cape Coast.
As a final note, two interviews were conducted over the phone between Ghana and the US. The phone was used to conduct interviews with two participants due to the travel limitations that emerged from the illness experienced by the researcher. A more in-depth description of schools and organizations participating in this study is included in Chapter 4.

**Participants.**

This dissertation had three different groups of research participants: educational administrators, teachers, and students. The first group of research participants included educational administrators. Educational administrators consisted of multiple participants including educational professionals at educational organizations and institutions, government offices, and universities in Ghana. In the proposal an indication was made that a desire existed to interview the headmasters and headmistresses of SHSs. Due to some of the headmasters and headmistresses of the SHSs being unavailable to meet due to time constraints and the study timeline being cut short due to illnesses of the researcher, the headmaster and headmistress interviews were not conducted. The perspectives of headmasters and headmistresses regarding music and dance education are encouraged for future research.

The second group of participants was teachers. Five SHS music and dance teachers were interviewed. A Peace Corps volunteer, who was teaching visual arts in a SHS in Ghana, was also interviewed, as the teacher’s experience was relevant to understanding the overall climate of arts education in SHSs in Ghana. Additionally, written responses were obtained from four teachers. One of the teachers participating in the written responses was also interviewed.
The third group of participants was students. SHS students in Form 1, Form 2, and Form 3 were included, although the majority of participants were in Form 3. These participants included adults and minors. A more in-depth description of participants in this study is included in Chapter 4.

**Research protocol.**

The research protocol employed a multiple case study approach. Three cases were examined: (a) educational administrators at educational organizations and institutions, government offices, and universities in Ghana, (b) teachers, and (c) students. Although the educational administrators were organized into three groups in the proposal, educational administrators were considered as one group in the study as their concerns and themes were related. Furthermore, the reactions of educational administrators were designated as being one group, as the perspectives of the heads of school were not obtained.

Archival data collection, focus group sessions, interviews, observations, and participant observations were conducted. Qualitative tools were used to conduct formal and informal interviews, as well as focus groups with the research participants. Qualitative tools were also used to pass out a written response questionnaire to educational administrators and teachers. Interviews were selected because they revealed the participant’s personal and in-depth experience with the subject of arts education. As this study focused on gaining information regarding the experience of the participants and the status of music and dance in SHSs, it was important to obtain deep stories and reflections through interviews. Focus groups were selected because their use allowed for the obtainment of the collective experience of the SHS students in an in-depth way. The
students also benefited from hearing their peers reflect and speak about arts education, which in turn led to discussion of other related topics. The focus groups also served a pragmatic function by allowing the researcher to interview several students at one time. A written response questionnaire was created for the educational administrators and teachers due to the illness that prevented the researcher from conducting more interviews in-person. Semi-structured interview questions were used for the written response questionnaire. The written response questionnaire for educational administrators and the questionnaire for teachers were respectively identical to the questions asked during the interviews.

For the first group of research participants, the educational administrators, data was collected until the responses indicated that saturation had been obtained, an approach often recommended for qualitative research. Participants were recruited for this group by the researcher by making introductory phone calls and in-person visits. Professors and teachers also suggested interview candidates with expert knowledge of the field of music and dance education in Ghana. Following the first conversation or meeting with the educational administrator, the consent process and logistics of organizing an interview were addressed. Each interview with educational administrators lasted approximately one hour and was conducted in a semi-structured format. An attempt was made to ask all of the questions to each of the participants. However, they, at times, had more to offer regarding a specific question, which made it impossible to get through every question. Time was allotted, when possible, for additional questions and clarification of the existing questions. Interviews were audio recorded and transcribed following the obtainment of the consent of the participants. The interviews were focused upon the
central five research questions. The participants were asked for feedback and additional questions that would enhance the study.

For the second group of research participants, teachers were interviewed until data saturation had been attained. Teachers were selected by asking the professors at the University of Ghana, Legon and Dr. Mereku at the UEW for the names of the SHSs that had music and dance programs. The schools were then visited and permission was requested of the headmaster or headmistress to conduct research and speak with the music and dance teachers. Mereku accompanied the research to Mfantsipim and Winneba SHS to facilitate the introductory meeting. Mereku’s time and expertise in this process was invaluable. At the first meeting with the teachers, the researcher introduced herself and the research and then discussed the consent process and logistics of organizing an interview. Each interview with teachers was approximately one hour and was in a semi-structured format. The questions were similar to, but different from, those asked of the administrators. An attempt was made to ask the same questions of each teacher. However, some teachers offered so much information for a specific question that all of the questions could not be asked. As time permitted, an attempt was made to provide an opportunity for additional questions and clarification of the interviewing process, as was the case with the administrators. Interviews were audio recorded and transcribed, following the obtainment of the consent of the participants. The interviews were focused on the central five research questions. The participants were asked for feedback and additional questions that would enhance the study.

For the third group of research participants, the students, one focus group session was conducted at each of the school sites until data saturation had been attained. The
number of participants ranged from four to 14 students per focus group. Each session was approximately one hour long. The music and dance teachers of the schools helped with the recruitment of participants by asking for student volunteers. This study included minors, age 17 and younger, and adults, age 18 and older. According to the Children’s Act of 1998, Ghana defines a child as “below the age of 18 years” (Parliament Act 560, p. 6). Furthermore, Ohio University’s IRB defines minors as, “subjects aged 17 and under,” in accordance with Ohio law (Ohio University IRB, 2015, p. 58). Teachers also served as the *loco parentis* for minors in this study who were unable to provide their own consent to participate in the study with approval of Ohio University’s IRB.

The age range of student participants was changed from the proposal and the change was confirmed with the approval of an IRB amendment. The age range of the participants was changed to include 17 year-old students. The basis of the change was recognition that many of the Form 3 classes contained 17, as well as 18 year-old students. Without the inclusion of 17 year-old students, Form 3 would not have been adequately represented. While this change was made with IRB approval and with SHS teachers signing *loco parentis* approval forms, it did not occur until the second focus group session. The first focus group session, which was conducted at Winneba SHS, had students 18 years of age or older. In some cases, Form 1 and Form 2 students were interviewed in May, as Form 1 and Form 2 students typically remain in school until that time. The Form 3 students were less likely to be in school in May as Form 3 students graduate in the beginning of May at the majority of schools. In order to collect data from an adequate number of students at the participating schools, the age range of students was extended to include ages 15, 16, and 17. This change was also addressed in the proposal.
and via an IRB amendment and gained approval. Furthermore, several of the schools, which were studied, were boarding schools. The home residences and parents of many of these students were a considerable distance from the schools. Plus Ghana has limited postal and Internet service to the residences of these students. For this reason, consent for the students to participate in the interviews was obtained using the *loco parentis* process in which teachers signed on behalf of the parents. After researching the matter, *loco parentis* authority for teachers was confirmed by Dr. Mereku at the UEW and the SHS teachers as being appropriate in the context of Ghana.

The focus groups were approximately one hour long, although the focus group at Winneba SHS was about 30 minutes due to the time constraints of the students. The focus group sessions were in a semi-structured format. The questionnaire for the focus groups was slightly different from the questionnaire for the educational administrators and teachers. An attempt was made to ask the same questions to each of the focus groups. In most cases, all of the questions were asked, but at times the participants had more to say on a certain topic, so it was pragmatically impossible to address every question. Time was allocated for additional questions and clarification as needed. Focus groups were audio recorded and transcribed following the obtainment of consent for each of the participants. The student groups focused on the central five research questions, although a limited amount of attention was given to the effects of the economy on music and dance education in Ghana and the role of educational administrators, teachers, and students in decision-making, due to the limited perspective of the students regarding these matters. The participants were asked for feedback and additional questions that would enhance the study.
Formal oral interviews and focus groups were the primary approach to gathering the data for the study. However, written-response questionnaires were distributed to educational administrators and teachers due to the researcher’s illness and other interruptions to the study. As Ghana is a country with high risk of malaria and other infectious diseases, multiple collection methods represented a pragmatic approach. The written-response questionnaires and consent forms were collected by Mereku during the 2014 PASMAE (Pan African Society for Musical Arts Education) – WASRC (West African Sub-Regional Chapter) Conference at the UEW on June 13, 2014 on behalf of the researcher. Mereku then gave the written responses to Badu-Younge and Younge to give to the researcher upon their return to the US. Semi-structured interview questions were used for the written-response questionnaires. The written-response questionnaire for educational administrators was identical to the semi-structured interview questions asked of educational administrators during the interviews. The written-response questionnaire for teachers was identical to the semi-structured interview questions asked of teachers during the interviews.

In addition to the focus group sessions, interviews, and questionnaires, the study’s protocol used archival data collection, observation, and participant observation. Archival data collection and observation were used to support an understanding of the culture and school locations. At each focus group location, observations were made of the setting, including the SHS and the informal interactions of teachers and students before, after, and during the focus group sessions. At Winneba SHS, two music and dance classes were observed. Time constraints for the researcher and for the students inhibited the observation of music and dance classes at the other locations. Additional observations of
classrooms are encouraged in future research. Outside of the classroom, observations and participant observation were made at celebrations, events, everyday activities, and music and dance performances and programs to gain a deeper understanding of the culture and educational climate in Ghana. These observations were recorded in field notes. An archival data search was made in Ghana and on the Internet of curriculum material, educational survey data, government policies, government records, and syllabi, which pertained to the study.

**Data sources.**

The research design employs credibility techniques to ensure rigor in the collection of archival data, focus group sessions, interviews, observations, and participant observations. In regards to the focus group sessions and interviews, time was taken to establish rapport with the participants. For example, contact was established with the interviewees prior to the formal interview. The contact included a description of the research, coupled with casual conversation about music and dance education in Ghana. For the participants who spoke Akan, the researcher introduced herself in Akan and then carried on an informal conversation in the language. The use of Akan was to establish rapport and lightened the mood based upon the notion that many of the participants would enjoy talking to a foreigner in Akan, as this is infrequent. Some participants smiled and were excited that the researcher was conversant in their language. Speaking Akan also established a certain level of trust because it demonstrated a long-term study of Ghanaian culture, rather than a shorter research approach to data collection. During the time of getting to know each other, the consent form and the interview were discussed. Questions from the participants about the process were also addressed. In other words,
this period of time was used to establish rapport, clarify the research, and also provide additional insight into the formal interview (Patton, 2002).

At Aggrey-Memorial A.M.E. Zion SHS, the Christian SHS in Ashanti Region, Mfantsipim, and Winneba SHS, permission was requested from the headmaster and headmistress to conduct research at the schools, in addition to the interviews. This approach was used to demonstrate respect for the participating schools and to glean additional information. The process seemed useful to gain a greater understanding of the climates of school settings and the personalities of the participants in order to ask appropriate and meaningful interview questions. This activity also allowed the researcher to become accustomed to the socio-cultural conditions of each of the sites (Patton, 2002). Permission from the head of the school was not requested to conduct research at the SHS in Accra. The teacher indicated the permission was not needed and the permission was also not required on the IRB consent form. The use of a translator, which was originally perceived as being needed and was mentioned in the proposal, was not needed, as English was the language spoken at all of the SHSs and educational institutions and organizations. Akan terms and phrases occasionally came up, but participants were willing to explain to the researcher the meaning of the unfamiliar terms. Furthermore, the researcher employed the assistance of a native Akan speaker to help with transcriptions, to ensure that the translation of Akan phrases and terms was done correctly.

**Data collection procedure.**

Three trips were made by the researcher to Ghana in order to conduct the study. The first trip served to establish contact with possible participants and school sites. The
researcher also immersed herself into the culture of Ghana. The researcher lived in a student hostel at the UEW, ate meals with a Ghanaian host-family, attended markets, spoke Akan, took part in social gatherings, and took the trotro, the West African mini-bus that serves as public transportation. The researcher also made preliminary visits to two school locations, as well as observing two classes in Winneba SHS. The researcher conducted informal interviews with educational administrators at KPMG, UNESCO, the UEW, and the University of Ghana, Legon. In addition, the researcher obtained and reviewed documents in the form of academic books, academic journals, curriculums, and syllabi, only available in Ghana.

During the visits and the return to the US, reflective journaling was created by the researcher regarding her experience. Research was conducted during the return period to learn more global music and dance education models, with a particular focus on Toronto, Canada. Arts education institutions were observed, including (a) the Distillery District, a refurbished distillery devoted to arts creation and education, (b) the Harbourfront Centre, (c) the Inuit Museum, and (d) the National Ballet School of Canada. The researcher performed with Azaguno, a multiethnic performance ensemble directed by Badu-Younge and Younge that focuses on traditional and contemporary African music and dance, as well as other global forms, at York University and Earl Haig Secondary School in Toronto, Canada. These encounters exposed the researcher to educational models and schools systems in Toronto that are inclined to celebrate and support diverse approaches to music and dance education.

During the researcher’s second trip to Ghana, contact was reestablished with participants and school sites for the study. Formal interviews and focus group sessions
were conducted. The participation of three additional SHSs was established. The researcher also immersed herself in the culture of Ghana and informally observed basic schools, JHSs, and SHSs in diverse locations in Ghana. Meetings were conducted with Peace Corps and UNESCO representatives to discuss educational programs in Ghana. Arrangements were made for formal interviews for the researcher’s third trip to Ghana. Archival documents, observations, and participant observations pertinent to music and dance education in Ghana were also collected and studied. Archival data, focus group sessions, formal interviews, observations, and participant observations were collected during the third research trip.

**Ethical issues.**

Approval was obtained from the IRB for this study, which was coupled by amendments to the original approval. The guidelines of the IRB were followed. The researcher, as an outsider, paid careful attention to the culture and climate of Ghana (Howard, 1987). The researcher’s participation in cultural settings, focus groups, and interviews was approached in a reflective manner. As a rule of thumb, the researcher chose to speak 20% of the time and encouraged the participants to speak about 80% of the time, in order to learn actively from the dialogue, rather than imposing outside beliefs and values on the participants. Depelchin (2005) asserted that Western researchers should not maintain a syndrome of discovery that perpetuates silences in African history. Following Depelchin, the researcher conducted interviews in which an effort was made to receive and enable dialogue, rather than project her point of view.
Data analysis.

The focus groups, interviews, observations, and participant observations were documented through field notes and audio recordings, following the obtainment of consent from the participants. The notes were organized chronologically by site location. Anthony Bergamesca, an undergraduate student at Ohio University, enhanced the quality of the recordings of four focus group sessions and one interview with audio digital equipment. The audio recording of the four focus group sessions and one interview were of poor audio quality due to loud background noises that occurred in open-air schools. The documents were transcribed with the assistance of Amanda Kurtz, Verbal Ink, and the researcher. As Amanda Kurtz and Verbal Ink were not as familiar with Ghanaian accents, the researcher transcribed a large portion of the interviews. This also helped the researcher to become familiar with the data included in the focus groups and interview transcriptions. The researcher also recognized a need to have a native speaker review the accuracy of the transcriptions and translations that were in Akan. Sandra Amanfu, a doctoral candidate in education at the University of Pittsburgh, and a native Akan speaker, was helpful in identifying the nuances of the language and enhancing the accuracy of the transcripts. The level of accuracy regarding the transcriptions was identified by calculating the percentage of the number of unclear words compared to the total words of the transcripts. The inaccuracy of all focus groups and interviews was found to be less than one percent, making them 99% accurate or better, which is well within the industry acceptance standard of 98% or better according to Verbal Ink (Verbal Ink, 2015). Appendix A includes a table showing the accuracy of the transcriptions.
ATLAS.ti 7 was used to upload transcripts and assist in the data analysis. The analysis strategy was informed by Robert’s five-step process (ATLAS.ti Version 7, 2015; Roberts, 2010). First, transcripts were read at least three times before developing codes, although initial reactions were made in a Word file that was then uploaded to the ATLAS.ti program. Second, the organization and coding of responses were approached through ATLAS.ti doing first-cycle coding (Roberts, 2010). This step in the analysis strategy identified themes in the interviews, documented in-vivo quotes related to the themes, and then compared the identified themes across the interviews. A reflective approach was used regarding the tacit and formative theories that guided the analysis (Patton, 2002). The reflective journal notes were reviewed during this step to assist with the identification of codes and themes. Third, the transcripts and complete final coding was reviewed in entirety. ATLAS.ti was used to assist in the final coding. Fourth, the data analysis of the findings was completed and reported. Fifth, the total transcripts were reviewed again to ascertain the validity of the findings and to make certain that the main themes and patterns were consistent with the data. Comparisons were made with the literature and source reviews to determine which findings were supported or not by the literature (Roberts, 2010).

The research took advantage of current computer assisted technology to help with coding and analysis. The second edition of Friese’s *Qualitative Data Analysis with ATLAS.ti* published in 2014, provided a methodology for coding and analysis that integrated technology transparently. Many publications continue to leave it up to the reader to transfer coding methods, largely developed in the area of paper analysis, to the computer assisted frameworks. According to Friese, this approach creates a confusing
and time consuming process for beginner researchers, as she states, “The literature provides little help and so the users go through a process of trial and error in attempting to translate manual ways of going about analysis” (Friese 2014, p. 20). Several coding methods were reviewed, as is suggested by Saldaña, such as axial coding, heuristic, and others, which did not fit with this study’s multiple participant groups and research questions, as well as the methods proposed by Friese (Saldaña, 2013; Friese, 2014).

Friese’s NCT (Noticing, Collecting, and Thinking) method provided a pragmatic method to link analysis to the software application (Friese, 2014, p. 21). Using Friese’s (2014) method, the researcher first completed a descriptive level of analysis in which coded themes in the data, which appeared similar and distinct, were identified. The researcher initially created approximately 700 codes that noted themes in many topics. For instance the researcher did not just use the code “instrument”, but rather included distinct codes, such as “atenteben,” “drums,” “organ,” “piano,” “string instruments,” “voice,” and “xylophone.” The researcher also included codes that detailed the biographies of the participants, in addition to the many specific challenges and experiences that they had encountered. The researcher also started writing notes as memos to describe important themes and descriptions that were emerging.

Once the initial descriptive level of analysis was completed, the researcher moved to the conceptual level. The researcher looked through the hundreds of codes that she had created and tried to find similarities and differences that related to the research questions of the study. The researcher merged codes, created code families, renamed codes, and used the network view function, which allowed her to visually move the codes around in circles and positions to find functions and relations. The network view
function especially assisted in finding the frequency of codes that were related to each other. Appendix B shows a figure of the network view function showing the organization of codes related to challenges in music and dance education. The researcher eventually narrowed the coding scheme to a more manageable number and began to rename codes that were more closely related to the research questions. For example instead of the code “therapeutic” being left on its own, it was renamed “benefit: therapeutic.” The researcher also created code families such as “benefits” to improve understanding of the participants’ discussion of all of the benefits relating to music and dance education.

The researcher then explored a more in-depth conceptual analysis. The functions of the, code co-occurrence table function, the codes-primary document table function, and the query tool were used. Appendix C shows a figure of the codes-primary document table function that compares the frequency of codes related to arts benefits across the participant groups of administrators, teachers, and students. As this study has three distinct participant groups, the code-primary document table function proved most valuable as it allowed the researcher to view the differences of coding occurrence across the participant groups. It was then rather simple to track the frequency of times a code was mentioned by the participants groups (Friese, 2014). Most of the figures used in Chapter 4 were generated using the code-primary document table function and Microsoft Excel.

After conducting a conceptual analysis on ATLAS.ti, the researcher also spent time creating, outlining, and brainstorming, in a handwritten form, the ways in which the research questions could be answered. While ATLAS.ti was helpful, it was difficult to visualize the overall display of the study, as multiple site locations and multiple
participant groups were involved. Friese (2014) even admits that ATLAS.ti can be challenging to use with large data sets and participant groups. The different functions and analytic tools all had to be compressed into a window view on the computer screen. Nearing the end of the analysis, the researcher found it necessary to view the big picture of the ways in which the different segments pieced together. For this reason, the researcher created multiple outlines filled with color on large sheets of paper that could easily be moved around until an order and outline of the findings were identified. Once the outline was completed, ATLAS.ti was used to retrieve quotations and supporting data to discuss certain aspects of a finding or argument, as quotes were attached to the codes in ATLAS.ti. While it was easy to find some quotes using ATLAS.ti, quotes that related to some of the arguments sometimes laid outside of the coding scheme and had to be found by locating another code or with a brief review of the interview transcript to locate an important point. For this reason, the figures presenting the code frequencies are general guidelines regarding the frequencies with which a topic was discussed, rather than fixed occurrences. The code frequency figures also do not document the quality of the argument.

After a draft of the findings was created, the researcher ensured supporting points and themes mentioned by participants, were not overlooked in the coding scheme. In most cases, the codes accurately presented themes covered by participants, but at times the coding process did not encompass some of the themes that the researcher attempted to identify. For this reason, a manual reading of the interviews was conducted to ensure that a concept had been covered accurately. The analysis in Chapter 5 also used a manual process of connecting the literature to the themes that had emerged from the findings.
The researcher incorporated research memos that had been created in ATLAS.ti into the analysis that contributed to broader points of discussion across themes in the study.

**Personal communication citations.**

The transcriptions were cited as personal communications throughout the dissertation. The citation format used follows APA guidelines (APA, 2010). Additionally, APA formatting indicates that personal communications should not be included in the reference list (APA, 2010). A supplemental list of all of the personal communications used in this study is located in Appendix E.

**Limitations**

This fourth section of this chapter discusses the limitations of the study design, as well as addressing the ways in which the design paid attention to credibility in order to enhance confidence and ensure rigor in the findings. A limitation of the design is that it reveals the experiences of SHSs near the coast of Ghana, with the exception of the one SHS site in the Ashanti Region. All of the SHSs tended to have Akan speakers and those from Ashanti and Fante ethnic groups. The sample did not provide a broader account of the educational experience in Ghana, because it did not sample participants from the Northern and Eastern regions of the country. Another limitation to the design is that it had only one researcher. Ideally, this study would have been addressed more effectively by a team, particularly with the inclusion of Ghanaians. While credibility techniques tried to allow for reflection and strategies that incorporated multiple perspectives, another limitation emerged from the researcher being an outsider to the Ghanaian culture. The bias of the researcher, as a White American female, influenced the collection and analysis of the data. The researcher attempted to account for her subjectivity in her writing and
reflections. The researcher also attempted to enhance the credibility of the study by being mindful of the ways in which her presence affected the participants (Eisner, 1998; Howard, 1987; Patton, 2002). Another limitation of the research was the use of open-ended questionnaires for educational administrators and teachers. Some of the responses from the administrators and teacher teachers lacked the desired levels of depth. This limitation will be discussed more at the beginning of Chapter 4.

The research design employed credibility techniques to enhance confidence and ensure rigor in the findings. The researcher triangulated the data across multiple documents, focus groups, interviews, observations, and participant observations. For example, hearing a teacher talk about a poor facility was quickly corroborated with an observation of the facility. Furthermore, the data was triangulated across different participant groups. The researcher was able to discern if educational administrators, teachers, and students were sharing similar or different experiences. In the proposal, the researcher indicated that she would have the participants review the transcriptions of the interviews. The researcher also indicated she would have key participants, such as the professors, review the final draft with an opportunity to provide feedback. An indication was also made that if time allowed, teachers or even students would be given an opportunity to provide feedback. Unfortunately, a member check did not happen. The transcripts were sent to a sample of four participants via e-mail with no response. The researcher also called the four participants by telephone with no response. While the researcher could have allocated time to possibly gather additional feedback, it would have significantly lengthened the analysis process. As a considerable amount of time was spent by the three transcribers and the researcher ensuring the accuracy of the transcripts
more efforts to obtain feedback from the participants would have resulted in diminishing returns, particularly given that the accuracy of the interpretation of the data exceeded the standards of the industry. Future studies, with more available time and closer geographical proximity of the researcher to Ghana could use member checks more easily.

The committee for this study provided an audit regarding the coherence and corroborations of the findings. The researcher also presented the initial findings at the World Dance Alliance Conference in July 2014 in Angers, France, with an anticipation of receiving feedback regarding the relationship of the findings of the study to global dance education research occurring in other countries. Feedback was obtained. The researcher’s background knowledge of Akan, dance ethnography, Ghanaian dance, post-colonial theory, and understanding of Ghanaian culture also enhanced the credibility of the study. The literature review strengthened the researcher’s connoisseurship of Ghanaian culture allowing insight into cultural nuances and surprises in research settings (Eisner, 1998; Hill, 1963). Furthermore, the researcher’s core value of ethics and social justice allowed her to strive for reflective thinking and credibility at each level of the research design. The goal of the researcher was to reveal diverse authentic experiences that could contribute to the improvement of educational practice in Ghana and the global community of educators and education researchers.

**Summary**

Credibility methods and techniques in qualitative research typically ensure coherence, corroborations, referential adequacy, and rigor. They also enhance the likelihood that ethical practice is upheld. This study paid attention to credibility techniques and in particular attention to ethics, as there is an exploitive history of
research on Ghana, which must be avoided. By incorporating qualitative credibility
techniques and reflective practice, the researcher was able to gain a deeper understanding
of the state of music and dance education in SHSs in Ghana. Furthermore, creativity and
credibility were synonyms in the research design. The researcher was creative and
flexible throughout the process in order to better understand education through the
experience of Ghanaians. As the world is becoming increasingly diverse and
interconnected, qualitative research practices must be adaptive to ensure that the research
is relevant and applicable to today’s settings. Through the use of cross-cultural reflection
and interdisciplinary frameworks, the researcher enhanced credibility and creativity in
this study.
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Chapter 4: Presentation of Results

This dissertation examines the state of music and dance education in senior high schools (SHSs) in response to economic and socio-cultural transitions in Ghana. Chapter 4 presents the results of focus group sessions, interviews, observations, and written responses related to research questions. The analysis focuses on the reactions of educational administrators, teachers, and students to music and dance education in SHSs. Attention is paid to commonalities and distinctions among the participant groups in relation to the research questions.

Ghana’s democratic values, economic progress, and peaceful coexistence make the country a bastion of opportunity in the developing world. Ghana is applauded for progress in the international media. Yet, no country’s narrative is that simple. The post-colonial path is filled with struggles. The findings represent an amalgamation of the dilemmas, hopeful spirit, and positive encounters of Ghanaian educational administrators, teachers, and students. The findings present a platform to evaluate the consequences of socio-economic policies on SHS students.

Chapter 4 is organized in terms of the five proposed research questions. The first section examines the significance of music and dance education in Ghanaian SHSs. Music and dance education is described as being significant to the SHSs because it: (a) provides benefits, (b) instructs the government mandated curriculum that is imparted to the students, and (c) serves as an access point to music and dance education. The second section describes the challenges in music and dance education in Ghanaian SHSs, discussed in terms of most common themes, unique themes, and commonalities and distinctions across participant groups. The third section explains the influence of
Ghanaian economic development on music and dance education in SHSs, exploring participant perspectives on economic transitions. The fourth section discusses the role of educational administrators, teachers, and students in decision-making regarding music and dance education in Ghanaian SHSs. Policy initiatives as well as methods and techniques used to create change are presented. This section also describes the challenges confronting decision-making, which include lack of collaboration, lack of effective leadership, and lack of participation from teachers and students. The fifth section reports on Ghanaians’ vision of the future of music and dance education in SHSs. Optimistic and pessimistic viewpoints are examined. The recommendations for the future are analyzed relating to the most common themes, unique themes, and similarities and distinctions across participant groups. Chapter 4 concludes with a summary of the findings.

This chapter also presents descriptions of (a) participants, (b) organizations, and (c) schools that are useful to understanding the findings in Chapter 4. Additionally, explanations of terms and methodological issues relating to the findings are clarified.

**Participant Descriptions**

The study included a total of 57 participants. Ten participants were administrators, nine participants were teachers, and 38 participants were students in focus groups. Additionally, the dissertation research obtained a total of 59 responses from the participants. Dr. Cosmas W. K. Mereku was interviewed twice as a consequence of scheduling conflicts that prevented the interview from concluding in one session. Mereku was interviewed via telephone when the researcher in the US called Mereku in Ghana. Edward Augustus Mensah was interviewed and filled out a teacher written
response. Mensah filled out a written response in the event a future interview could not be conducted. Fortunately, Mensah was interviewed via telephone when the researcher in the US called Mensah in Ghana. With the exception of Mensah and Mereku, all participant responses and observations were collected in Ghana. This section describes the background of the participants, including educational administrators, teachers, and students.

Richard Adebiyi.

Richard Adebiyi is a music teacher at Mfantsipim and is from Nigeria. Adebiyi’s official job title is a music tutor, as he runs Mfantsipim’s choir and teaches music students. He teaches approximately 25 students at Mfantsipim. He has been a music tutor for three years. He also taught music at the basic level for his pre-service teaching internship.

Adebiyi took music in SHS, which concentrated on music, as he stated, “it was basically music, not music and dance” (R. Adebiyi, personal communication, May 14, 2014). He participated in choral competitions and performances in SHS. Adebiyi noted he received music and dance education at the basic level because at that time music and dance were both a part of the curriculum. My interview with Adebiyi was conducted in the music classroom at Mfantsipim in Cape Coast, Ghana (R. Adebiyi, personal communication, May 14, 2014).

Freeman A. Aguri.

Freeman A. Aguri is the Director of Cultural Education at the Ghana Education Service (GES). He works directly under the Director General of the GES and the Minister of Education. Aguri has held his current position since the early 2000s. He has
been in the Cultural Education Unit of GES since the late 1990s. Aguri was the former National Coordinator of Cultural Education before being promoted to Director of Cultural Education.

Since 1975, Aguri has been working for GES where he began as a teacher. He majored in dance at the University of Ghana, Legon and graduated in 1989. He was a teaching assistant for two years at the University of Ghana, Legon, and then resumed work at GES. He also returned to earn a BA in Political Science and MA in Adult Education from the University of Ghana, Legon to assist with policy and management work.

Aguri did not attend SHS, as it was common for students to go straight from junior high school (JHS) to teacher training colleges and polytechnics prior to the 1987 education reform. Aguri did not receive music and dance education at the basic level because it was not considered a subject when he attended school. Music and dance existed as recreation and entertainment in school. According to Aguri, music and dance occurred in the traditional setting and village and was not a significance aspect of schooling. Aguri became involved with music and dance through the community. My interview with Aguri was conducted at the GES, Cultural Education Unit office in Accra, Ghana (F. A. Aguri, personal communication, May 23, 2014).

**Korkor Amarteifio.**

Korkor Amarteifio is the Co-Founder and Executive Director of the Institute for Music and Development. Amarteifio is an arts policy advocate and works closely with civil society in Ghana to promote the arts. Amarteifio also worked as the Director of Programs at the National Theatre of Ghana (K. Amarteifio, personal communication,
Amarteifio received music education in SHS, but no dance education. Her music education primarily consisted of singing songs. Amarteifio was introduced to music and dance at a young age because her parents exposed her to the arts. She saw dances from different regions in her neighborhood in Accra and also attended concerts. My interview with Amarteifio was conducted in Accra, Ghana (K. Amarteifio, personal communication, May 23, 2014).

**Michael H. Attipoe.**

Michael H. Attipoe is the current Director of the National Commission of Culture (NCC) in Ghana. Attipoe began working for the government in about 1984-85 when Professor Mohammed Ben Abdallah of the University of Ghana, Legon invited Attipoe to join him in his new job post at the Ministry of Information, Education, and Culture. Abdallah served as Ghana’s Secretary for Information, Education, and Culture and the first Chairman of the NCC (M. H. Attipoe, personal communication, May 27, 2014; University of New Hampshire International Educator, 2015). Attipoe has worked for decades on implementing cultural programs concerning dance, drama, music, and theatre. Attipoe has coordinated cultural programs for school systems and communities.

In SHS, Attipoe had two years of compulsory music class. His music class concentrated mainly on music and dance from a theoretical perspective. My interview
with Attipoe was conducted at the NCC in Accra, Ghana (M. H. Attipoe, personal communication, May 27, 2014).

**Professor John Collins.**

Professor John Collins is a full professor at the University of Ghana, Legon. He is the author of numerous books, conference papers, and journal articles. Currently, he is the Chairman of the Bokoor African Popular Music Archives Foundation (BAPMAF), consultant for the Musicians Union of Ghana (MUSIGA), consultant for the World Bank’s project to research the contributions of the African music industry, and manager of the Bokoor Recording Studio. He played with renowned African musicians, including Fela Kuti, E. T. Mensah, and E. K. Nyame.

Collins spent his childhood in Ghana until being relocated to England with his mother. He returned to Ghana in his twenties to earn a degree in Archeology, Political Science, and Sociology at the University of Ghana, Legon. Collins had been playing rock guitar music in England and became more involved in music upon his return to Ghana. Collins became involved in the popular music scene in Ghana when he joined up with the leader of a guitar band and concert party who was a tenant of his father and stepmother’s house. He desired a MA in highlife, but was prohibited from studying it at the University of Ghana, Legon. He earned his PhD in Ethnomusicology from the University of Buffalo in 1994. The interview was conducted outside Collin’s Bokoor Archives and Studio in Accra, Ghana (Collins, 2013; J. Collins, personal communication, May 10, 2014; Scientific African, 2015a; University of Ghana Department of Music, 2015).
**Kenn Kafui.**

Kenn Kafui is a lecturer at the University of Ghana, Legon and a composer. He taught at Achimota School, one of the most prestigious SHSs in Ghana, for approximately 27 years. He was the head of the Music Department at Achimota School for 25 years. Kafui has also taught part-time at the National Academy of Music in Winneba, which is now the Music Department of the University of Education, Winneba (UEW). He has been an examiner for the West African Examination Council (WAEC) and also has organized music workshops.

Kafui did not take a music course in a SHS, but he was an active member in his SHS school choir and was the school’s organist. My interview with Kafui took place in his office at the University of Ghana, Legon in Accra, Ghana (K. Kafui, personal communication, May 7, 2014).

**Dr. Nicholas Kofie.**

Dr. Nicholas Kofie is an associate professor at the University of Cape Coast (UCC). He studies systematic musicology. He received his PhD in Systematic Musicology and Cultural Anthropology from the University of Hamburg, Germany. He has published academic journal articles, books, and conference papers. Dr. Kofie’s interview did not reveal background information about his experience with music and dance in basic school and SHS. My interview with Kofie was conducted in Kofie’s office at the UCC (N. Kofie, personal communication, May 14, 2014; Scientific African, 2015b).
Felix Danso Kwofie.

Felix Danso Kwofie is the music and dance teacher at Winneba SHS in Winneba, Ghana. He has been teaching music and dance at the SHS level for four years. He teaches from Form 1 through Form 3. Each of his classes are comprised of approximately 60 students each. For each form, he teaches two to three classes. Although, on certain days a scheduled class time is comprised of multiples classes, such as a class consisting of Form 1, Visual Art; Form 1, General Art 1; and Form 3, General Art 2, meeting from Tuesday 7:15AM to 8:35AM. The different subgroups of students make it challenging on time and scheduling (F.D. Kwofie, personal communication, November 11, 2013; F. D. Kwofie, personal communication, March 5, 2014).

Kwofie did not study music and dance in SHS as it was not offered. He took arts with electives in Christian religious studies (CRS), geography, government, and history. Kwofie mentioned that he had a deep passion for music. Although his SHS did not offer music class, he participated in the National Festival of Arts and Culture (NAFAC) through his SHS. He was involved with choral singing and dance in the NAFAC, during the third term for each of his three years in SHS. The NAFAC influenced his decision to continue to study music at the university (F. D. Kwofie, personal communication, March 5, 2014).

Kwofie also indicated that he became involved with music through singing in the church choir. People encouraged him to study further because of his vocal ability. He found a music tutor who encouraged him to study more at the university. Kwofie’s first year at the UEW was challenging, as he was not prepared, having not taken music at the SHS level. He struggled during the first-year to catch up with the other students and the
curriculum. Kwofie’s experience represented the negative effects of not having music and dance education in SHS. My interview with Kwofie took place at Winneba SHS in Winneba, Ghana (F. D. Kwofie, personal communication, March 5, 2014).

**Edward Augustus Mensah.**

Edward Augustus Mensah is a music teacher at Aggrey-Memorial A.M.E. Zion SHS in Cape Coast, Ghana. Mensah has been teaching for 14 years. He is from Gomua Gyaman, in the Central Region of Ghana, near Kumasi. He attended Commander Training College and was the college organist and person responsible for the music program. Mensah has an MA in Music Education and a BEd in Music from the UEW. He is currently pursuing a PhD in Music Education at the UCC (E. A. Mensah, personal communication, October 23, 2014).

Mensah had music classes in JHS and SHS. The focus was music because the schools did not have a teacher to specialize in dancing. At the primary level, he took music and dance. Due to the non-availability of music teachers, his music and dance at the primary level concentrated on drumming and singing for Wednesday worship and assemblies. Mensah was involved in music programs in his SHS as he (a) acted as the school organist, (b) held the position of a music director of the Scriptural Union, (c) participated as a member of a dance troupe, (d) served as the leader of a cultural troupe, and (e) was involved in the singing ministry, Ghana Methodist Students' Union (GHAMSU). My interview with Mensah was conducted over Skype between Ghana and the US (E. A. Mensah, personal communication, October 23, 2014).
Dr. Cosmas W.K. Mereku.

Dr. Cosmas W.K. Mereku is the Dean of Student Affairs at the UEW. He is an associate professor of music and teaches in both music education and in composition. He is a part-time lecturer at the UCC. He has been head of the music department at the UEW for 10 years. He holds a PhD in Musical Composition from the University of Leeds, England and a MMus from the University of Michigan Ann Arbor.

Mereku did not attend a SHS, but rather attended a teacher training college. The teacher training college did not have music and dance, but he was exposed to music and dance through the NAFAC. He learned formal music and dance while completing his degree at the National Academy of Music. Mereku did not take a music or a dance class at the basic level. The two interviews with Mereku were conducted via Skype between Ghana and the US (C. W. K. Mereku, personal communication, September 6, 2014; Mereku, 2015; C. W. K. Mereku, personal communication, February 15, 2015; University of Education Winneba, 2015).

Ahuma Bosco Ocansey.

Ahuma Bosco Ocansey is the Director of Communications and Special Projects at MUSIGA (Ocansey, 2015). At the time of the interview, Ocansey was the administrator of MUSIGA. He holds an MBA in International Management from the University of Applied Management.

Ocansey received music education in his first two years of SHS, although he said it was rather basic in content. At that time, SHS was five years long. He reported receiving more music education at the primary than the SHS level. My interview with
Peace Corps volunteer.

The Peace Corps volunteer is an anonymous participant. She participated in the Peace Corps in Ghana for two years and taught general knowledge art, graphic design, and visual arts. She worked at a SHS in a village two hours outside of Accra. She is from the US. She was exposed to painting and drawing since kindergarten and took theatre at a SHS in the US. My interview with the participant took place at a café in Accra, Ghana (Peace Corps volunteer, personal communication, April 25, 2014).

Students in the focus group session at Aggrey-Memorial A.M.E. Zion SHS.

The focus group at Aggrey-Memorial A.M.E. Zion SHS had nine students. Six students were adults and three students were minors. This dissertation defines adults as age 18 and older and minors as age 17 and younger. There are two anonymous participants and seven not-anonymous participants according to the Institutional Review Board (IRB) consent form; however, all students in this focus group are considered anonymous in order to not reveal identifiable information of students. All of the students were in Form 3 (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014).

Students in the focus group session at the Christian SHS in the Ashanti Region.

The focus group at the Christian SHS in the Ashanti Region consisted of five students. All of the students were adults. All of the students are anonymous according to
the IRB consent form. All of the students were in Form 2 (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

**Students in the focus group session at Mfantsipim.**

The focus group at Mfantsipim had six students. Three of the students were adults and three of the students were minors. All of the students chose, on their IRB consent forms, to participate as not anonymous. The students consisted of: Gilbert Boakye-Yiadom (Under 18), Duncan Ed-Kelvin, Owiredu Isaac, Victor Ebenezer Sam (Under 18), Tettey Samuel N.A., and Conrad Mawuko Yemoh (Under 18). All of the students had been Form 3 students and had graduated the week before the focus group session (focus group at Mfantsipim, personal communication, May 14, 2014).

**Students in the focus group session at the SHS in Accra.**

The focus group at the SHS in Accra had four students. All of the students were minors. All of the students chose, on their IRB consent forms to participate as not anonymous, but due to the risk of revealing identifiable information of their anonymous teacher, all of these students are anonymous in this dissertation. All of the students were in Form 3. The students in the focus group were given the pseudonyms of Abena, Emmanuel, John, and Sandra (focus group at SHS in Accra, personal communication, May 13, 2014).

**Students in the focus group session at Winneba SHS.**

The focus group at Winneba SHS consisted of 14 students. All of the students were adults. Five students chose on their consent forms to participate anonymously and nine of the students chose to participate not anonymously. Due to the risk of revealing identifiable information of anonymous students, all of the students in this focus group are
anonymous in this study. Twelve students indicated they were in Form 3. The form level of schooling was unknown for two students in the focus group (focus group at Winneba SHS, personal communication, March 6, 2014).

**Teacher at the Christian SHS in the Ashanti Region.**

The teacher at the Christian SHS in the Ashanti Region chose on his IRB consent form to participate anonymously. He has been teaching music for five years. He teaches about 300 students. The participant did not have music and dance education at the basic and SHS level. He learned singing at the church and from his father at home. He did not have formal music and dance education until the university. My interview with the teacher took place at the Christian SHS in the Ashanti Region (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

**Teacher at the SHS in Accra.**

The teacher at the SHS in Accra chose on his IRB consent to participate anonymously. He teaches approximately 100 students and is the only music teacher at his SHS. He also instructs a non-music subject at his SHS. He has been teaching for over 15 years. He took music as a compulsory subject in SHS for the first three years of SHS and then he took the ordinary level (O-level) in music, and advanced level (A-level) in music, and the ABRSM (Associated Board of the Royal Schools of Music) exams (teacher at SHS in Accra, personal communication, May 8, 2014). The O-level and A-level examinations were used in Ghana prior to the enactment of the 1987 education reform (Keteku, 1999). The O-level and A-level examinations were based upon the British examination system (British Council, 2015). The last O-level and A-level tests were offered in Ghana in 1994, although remedial O-level and A-level examinations were
offered through 1999. The WAEC examination system replaced the O-level and A-level examination system for SHSs in Ghana (Keteku, 1999). My interview with the teacher took place at the SHS in Accra, Ghana (teacher at SHS in Accra, personal communication, May 8, 2014).

**Written responses.**

The written responses included two educational administrators: Thomas B. Addo and Bernard A.K. The written responses also included four teachers: Sam E. Boateng, Alberta Kum Brown, Emanuel Sylvester Gillette, and Edward Augustus Mensah. Three of the written response participants chose, on their IRB consent form, to participate anonymously. Three of the written response participants chose, on their IRB consent form, to participate not-anonymously. As the written responses had short answers, a description of the participants is not provided. Background information about the participants is briefly mentioned in their responses.

**School Descriptions**

This section provides background information about the five schools participating in this study, which include: (a) Aggrey-Memorial A.M.E. Zion SHS, (b) the Christian SHS in the Ashanti Region, (c) Mfantsipim, (d) the SHS in Accra, and (e) Winneba SHS.

**Aggrey-Memorial A.M.E. Zion SHS.**

Aggrey-Memorial A.M.E. Zion SHS is a public coeducational boarding school in Cape Coast, Ghana. There are about 2,400 students in the school. The SHS was founded in 1940 by the African Methodist Episcopal Zion Church. Aggrey-Memorial A.M.E. Zion SHS is regarded as a leading SHS in preparing students for the arts and sciences (“Aggrey Memorial SHS,” 2010; focus group at Aggrey-Memorial A.M.E. Zion SHS,
personal communication, May 9, 2014; E. A. Mensah, personal communication, October 23, 2014).

**The Christian SHS in the Ashanti Region.**

The Christian SHS in the Ashanti Region is a public coeducational day school founded by Christian missionaries. The school has about 2,000 students and is located in an urban area (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

**Mfantsipim.**

Mfantsipim is the oldest and one of the most prestigious private SHSs in Ghana and is located in Cape Coast, Ghana. The school is a boys’ boarding school with a population of approximately 2,400 students. Mfantsipim was founded in 1876 by Rev. Thomas R. Picot of the Ghana Wesleyan Mission (R. (Adebiyi, personal communication, May 14, 2014; Boahen, 1996). Mfantsipim is located on a spacious campus about a mile from Cape Coast Castle. The school has ample assembly halls, classrooms, and dormitories (personal observation at Mfantsipim, May 14, 2014).

**The SHS in Accra.**

The SHS in Accra is a private coeducational boarding school. There are about 2,500 students that attend the SHS (teacher at SHS in Accra, personal communication, May 8, 2014).

**Winneba SHS.**

Winneba SHS is a public coeducational boarding school in Winneba, Ghana. Winneba is located approximately halfway between Accra and Cape Coast. Winneba SHS was founded in 1949, and soon after the students led a strike over the
mismanagement of the school. President Kwame Nkrumah stepped in to provide a new
head to the school to organize and mobilize the students to form a stronger school.
Currently, the SHS has about 1,592 students. Winneba SHS has had notable alumni and
has a West African Senior School Certificate Examination (WASSCE) pass rate in 6-8
subjects of 97.9% in 2013. While it has achievements, Winneba SHS, as a government
school, has limited finances. Winneba SHS indicated its financial needs on the Winneba
SHS website. An indication was made that the SHS needed an assembly hall complex
because the current complex has a design capacity of only 300 students. Additionally,
the SHS needs a mini-bus for staff and students, a replacement to the current damaged
sewer system, and staff accommodations (WINNESEC, 2015a, 2015b; F. D. Kwofie,
personal communication, March 5, 2014).

Organizational Descriptions

This section briefly describes organizations, which emerged in the findings of this
study. The focus of the section is on the institutions and organizations in which study
participants work. The organizations include (a) Bokoor Archives and Studio, (b) the
Ghana Education Service (GES), (c) the Musicians Union of Ghana (MUSIGA), (d) the
National Commission of Culture (NCC), (e) the National Theatre of Ghana, (f) Peace
Corps Ghana, (g) the University of Cape Coast (UCC), (h), the University of Education
Winneba (UEW), and (i) the University of Ghana, Legon.

Bokoor Archives and Studio.

Located in Accra, the Bokoor Archives and Studio contains artifacts, documents,
media, and photographs detailing the popular music history of Africa and Ghana. Collins
is the acting Chairman of the BAPMAF (Collins, 2013; J. Collins, personal communication, May 10, 2014).

**Ghana Education Service (GES).**

GES is the implementation arm of the Ministry of Education (MOE). GES implements the curriculum, policy, and programs based on the legislature. The Curriculum Research and Development Division (CRDD) focuses on developing policy and the syllabi. The GES Cultural Education Unit is responsible for implementing policy, programs, and syllabi developed by the CRDD, the legislature, and the MOE (F. A. Aguri, personal communication, May 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015).

**The Musicians Union of Ghana (MUSIGA).**

MUSIGA is the umbrella organization of musicians in Ghana with a membership of approximately 4,000 musicians across the disciplines of gospel, highlife, hiplife, reggae, and traditional. The membership of MUSIGA consists of artist mangers, educators, producers, and sound engineers (MUSIGA, 2015; A. B. Ocansey, personal communication, May 30, 2014). MUSIGA’s mission is “promoting and preserving Ghanaian culture through education and equipping the Ghanaian musician to be self-reliant, creative, and industrious” (MUSIGA, 2015, para. 6). MUSIGA promotes the interests of industry professionals through advocacy, education, policy and program development, and research. A recent project of MUSIGA’s has been the KPMG research report that studied the economic contributions of the music industry throughout Ghana (MUSIGA, 2015; A. B. Ocansey, personal communication, May 30, 2014). KPMG is
one the world’s leading professional service companies in the world. The name of the company traces its origins through the names of its founding members, Klynveld Main Goerdeler (KMG) and Peat Marwick International (PMI) (KPMG, 2015a, 2015b).

**The National Commission of Culture (NCC).**

The NCC was established in 1990 with the provision of managing and promoting the national culture of Ghana. The NCC works closely with other governmental organizations to host programs, such as the NAFAC and the National Senior High School Drama Festival (NADRAFEST) (National Commission of Culture, 2014a, 2014b).

**The National Theatre of Ghana.**

The National Theatre of Ghana was commissioned by the government of Ghana and built by the Chinese in 1992 (Ghana Tourism Authority, 2015; National Theatre of Ghana, 2015a). The National Theatre is governed by the Ghana National Theatre Act of 1991 PNDCL 259 (Ghana Legal, 2015). The National Theatre is home to three resident companies: (a) the National Dance Company, (b) the National Drama Company, and (c) the National Symphony Orchestra (National Theatre of Ghana, 2015c). The mission of the National Theatre is to “develop and promote the performing arts in Ghana through cost effective production of classical and contemporary live stage and televised performances, which project positive national values and the African personality” (National Theatre of Ghana, 2015b, para. 1). The Nation Theatre has developed educational programing for children, including: (a) Dance Factory, (b) Fun World, (c) Kiddafest, (d) the NADRAFEST, and (e) additional programs (K. Amarteifio, personal communication, May 23, 2014; Ghana Tourism Authority, 2015; National Commission of Culture, 2014b).
Peace Corps Ghana.

President John F. Kennedy signed an executive order to establish the Peace Corps in 1961 with R. Sargent Shriver becoming the first director (Peace Corps, 2015d). The Peace Corps is an international service organization in the US that aims to improve the most pressing needs of people throughout the world through sustainable change. The Peace Corps mission is (a) to help the people of interested countries in meeting their need for trained men and women, (b) to help promote a better understanding of Americans on the part of the peoples being served, and (c) to help promote a better understanding of other peoples on the part of Americans. The Peace Corps has 106 volunteers working in communities in Ghana to address problems in agriculture, education, and health (Peace Corps, 2015a, 2015b, 2015c).

University of Cape Coast (UCC).

Established in 1962, the UCC was created to produce highly qualified teachers and educational leaders. The university’s mission has since expanded to provide education in other industries including business, nursing, psychology, science, and other fields. The UCC is one of the most prestigious universities in Ghana (University of Cape Coast, 2015).

University of Education, Winneba (UEW).

The UEW was established in 1992 and brought together seven diploma awarding colleges under one institution, including the National Academy of Music (“UEW launches,” 2012, para. 1-5). The mission of the UEW is to, “train competent professional teachers for all levels of education as well as conduct research, disseminate knowledge,
and contribute to educational policy and development” (University of Education Winneba, 2013, para. 1).

**University of Ghana, Legon.**

Founded in 1948, the University of Ghana, Legon is the largest university in Ghana. The mission of the University of Ghana, Legon is to create an, “enabling environment that makes the University of Ghana increasingly relevant to national and global development through cutting-edge research as well as high quality teaching and learning” (University of Ghana, 2015b, para. 5). The Institute of African Studies is housed at the University of Ghana, Legon and was created to teach and conduct research pertinent to the cultural heritage of Africa. The Institute of African Studies includes history and politics, language and literature, music and dance, religion and philosophy, societies and cultures, and the visual arts (Institute of African Studies, University of Ghana, 2015).

**Extended Definition of Terms**

This section elaborates on terms and methodologies used in this, the fourth chapter.

**The use of the terms “music and dance” vs. “music.”**

The term “music and dance” and the term “music” are used in this dissertation to refer to the same subject in SHS. The term “music and dance” class is used throughout most of the dissertation to emphasize the interconnectedness of the two art forms in Ghana and Africa. The term “music” is stated when participants use the term and also when the description of the subject emphasizes music over dance.
The discrepancy in terminology is a consequence of the colonial disruption of indigenous education systems. According to Younge, there is no word for music in indigenous languages in Ghana (Younge, 2011). Dancing, drama, drumming, and singing, were all part of the performing arts. The arrival of Europeans in Ghana and the establishment of colonial schools enforced Western education practices and terminologies onto indigenous populations. By the start of the 20th century, the Western subject of music was taught at church seminaries, colleges, and schools. Indigenous performing arts practices were degraded and banned from churches and schools, but they persisted in the traditional context of the village (Graham, 1971; Kitchen, 1962, Kwami, 1994, Nketia, 1974). This duality of worldviews on the performing arts has left an inconsistent use of terminology when describing music and dance.

Some participants use the term “music” because many classes at the SHS level concentrate on a Western approach to music and spend only a cursory amount of time on dance and traditional African music. The MOE also refers to the subject as “music” in the syllabus (Ministry of Education, Science, and Sports, 2010).

“Music and dance” have been maintained because most of the SHSs participating in this study taught the theory of dance and one SHS instructed practical dance. Furthermore, the MOE included music and dance together under the same content unit called “composition, listening and observing, and performance” in the current creative arts syllabus for primary school and JHS (Ministry of Education, Science, and Sports, 2007, pp. 5-6). Additional publications use the term “music and dance” (Amegago, 2000; Amuah, Adum-Attah, & Arthur, 2004; Younge, 2011).
The use of the term basic education.

Basic education in Ghana is comprised of kindergarten, primary school, and JHS (Government of Ghana, 2015; Ministry of Education, 2012). Kindergarten has only recently been a part of the definition of basic education by the Ghanaian government. Prior to 2002, basic education consisted of primary school and JHS, as kindergarten was not compulsory and less than half of Ghana’s children attended kindergarten. In the past decade, kindergarten enrollment has almost doubled from 46% in 2002 to 90% in 2008 and kindergarten is now a part of the formal basic education structure (Ministry of Education, 2015; Osei, 2010; UNESCO, 2006). Due to the recent shift in the definition of basic education, participants still occasionally refer to basic education as including only primary school and JHS. For example, some participants describe the creative arts syllabus as happening at the basic level. In the case of the creative arts syllabus, basic school includes only primary school and JHS, as no creative arts syllabus exists for kindergarten.

As basic education was not the focus of the study, interview questions were not designed to specify if the participants defined basic education as primary school and JHS or as kindergarten, primary school, and JHS. Interview questions asked about the overall basic school experience, or specifically about primary school or JHS. No questions were asked about kindergarten due to time constraints. Additional research would be required to explore participant viewpoints on kindergarten specifically. This dissertation refers in general to basic education as the overall experience in the lower levels of Ghana’s school system, including, kindergarten, primary school, and JHS. The exception would be if the participants described basic school as consisting of primary school and JHS.
The use of personal communications.

As a qualitative study, this dissertation employed focus group sessions, interviews, observations, participants observations, and written responses. APA defines this form of data as personal communication. In order to credit the source, a personal communication parenthetical citation has been used. APA considers personal communications to be non-recoverable data and therefore does not include personal communications in the reference list (APA, 2010). Appendix E has a listing of all personal communication citations used in this study.

The use of anonymity.

Participants self-selected to be considered anonymous or not anonymous during the consent process. Anonymity and non-anonymity was given as an option to participants as some participants indicated that they wanted their name used in the report of the study results. As Ghana has a long history of foreigners taking information from participants and sources without giving proper credit, using participants’ names is culturally appropriate if given their consent. Participants selected anonymity and non-anonymity on the consent form and signed their name. In the case of minors, the music and dance teacher served as the locos parentis and signed for the children. The process of making anonymity and non-anonymity an option on the consent form had IRB approval.

The use of pseudonyms.

Pseudonyms were created to protect the anonymity for some participants. In the case of students, pseudonyms were used for some and in other cases they were referred to as female student (STF), male student (STM), student of unknown sex (ST), and students
The use of the non-personal pseudonyms STF, STM, ST, and SS was due to the challenge of tracking SHS student names through audio equipment. Some pseudonyms have not been identified in order to protect participant anonymity.

**The use of student names.**

While an effort was made in the beginning of the focus group sessions to have the students state their names, they seemed more eager to give answers, rather than stating their names. For that matter, reminding students to state their names was avoided as it tended to interrupt the flow of the group conversations. For this reason, tracking students’ names became a problem, in which case the student was referred to as female student (STF), male student (STM), and student of unknown sex (ST). Multiple students were referred to as students (SS). Furthermore, loud background noise at the schools resulted in a poor quality of audio recording. As the schools had open windows, the audio recording picked up background noise. The background noise made it difficult to differentiate among student voices with accuracy, especially when a student did not state the name in a response. It was especially challenging to track names in the large focus groups as incidents of not using names in responses increased. Given the dynamic of students inconsistently stating their names in responses and the loud background noise, some names were too challenging to track. In the future, a high quality microphone and video recording would aid in tracking student names and responses in focus group sessions occurring in open-air classrooms. A research assistant that could track responses and participant names on computer or paper would be additionally helpful. Students’ first names have been used in order to maintain a more personal tone in their voice.
The use of my name in quotations.

In certain quotations, a dialogue is presented between the interviewer and the participant. In these cases the name of the interviewer, Jennifer Petrie, is referred to by the last name, Petrie.

The use of written responses.

This dissertation collected information from educational administrators and teachers in two formats: interview and written response. Written responses were collected from two educational administrators and four teachers. The written responses of the administrators and teachers did not contain as much useful information, as was expected and desired. The written responses were at times unclear due to the lack of information provided in the open-ended responses to questions. Some of the teacher written responses were ambiguous because the respondents did not indicate the kind of school in which they taught. In these incidents, the results of the written responses were used in describing the overall music and dance education climate, as opposed to the SHS experience.

The written-response format was not the initially preferred data collection technique, but was rather used due to unforeseen circumstances in Ghana. The researcher had to leave Ghana earlier than anticipated, so the written responses were used to collect information that could no longer occur through face-to-face interviews in Ghana. Regardless, written responses and consent forms were distributed to participants and collected by Mereku at the 2014 PASMAE (Pan African Society for Musical Arts Education) – WASRC (West African Sub-Regional Chapter) Conference at the UEW on June 13, 2014 on behalf of the researcher. Mereku then gave the written responses to
Professor Badu-Younge and Professor Younge to return to the researcher. The nature of the written responses represented a limitation to this study. For this reason, the contents of Chapter 4 and Chapter 5 contain the results of interviews and focus group sessions more frequently because their data is more in-depth.

**The use of the participant group educational administrators.**

Throughout the findings, the educational administrators are described as a participant group. The educational administrators consisted of 10 participants, including Thomas B. Addo, Freeman A. Aguri, Korkor Amarteifio, Michael H. Attipoe, Professor Collins, Bernard A. K., Kenn Kafui, Dr. Kofie, Dr. Mereku, and Ahuma Bosco Ocansey. All but two of the administrators were interviewed. The educational administrators that were interviewed are referred to as interviewed educational administrators. Thomas B. Addo and Bernard A.K. only wrote written responses and are used as the respected subgroup of educational administrators. All of the educational administrators, those interviewed and those who only wrote responses, are called administrators in the discussion and figures found in this chapter and Chapter 5. This was done to aid in the readability of figures. Dr. Mereku was interviewed twice, on September 6, 2014 and February 15, 2015.

**The use of the participant group teachers.**

Throughout the findings, the teachers are described as a participant group. The teachers consist of nine participants, including Richard Adebiyi, Sam E. Boateng, Albert Kum Brown, Emanuel Sylvester Gillette, Felix Danso Kwofie, Edward Augustus Mensah, the Peace Corps volunteer, the teacher at Christian SHS in the Ashanti Region, and the teacher at the SHS in Accra. Adebiyi, Kwofie, Mensah, the Peace Corps
Volunteer, the teacher at Christian SHS in the Ashanti region, and the teacher at the SHS in Accra and are referred to as the subgroup of teachers who were interviewed. Boateng, Brown, Gillette, and Mensah wrote written responses and are referred to the subgroup of teachers who wrote responses. The teachers of the five SHSs participating in this study are often referred to as the SHS music and dance teachers interviewed to differentiate between them and the Peace Corps volunteer, as the Peace Corps volunteer taught visual arts education in SHS. Furthermore, Mensah was both interviewed and wrote a written response. The interview occurred on September 6, 2014 and the written response happened on June 6, 2014. All of the teachers, those interviewed and those writing responses, are referenced as teachers in the discussion and figures found in this chapter and Chapter 5.

**The use of the participant group students.**

Students in the focus group sessions are referred to as the participant group students in the discussions and figures of this chapter and Chapter 5.

**The use of observation.**

Observational field notes and journal entries are cited in this chapter as personal communication citations. These are cited as personal observations with the respected dates of the observations.

**The use of graphs.**

In all of the graphs, the frequency of times mentioned is based on codes derived from thematic quotes that were identified from the focus group sessions, interviews, and written responses with the assistance of ATLAS.ti. (ATLAS.ti Version 7, 2015). A code may contain more than one quote from the same participant.
A note about references.

On April 16, 2015 the Ministry of Education in Ghana’s website was hacked (“Ministry of Education’s website hacked,” 2015). This has affected access to documents and webpages on the site. Furthermore the hack affected Ghana’s Education Service’s webpage. As of August 14, 2015, the entire Ghana Education Service webpage was not working and only portions of the Ministry of Education’s website were running. Five references have been affected by this and are not able to be retrieved. The following references were affected Ghana Education Service (2013a) (2013b) (2013c) (2013d) and Government of Ghana (2013b).

The Significance of Music and Dance Education in Ghanaian SHSs

Music and dance education, according to the participant groups, plays a significant role in Ghanaian SHSs due to (a) the benefits of music and dance education, (b) the comprehensive curriculum music and dance imparts to students, and (c) the provision of access to music and dance education for SHS students. This section first describes the benefits of music and dance relating to the most common themes, unique themes, and the commonalities and distinctions across participant groups. Second, this section examines the comprehensive curriculum, which the students receive in music and dance class in terms of the value of music and dance to the SHS experience. Third, this section explains that music and dance education in SHSs is a vital point of access into overall music and dance education for students. This section is organized to emphasize the significance of music and dance in SHS. Challenges are occasionally mentioned to understand the underlying role of music and dance in SHSs. The challenges are explored in-depth in the second section of this chapter.
The benefits of music and dance.

The participating educational administrators, teachers, and students described the benefits transferred through music and dance. The benefits included: (a) contributing to success in school, (b) creating job opportunities, (c) encouraging creativity, (d) facilitating social engagement, (e) improving cognitive abilities (f) nurturing economic benefits (g) providing a broader knowledge of music and dance (h) providing cross-subject benefits (i) providing therapeutic benefits, and (j) teaching cultural values. This section analyzes the benefits of music and dance in relation to the common and unique themes, and the commonalities and distinctions across participant groups.

Most common themes.

The most common benefits of music and dance education were reported by the participants as being success in schools, a broader knowledge of the arts, job opportunities, teaching cultural values, and therapeutic effects. The most prevalent benefit was the contribution that music and dance education makes to student success in school. The benefits of music and dance education were coded 138 times during the ATLAS.ti analysis. The code “benefit: success in school” was identified the most at 37 times. Benefits frequently discussed by participants included the code “benefit: broader knowledge of the arts” used 27 times, the code “benefit: job opportunities” used 23 times, the code “benefit: teach cultural values” used 21 times, and the code “benefit: therapeutic” used 12 times. Topics mentioned less frequently included the code “benefit: economic” used 8 times, the code “benefit: social engagement” used 6 times, and the code “benefit: improve creativity” used 4 times. The benefits are depicted in Figure 1
below. The quantitative frequency is mentioned to demonstrate certain topics were more relevant to the participants than others.

**Figure 1.** Most common benefits of music and dance education.

This figure illustrates the most common number of times that the administrators, teachers, and students mentioned the benefits of music and dance education.

*Benefits: Success in schools.*

The topic of success in schools was more frequently discussed across participants than other music and dance benefits. Participants emphasized that music and dance education contributed to (a) cross-subject learning success, (b) the development of cognitive abilities and individual talent, (c) improved discipline and focus, and (d)
improved grades. Figure 2 illustrates the four components of success in SHS in which music and dance contribute.

![Benefits of Success in School](image)

**Figure 2.** Benefits: Success in school.

The figure shows the four components of success in school. The components do not have numerical significance, but rather help to reflect the key factors in the benefit of success in school.

Music and dance education reportedly fostered learning across subjects. Dr. Kenn Kafui of the University of Ghana, Legon, mentioned music developed communications skills in diction, and good performance, pronunciation, and presentation skills, which are beneficial to all subjects (K. Kafui, personal communication, May 7, 2014). The teacher at the SHS in Accra mentioned that music allowed students to relax and perform better across subjects, as he stated,
It has a very soothing quality on the human being. So I think that it enhances one’s learning abilities in whatever field he or she is without it I don't see how he studies, tensions and all that. It's very important. (teacher at SHS in Accra, personal communication, May 8, 2014)

Students documented that music and dance education helped them in other subjects. A female student at Aggrey-Memorial A.M.E. Zion SHS conveyed that music and dance class assisted with pronunciation in English class and on the oral pronunciation exam (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). A male student at the Christian SHS in the Ashanti Region mentioned that music and dance class helped develop maturity in his Akan-Twi language skills requiring him to consider creative word choices (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). During a focus group session at Mfantsipim, Conrad described the manner in which music contributed to his literature class,

It's helped us in the sense that especially in literature, we learn to appreciate our literary words more, especially poetry and stuff. So sometimes you can have a Shakespeare, Shakespeare text, you can sit down and set it to music, something of that sort. So just it’s helped to increase our creativity in those aspects of study, yeah. (focus group at Mfantsipim, personal communication, May 14, 2014)

A female student at the Aggrey-Memorial A.M.E. Zion SHS commented that music helped in test preparation, such as converting class notes on the scientific elements into music (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). Students at the focus group sessions at the Aggrey-
Memorial A.M.E. Zion SHS and at the Christian SHS in the Ashanti Region highlighted that music and dance helped in understanding different cultures in geography and history class (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). A male student at the Aggrey Memorial A.M.E. Zion SHS elaborated on the manner in which music and dance class helped him in history class, as he stated,

I’m a music student and then a history student as well. I remember when we learned about slavery in the New World, and with these, we learned a little bit about the negro spirituals, which is the Black’s music, the songs they – and as we were learning history, I just got, I just realized I know a lot about that. That part, and I can relate it to the history topic, which is slavery in the New World. And everything just came together and just – I just know more about the two now. So it really helped. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

Students documented that music and dance helped them in multiple subjects, such as English, geography, history, literature, science, and Twi. Michael H. Attipoe, the Director of the NCC, summarized the positive effects that music and dance education bring to students’ total education,

Well, the benefits are enormous. You see, we have all been, we act as if we don’t know, but you see, eh, art education, or if you like the arts, they are very critical to the sustenance of the society. People think that if you are in computer engineering, if you are in civil engineering, if you are a mechanical engineer, there is no need for that, but it is not true. You see a lot of people have come
away with the strong suggestion that you could have been an engineer. With a very good dance background, it will help you to be a better engineer. You understand? (M.H. Attipoe, personal communication, May 27, 2014)

In other words, music and dance education provided creative strategies for students to excel in subjects at the SHS level.

Music and dance reportedly developed cognitive abilities and individual talents. Richard Adebiyi, a music teacher at Mfantsipim SHS, mentioned that even if his students did not go on to study music at the university level, music helped them to find a second area of study and develop overall as students (R. Adebiyi, personal communication, May 14, 2014). Kafui highlighted the effects of music and dance on cognitive abilities when he said, “apart from just studying the subjects and their interests, it also helps students, um IQ to go up. The students perform very well” (K. Kafui, personal communication, May 7, 2014). Music class at Mfantsipim helped to strengthen Conrad’s cognitive abilities, as he described,

It's helped me in my studies in all sorts of ways because studying music is not easy. You have to be – like it sharpened our thinking ability. It’s helped us to identify some things when people are playing and you know that you know something when the person’s playing wrong, yeah, stuff like that. (focus group at Mfantsipim, personal communication, May 14, 2014)

A male student at a Christian SHS in the Ashanti Region explained that music class enhanced his cognitive abilities, as he stated,

As for me, it shows how intelligent a human being is or how fast you can think. Like, when it comes to you knowing something. Like, you can just sit behind a
book, looking at those kinds of quivers and those kinds of projects and those things and combine those kinds of lines and those spaces. It makes you think faster and it opens the mind. Like, you will chew anything that somebody says and – it is not easy for us to forget something. So, it trains our mind. (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

Music and dance also reportedly contributed to improved discipline and focus in SHS students. Discipline and focus were significant to success in SHS schools in Ghana, as the students were expected to adhere to the education system, which was highly formal and obedient due to the British colonial legacy (Dei, 2004, Graham, 1971; Kitchen, 1962). Korkor Amarteifio, Executive Director of the Institute for Music and Development, elaborated on the benefits of arts projects completed at the National Theatre of Ghana. Amarteifio recalled, children became more focused through learning and doing new performances at the National Theatre (K. Amarteifio, personal communication, May 23, 2014). Edward Augustus Mensah, the music teacher at Aggrey-Memorial A.M.E. Zion SHS, wrote in his written response to interview questions that music and dance education developed attention skills. Mensah mentioned that his students were “emotionally fit for class” and had the “ability to reason well and contribute effectively in class” (E.A. Mensah, personal communication, June 13, 2014). Kafui told of a personal account of a student learning discipline through a choir. The musical experience contributed to the student’s success in SHS. Kafui explained the student’s account as,
Kafui: There have been a lot of, um, eh, a lot of experiences I’ve had. Um, personally, I know students play mischief. But because I like students and I want them to be great, I always make room for their mischief life.

But I guide them and there are on many occasions and let me just mention this. During the Liberian war, there were, eh, some of them who came to seek asylum, they came to Ghana. Then one of the boys was brought to Achimota School. He knew nothing about music. He couldn’t sing well. But he enjoys music when students are singing in the choir. When dances are going on, he enjoys it. So he wanted to join the choir. But when I tested him or I auditioned him, his voice was just not good. But he forced, every day he would be at the rehearsals and I warned him never to come there, but he would always be there even before I come, waiting for me for the moment I come out of my car he would say, “sir, please can I put them here for you?” He started serving me and I felt that, he had the interest, so I asked him to join the choir. But he would be in the choir and he would not sing anything, because when his voice would come out, it would disrupt the whole performance. And he was there, but he couldn’t control himself and he was always singing. But my, my, the boy was not, eh, cultured. He was not trained. He did what he is not supposed to do. All, efforts to correct him by the school, he couldn’t dress properly, “tuck in your shirt!” He would never do it. But when he came to the choir, and as I conduct them and I say, “stop!” and they stop. “Sing, loud!” So when he went through that training, he became a well-refined guy. He’s now a big man in Liberia. Well refined! That is an experience I always want to talk about.
Petrie: Yeah. That’s great.

Kafui: So that my, my, my philosophy is that nobody is useless. All that as a teacher, you will need to help the student to discover himself because there is no need in insulting students or maltreating them. You must have room for student’s behavior, but you guide them. And when they know this is bad; this is good; they choose the good one. That is my philosophy. (K. Kafui, personal communication, May 7, 2014)

By instilling discipline and focus, participation in Kafui’s choir allowed a student to excel in school, who would have been otherwise labeled as a “no-good”. The term “no-good” is commonly used in Ghana to refer to poor-performing students that often cause distractions and mischief in school. Music and dance did more than develop artistic talents in the students. In fact, for some students, the lessons of learning discipline and focus through music and dance were of more lasting significance than learning to sing well.

Participants stated music and dance improved student grades. Amarteifio observed that students participating in the arts projects at the National Theatre of Ghana not only exhibited more focus, but also did better in school than the students not participating in the projects (K. Amarteifio, personal communication, May 23, 2014). Ahuma Bosco Ocansey, the Director of Communications and Special Projects at MUSIGA, cited that MUSIGA ran a pilot study at schools in the Ga district in Accra introducing dancing and drumming class to students. According to the teachers involved in the study, students who were regarded as “no-goods,” prior to the study, got excited for dancing and drumming. Teachers noticed improvements from the students labeled as

Kafui remarked that when he taught at Achimota, one of the most prestigious SHSs in Ghana, his music students were generally high achieving students. Kafui was the head of the Music Department at Achimota for 25 years before taking on his current job position of lecturer at the University of Ghana, Legon. Kafui’s students were able to perform well on everything studied in school (K. Kafui, personal communication, May 7, 2014). Kafui indicated that if students were not making passing grades at Achimota, they were required to learn the piano and other musical instruments to develop concentration. Within a few years of study, music helped students excel to the top of their class (K. Kafui, personal communication, May 7, 2014). The teacher at the Christian SHS in the Ashanti Region mentioned that students were able to make passing grades, as in the 2012-2013 school year, 100% of the music students at the school had passed music (teacher at Christian SHS in the Ashanti region, personal communication, May 22, 2014). For these reasons, involvement in music and dance education appears to have improved grades in music and dance, and overall performance at the SHS level.

To summarize, music and dance class appears to have fostered student success in SHSs. Participants explained that music and dance contributed to cross-subject learning success, developed cognitive abilities and individual talent, improved discipline and focus, and improved grades.

**Benefits: Broadening knowledge of the arts.**

Student participants highlighted that music and dance education broadened their knowledge of the arts. The students discussed the ways in which music and dance class
at the SHS level widened their knowledge of performing arts history and music and dance genres. The students also indicated music and dance class enhanced their practical performance skills on instruments and voice (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014).

Being exposed to diverse music content instilled a greater appreciation for music composition and innovation, as a male student at Aggrey-Memorial A.M.E. Zion SHS explained,

And currently too [car horn] the music we have in Ghana is just plain, or it's the same all the time. And see, we just realize that people did not really put any great effort in composing the songs and just writing the songs. They just think of anything; they just drop it like that and it's slowly bringing us down. It's not from within, a very intellectual person would be coming and realize that these songs are just very poor; they don't have any meaning, the rhythm is poor, there is no modulate – all these things, they are just lost right now. And as you come to school, you learn them. It helps you become better when you are dealing with music or songs, hmm. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

Teachers indicated students came to their classrooms with a limited knowledge of music. The students living in urban areas primarily knew about gospel, hip-hop, hiplife reggae, and rock music, due to their accessibility on radio and television. Student knowledge of traditional music and dance forms was limited. Participants indicated that
students lived farther away from villages, which made them less exposed to traditional music and dance than previous generations (J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; Peace Corps volunteer, personal communication, April 25, 2014). Mensah described the significance of SHSs in exposing youth to traditional music and dance, as he stated,

> You see, in our part of the world people tend to move to cities and they forget about what they actually know from their hometown or villages, you see. So, some of them are coming from Accra, Kumasi, Takoradi, and other, Tema, and all those places. And some haven't even joined or seen or even performed with any indigenous band, you see. So coming in to the school, gives them the opportunity to also have the first-hand experience as the way once indicated. So it's giving them the opportunity to experience music and dance. So it's a great, I mean, a great opportunity for them. (E. A. Mensah, personal communication, October 23, 2014)

Felix Danso Kwofie, the music and dance teacher at Winneba SHS, explained that music and dance education expanded student knowledge of music in all genres, as he said,

> So we broaden their knowledge in music, instead of having that narrow and shallow mind that music is like this, no, so they have to what, learn more into it, and that's what we've been doing for them. And out of that, they tend to learn more in what, in their field of study, being it, whatever music that concerned them, traditional music, the hiplife and highlife, they learn everything, and the
classical music, they learn everything, yes. (F. D. Kwofie, personal communication, March 5, 2014)

A male student at Winneba SHS also described the way in which music and dance expanded his knowledge, “It has built my confidence level and it has also opened my mind because across every sector I know something; I know little about it [unclear]” (focus group at Winneba SHS, personal communication, March 6, 2014).

A Peace Corps volunteer indicated one of her most memorable lessons was teaching students about Egyptian art and culture. The Peace Corps volunteer described the way her lesson broadened the students’ knowledge of art in the following conversation.

Petrie: What are some memorable art practicals or projects or maybe even, you know, a discussion about history that you had, what worked?

Peace Corps Volunteer: Um, I think explaining Egyptian art has been really interesting. The Egyptians had some very strange practices in the way they would do things. We talk about mummies and you know, how they would burn off people’s noses, talking about like, the sympathetic magic and all those types of things. The kids just really like those. And also, like, showing them, they’re not, because they don’t have many resources, they don’t get exposed to a lot. So even having a map up in the room, showing them, “this is where you are, and this is where this happened, and this is where this happened,” it just blows their mind. And um, it’s just amazing sometimes. We’re so use to having the Internet and being exposed to certain things and everything’s at a click; you want to know it. And they just don’t have that. So sometimes I’ll, you have to catch yourself a lot
of times because you start to explain something and just, you think it’s common knowledge and like, like even dinosaurs, for example. We were talking about dinosaurs and a lot of these students like, weren’t real sure, what a dinosaur was. Petrie: That’s true. I mean, when you think about it how would they know? Peace Corps Volunteer: Yeah, these giant lizards who were all over the world. I was like, “Yeah, yeah it’s like a thing.” And they were like, “No. You’re lying to us.” I was like, “I’m not lying to you! There are books if you ever go to the library, there are books about it.” (Peace Corps volunteer, personal communication, April 25, 2014)

As the children lacked Internet access, art class exposed them to geography, global arts practices, and the world beyond the village (Peace Corps volunteer, personal communication, April 25, 2014).

Teachers and students described that music and dance increased their practical knowledge of music. A teacher at a Christian SHS in the Ashanti Region indicated that music and dance class provided time for the students to develop skills with instruments (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Isaac at Mfantsipim commended the music class he attended for providing him the opportunity to learn to play an instrument, the atenteben, the traditional bamboo flute, which he had never done before SHS (focus group at Mfantsipim, personal communication, May 14, 2014). According to two students at Winneba SHS, the music class improved their performance, singing, and speaking skills,
STM: Music has helped me, in so many ways, most of the time, even in my speaking. I have tones, yeah, high pitch and low pitch and stuff. [Laughter] So, that helps me in my rap music. I know how to perform.

Petrie: Good.

STM: It has helped me to come out with umm-, where I was actually was in terms of singing. (focus group at Winneba SHS, personal communication, March 6, 2014)

To summarize, music and dance education in the SHS served a significant function in expanding the student’s knowledge of music genres and practical music skills. Additional skills learned in music and dance classes are discussed in the section covering the comprehensive curriculum.

**Benefits: Job opportunities.**

Music and dance education appears to have produced job opportunities for students according to the participants. Finding a job following SHS was seen as a crucial component of music and dance class. Making music and dance employable is critical in a country such as Ghana with high-unemployment rates for the youth (Baffour-Awuah, 2014). Mensah explained the goal of music and dance education at the SHS level as, “Being able to also have the requisite skills that will engineer them in future, employable opportunities” (E.A. Mensah, personal communication, October 23, 2014).

SHS music and dance education enhanced job opportunities in the music industry, such as (a) professions in church, (b) the education system, (c) the military regimental bands, and (d) the popular music scene. The extensive popularity and growth of churches in Ghana have created a market for musicians to play at church functions and services (F.
A. Aguri, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; K. Kafui, personal communication, May 7, 2014). The teacher at the Christian SHS in the Ashanti Region and a student in the focus group session at the Christian SHS in the Ashanti Region indicated the church was an employable market for SHS students (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Additionally, the gospel market in Ghana represented a growing job market. Kafui acknowledged the accomplishments of his former student Irene Logen, a successful gospel musician in Ghana (K. Kafui, personal communication, May 7, 2014).

Participants remarked that teaching represented another job opportunity (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). Gilbert, a SHS student at Mfantsipim, described his teaching plans after SHS, as he stated,

I plan on going back to my JHS to help them with the music and the playing with the band. I started that one when I was still there in Form 3, yeah, so, I started with the kids, so I started with the classics, I started training them. So I got my – there was a madam over there; she knew the job I was doing over there, so she called me one time; by that time, I was in SHS, Form 2. When she saw me she was like, if I can get the time, I should come back, come and help with the – so my plans are that after that I will go there and help them with that because they
are really committed, they wanted to do something, but then they didn't have any
teacher, I don't know. (focus group at Mfantsipim, personal communication, May
14, 2014)

Some SHS students found jobs in the arts while in SHS. Employment provided
students a way to pay school fees and remain enrolled in SHS (Peace Corps volunteer,
personal communication, April 25, 2014). Ocansey also proposed that more music and
dance teaching jobs should be made available, as there are many unemployed musicians

Teachers and students also recognized that the military offers an employable job
market for students taking music (focus group at Christian SHS in the Ashanti Region,
personal communication, May 22, 2014; teacher at Christian SHS in the Ashanti Region,
personal communication, May 22, 2014). The popularity of the regimental brass band
has been pervasive in Ghana and has offered an avenue for SHS students to seek
employment, especially for students without the finances to attend university directly
following SHS (Collins, 1992, p. 18; Flaes, 2000; Reily & Brucher, 2013).

The popular music scene was also a career path that SHS students have pursued.
Kwofie, the music teacher at Winneba SHS, applauded the alumni of Winneba SHS, who
have become popular musicians in Ghana, including Kwaw Kese and Shatta Wale,
popular hiplife musicians, and James Varrick Armaah, a popular choral composer (F.D.
Kwofie, personal communication, March 5, 2014). Ocansey described that the programs
created through MUSIGA have developed the talents of youth for employment in the
music industry (A.B. Ocansey, personal communication, May 30, 2014). Students in
focus groups sessions reported an interest in becoming popular musicians in hiplife and
other genres (focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014).

In addition to the music industry, music and dance in SHSs benefited students seeking careers in other sectors of employment. Attipoe, stressed a background in the arts makes you a better worker in whichever job sector you chose, whether it be engineering or the civil service (M.H. Attipoe, personal communication, May 27, 2014). Kafui argued that an education grounded in music and dance can benefit career prospects. Achimota, the prestigious SHS at which Kafui previously taught, heavily emphasized the value of music education to successful careers. Kafui stated the strong exposure to music education, which the students received at Achimota, influenced the success of the school’s prominent alumni, which have included four heads of state in Ghana and numerous vice-chancellors (K. Kafui, personal communication, May 7, 2014). Freeman A. Aguri, Director of Cultural Education at Ghana Education Service (GES) provided a personal account of the ways in which dance education has benefited his career at the GES, as he explained,

Now you see, look at the seat I'm occupying today. If not for dance, I wouldn't have been here. So some of them are now beginning to realize oh yeah, it's not just about music. Those who went to the university with me to do chemistry, physics, biology, whatnot, are still teachers, some have even got frustrated, they left the teaching field, they’ve gone somewhere, they are not even making enough and they're angry with themselves, so you see, public outcry has made them probably choose the wrong courses. Their conscience did not help to lead them to take the courses that would help them in future, you see, though they are gainfully
employed, but they are wondering that, ah, this guy who went to do dance, look at where he is, look, you see? (F.A. Aguri, personal communication, May 23, 2014)

SHSs also have aimed to prepare students to take advantage of job opportunities by exposing students to music technology and travel experiences, which can improve their abilities to get employment in a variety of professions. Kwofie called attention to the importance of exposing his students to music technology. Even though it is not included on the WASSCE, Kwofie taught music technology because he wanted his students to have the opportunity to excel and earn money through the learning of advanced technological skills (F.D. Kwofie, personal communication, March 5, 2014).

Aguri explained that travel experiences prepare students for the job market by broadening their cultural outlook and providing them with money to help pay for school fees. Aguri elaborated on the benefits that the students of the Winneba Youth Choir, gained from traveling, as he stated,

You should listen to them sing. They have traveled a lot – many times out of this country. At least if they’ve traveled out, they’ve gone out to know other countries. They’ve gone to other environments to see how people live there, to see how those environments are. They’ve learned new things, new ideas and come back, they’ve made friends. At least even financially, they’ve earned something. Their colleagues are there with them, for the rest of their lives they may not even be able to travel out of Winneba or Ghana. So that's one single benefit that the arts or music and dance has used to help. (F. A. Aguri, personal communication, May 23, 2014)
To summarize, the travel industry appears to have positively contributed to the career prospects of SHS students. Music and dance education seems to have expanded the job opportunities of SHS students to careers within and outside the music and dance sector. The participants have expressed that music and dance education in SHSs have contributed to career opportunities in the church, education system, the military, the popular music scene, and other sectors of work outside of the music industry.

**Benefits: Teaching cultural values.**

Music and dance education reportedly imparted significant cultural values to SHS students (F. A. Aguri, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; K. Amarteifio, personal communication, May 23, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; N. Kofie, personal communication, May 14, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Students commented that they valued their music and dance experience because it allowed them to understand the relevancy of their culture. A male student at Aggrey Memorial A.M.E. Zion SHS explained that learning culture through music and dance allowed him to maintain his culture and pass it on to the next generation (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). A male student at Winneba SHS also acknowledged the benefits of music and dance, as he said, “Because of the traditional music and things, it has also helped me to know about our society and our country” (focus group at Winneba SHS, personal communication, March
A female student at Aggrey-Memorial A.M.E. Zion SHS discussed the manner in which music and dance education encouraged cultural understanding and resistance to Western cultural hegemony,

I think that the traditional music and dance should be encouraged because now the youth of today, most of us are losing our morals due to those Western music and their dances. So that if they encourage, the umm, African music. And just sometimes you don't understand why this is done, so we tend to do things that the White people do because we don't understand. But through music and dances they are able to explain to us the reason why these should be done and not be done the other way around so that we will be able to contain and preserve our culture because it is actually fading away. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

Music and dance education reportedly transmitted cultural values in an authentic manner. Aguri elaborated on the value of cultural education through the arts in today’s classrooms. Aguri argued that more needs to be done to improve music and dance, as he stated,

Yeah, so we have a lot to do as far as music and dance education is involved, because these two areas are disciplines that have the very core values of culture of the average Ghanaian and for that matter the African. (F. A. Aguri, personal communication, May 23, 2014)

Music and dance education appear to have provided space for cultural exposure, reflection, and discussion in a fast-paced changing environment.
Benefits: Therapeutic.

The therapeutic benefits of music and dance education reportedly helped students succeed in school. Participants commented on the ways music and dance added pleasure to their schooling and reduced their stress. In focus group sessions, several students commented that music and dance class provided a space to unwind and be happy. Music and dance class was a refreshing change of atmosphere from the students’ daily schedule of classes (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at SHS in Accra, personal communication, May 13, 2014).

Attipoe applauded the therapeutic benefits of music and dance as he said,

> We sing for our spirits to be lifted up and, eh, we go to church and we go and sing and after singing we realize that we are a bit more lighter than we used to be. So it has all kind of benefits, economic eh, therapeutic, you know, it revives a lot of people when they do that. (M. H. Attipoe, personal communication, May 27, 2014)

Students indicated an appreciation that their music and dance classes reduced their stress. Emmanuel explained that his music and dance experience diminished his stress,

> I'd say music makes us happy because sometimes from our class, you have a math class and let’s say that day things don’t really go on well, but when you come to music like everything is a different atmosphere. Everything changes because as your playing songs for us we're learning new things, he give us time to practice, like it’s a free – like a whole different ball game altogether. It also made me a better person. (focus group at SHS in Accra, personal communication, May 13, 2014)
Dr. Nicholas Kofie of the UCC researched the ways that music and dance classes lifted the spirits of his university students, including those who were struggling in school. Listening to music helped students reduce their stress levels and helped them to concentrate on their assignments. In addition, Kofie discussed the ways music and dance healed physical maladies. Kofie provided an example in which music aided in the recovery of an accident patient left in a coma at the Kumasi Komfo Anokye Teaching Hospital in Kumasi. Kofie recommended that more research is needed to understand the full ramifications of music and dance as an effective therapy in everyday life and in schools (N. Kofie, personal communication, May 14, 2014). In other words, the administrators, teachers, and students reported that music and dance education allowed for stress relief and the uplifting of spirits needed throughout the demanding curriculum of SHSs and universities. In addition to the therapeutic benefits of music and dance education, the most common benefits participants discussed included success in school, broadening students’ knowledge of the arts, creating job opportunities, and teaching cultural values.

**Unique themes.**

While the previous section explored the most common themes of the benefits of music and dance education, this section discusses the less common findings. The unique benefits of music and dance education noted in this study include (a) economic, (b) social engagement, and (c) creativity. These benefits are discussed based on the frequency with which each of the codes emerged from the interviews. This section concludes by briefly discussing the thoughts of a teacher who felt the current education system did not allow for the benefits to be fully actualized.
Some participants indicated that music and dance education has economic benefits. Participants reiterated that job opportunities provide gainful employment to SHS students and graduates (F. A. Aguri, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; B.A.K., personal communication, June 13, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014). Aguri and Bernard A. K., an educational administrator, also indicated that music and dance education contributed to Ghana’s economic growth. Aguri commented that the Ministry of Tourism, Culture, and Creative Arts was created due to the financial contributions of the arts, as Aguri stated, “the government of the day has realized that oh, there's been a lot of involvement and profit in the arts” (F. A. Aguri, personal communication, May 23, 2014). Bernard A. K. described the benefits when he stated, “economic gains [from music and dance] brought about development and also fostered unity” (B.A.K., personal communication, June 13, 2014).

The focus group session at Mfantsipim revealed the perceived positive effects of music and dance education on social engagement. The students in the focus group brought-up several times that they appreciated that their music and dance class was closely connected, like a family or small community. Struggling through the challenging curriculum together with a thoughtful teacher helped the students to realize the benefits of working together. The students commented that their teacher went above and beyond his job responsibilities when he extended practice hours during the WASSCE preparations to assist the students. The students indicated that they appreciated the time
spent together as a social unit and the opportunity to develop a more personal relationship with an instructor (focus group at Mfantsipim, personal communication, May 14, 2014).

Two teachers commented that they observed the benefits of students learning to socialize with one another through their music and dance classes and visual arts classes (K. Kafui, personal communication, May 7, 2014; Peace Corps volunteer, personal communication, April 25, 2014). Another student noted that music and dance class honed her ability to communicate more effectively outside of the classroom, as Sandra stated,

Music actually made me – a good listener because it helps you to get some answers right, you have to have very good ears. You have to listen to what's bring played, to get it right. So, even though it was just my exam, with people too, it has given me a chance to listen to them instead of always having to be the one to talk. So, to listen to people, it makes me better with your friends and makes you a better person. So it helps me to be able to listen in everything, and it made me a better person and maybe a nicer person to people because not everybody has the skill and it is frustrating, but in the music school we are free we learn how to, how to, there is this thing about the piano that it just calms you down sometimes, it just makes you a better person, puts you in a better place. So then music in general helped me. (focus group at SHS in Accra, personal communication, May 13, 2014)

Two participants noted that music and dance education stimulated creative thinking (focus group at Mfantsipim, personal communication, May 14, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Conrad,
a student at Mfantsipim, described music as contributing to creative problem solving in other subjects. He discussed the ways in which he was able to compose music to accompany the song about Ariel in the Shakespeare play *The Tempest* (focus group at Mfantsipim, personal communication, May 14, 2014). Another teacher explained that composing music allowed him and his students to reflect on problems confronting the world. The teacher emphasized that composition is a peaceful process of social critique and commentary, as he noted,

> I mean, yeah, you have the opportunity to transfer your thoughts to music, get creative, like yeah so critical thinking, well if you have something even in your society that you want to comment on, you want to give a social commentary, you can transfer that into music, and it brings no inconveniences at all [laughter].

(teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

To summarize, music and dance, as described above, encouraged creative and critical thinking.

While most of the participants discussed the benefits of music and dance education in SHSs, one teacher at the SHS in Accra discussed that there are not enough benefits to this form of education under the current structure. In fact, the teacher was highly critical of the outcomes he observed in his current SHS students. The teacher at the SHS in Accra described the lack of benefits in his music students, as he commented,

> Now I'm sure they've told you about the absence of music, at the junior high schools. They do it sometimes, but the last term of schools they do it. Most of the students I’ve had here come fresh, you know, knowing nothing about music.
Some of them have to choose their subjects and they need like credits, you need a certain number of credits, and you have to choose a subject area to make up and they had to follow music because they don’t have any other, and those are the students that make a lot of problems. They don't know anything about music up to now. I have taught them for three years, their output is almost zero, after the three [years]. They just don't know, they just don’t cope with it because it's not a subject they’ve done.

Okay, so on the whole I’ve not been too impressed with the product, final product, you know. They don't come out well as for most of them it's – choosing a subject. Some of them choose it because they think it's about music, they get to enjoy it, listen, but when they get to the theoretical aspect, they think that they need to have the aptitude to be able to do the subject. A few of them have done well, but I would say the majority of them haven't done too well, by my standards, you know. A few of them have got their As and, but a larger number of them are not fit to do the subject. In all cases, a larger number of them, like this output, five of them [unclear]. Last year we had 20 something, because they were two classes Form 2 and Form 3 all of them together. If we get about 10 of them good, [unclear], so the output has been average. It’s not the best. (teacher at SHS in Accra, personal communication, May 8, 2014)

The challenges, associated with music and dance education, are discussed more in the second section of this chapter. However, the challenges have been mentioned here to demonstrate that not all teachers acknowledge the benefits of music and dance education under the current system. In addition to the description of a contrarian perspective, this
section also has discussed the less common benefits of SHS music and dance education, which include (a) economic benefits, (b) social engagement, and (c) creative thinking.

**Commonalities and distinctions across participant groups.**

Several themes appeared repeatedly in the data in relation to music and dance education. The most frequent benefits mentioned by participants included (a) success in schools, (b) broader knowledge of arts, (c) job opportunities, (d) teaching cultural values, and (e) the therapeutic benefits of the arts. Unique themes included (a) economic, (b) social engagement, (c) creative thinking, and (d) the limits of the benefits of music and dance education in the current SHS climate. Another significant finding was that students in focus groups mentioned the benefits more frequently than educational administrators and teachers. Figure 3 shows the frequency of the code family “arts benefits,” which consisted of all of the arts benefits mentioned above, across the participant groups. “Arts benefits” refers to the benefits of music and dance education. “Arts benefits” was used because it is a shorter label for the code family than the term “music and dance.”
This bar graph illustrates the frequency of times that the benefits of music and dance education were mentioned across participant groups.

Figure 3 indicates that students, more than other participants, vocalized the value of music and dance education to their SHS experience. While, this quantitative analysis of the code family frequency did not indicate the quality of the benefit description, it did show that students recognized the benefits of music and dance with higher frequency than other participants. The finding indicated that educational administrators and teachers could learn additional insights about the benefits of music and dance by including the student perspective in research and policy review.

**Government mandated curriculum.**

Music and dance education appear to have retained a significant role in SHSs in Ghana because students in this study learned about music and dance education through a government curriculum (R. Adebiyi, personal communication, May 14, 2014; focus
The structured curriculum covers a wide-range of topics in order to prepare students to successfully pass the WAEC music exam in their third-year of SHS. The topics in the curriculum include: (a) Western music theory, (b) practical study in music, (c) African traditional music study, (d) music history, (e) dance, (f) test-centered methods, and (g) less common topics. Through interviews and focus group sessions, the study participants described the topics, including related challenges. While the second section in the chapter discusses these challenges in-depth, this section focuses on presenting a rich description of the curriculum to demonstrate what students learned in their classes. The curriculum is presented in topics arranged based on the frequency discussed by the participants. The most common curriculum topics are described first, followed by the more unique topics. The discussion ends with an examination of the commonalities and distinctions across participants groups.
**Most common themes.**

The most common curriculum component discussed by the study participants was Western music theory. The code “curriculum: Western music theory” was discussed 45 times in the ATLAS.ti data analysis. The code Western music theory was comprised of topics related to aural, composition, theory, and writing music. Other common curriculum themes, included the code “curriculum: practicals” that was mentioned 43 times; the code “curriculum: African traditional music” that emerged 27 times; the code “curriculum: music history,” that was noted 19 times; the code “curriculum: dance” that was expressed 15 times; and the code “curriculum: test centered” that was mentioned 13 times. Figure 4 indicates the frequency of the most common curriculum components discussed by participants.
Figure 4. Most common curriculum components.

This figure displays the most common curriculum components mentioned by participants. It illustrates the number of times that the components were discussed across participant groups.

Western music theory.

The most significant finding of the curriculum was that every music and dance teacher interviewed and every focus group described that Western music theory was present in their music and dance class (R. Adebiiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba...
SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The following section describes the ways in which teachers and students learned Western music theory in SHS music and dance classes.

Students repeatedly stated that their music and dance classes covered Western music theory. Students learned about composition, intervals, melody writing, notes, reading, rhythm, transposition, and writing (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). John, a student at the SHS in Accra, expressed the usefulness of learning music theory,

Me for instance, coming here was let’s say, when I first started in music because I didn't know music theory. And right now from the short time of studying music, I was able to learn two instruments and I’m sort of good at it. It was good really. Music is just interesting. (focus group at SHS in Accra, personal communication, May 13, 2014)

Another student at the Christian SHS in the Ashanti Region offered that his music and dance class was the first time that he learned to read music, as he stated,
And he taught staff, I didn’t know even staff, I had been playing by ear [learning by rote]. He taught staff, keys and notes, rhythm, harmony, minor and major, and other notes. (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

The students expressed their appreciation to have been introduced to music theory in SHS.

The students indicated that listening and writing were challenging aspects of the music curriculum. Even with the difficulty, students commented on their ability to pass and succeed in music class with the help of their teachers. Conrad and Gilbert explained the challenges they faced while learning four-part writing at Mfantsipim.

Conrad: I’m Conrad. Well, the most challenging aspect in my three years studying music at Mfantsipim School has – the first time I tried my hands at four-part writing. How was it? It was wow – it took a series of failed examinations, to take a series of messed up class exercises to get it and get the hang of it. So that was one of the most challenging aspects. But as time went on we bettered it. (focus group at Mfantsipim, personal communication, May 14, 2014)

Gilbert: I'm Gilbert. My most challenging part of the – four-part writing. I knew how to do that aspect, but then it came to sometime when like I couldn’t know what I was doing. I just couldn’t get the part, and then uncomfortable, I acted like blank, I don’t know [chuckle]. But then I know I knew what I was doing. But yeah anyway, even that – okay that alongside I passed, so it’s okay. (focus group at Mfantsipim, personal communication, May 14, 2014)
Other students at Mfantsipim and at the SHS in Accra commented on the complexity of learning the aural portions of the curriculum in preparation for the related section on the WASSCE (focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014). Despite the challenges of the aural section of the examination and the related music theory, Sandra commented that her teacher helped her to persevere and improve in music,

Well in the beginning, it was, I didn’t particularly understand what was going on because that was my first introduction to music. But it got to a time, I learned how to understand the topic and I did better, I was okay in the beginning. So we all passed so well, then as time went on it became a lot more technical, a lot more difficult. But then after first term we were able to understand and we got over our hurdles. And then we were able to understand. He took his time, he even had time to give us the extra classes, even though we didn't want to come he gave us time, he gave us the extra classes, and helped us try to get it better [unclear].

(focus group at SHS in Accra, personal communication, May 13, 2014)

In summary, students in the SHSs revealed that music theory was a demanding and rigorous component of the curriculum. However, the students also noted that addressing the challenging curriculum helped them to improve their knowledge of music.

In addition to students, all of the music and dance SHS teachers who were interviewed mentioned that Western music theory was included in their classes (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22,
Adebiyi, the teacher at Mfantsipim, explained the way Western music theory was the focus of his music class,

Um, with this one, in fact, if I want to go strictly, to conform strictly to what the syllabus is giving me, then I think the Western form of music is dominating. Because right from their first year to third year, it’s all about the five lines and four spaces. Those kinds of things associated with all those things. (R. Adebiyi, personal communication, May 14, 2014)

Kwofie, the music teacher at Winneba SHS, explained the way he takes students through the rudiments of music theory,

So after listening then, also aside that, you have to also take them through some rudiment of music, let them know what we call oral and sight. The oral and sight consists of playing from a recorded material, it can be a CD, something that has been recorded, you play and you let the student will what listen, and they identify maybe a kind of, what you call it, cadences, or you let them identify something like the type of music being played or you let them identify the time signature in the music when the beat is playing. (F. D. Kwofie, personal communication, March 5, 2014)

Both teachers and students indicated Western music theory is the most common focus of the music and dance curriculum in SHS.

Practical music.

All SHS music and dance teachers and student focus groups discussed that teaching practical music was part of the SHS music and dance curriculum (R. Adebiyi, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).
personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Practical music is the term used in Ghana for learning musical instruments, including one’s voice. The music instruments taught at the SHSs in this study included the (a) atentebeén, (b) brass instruments, (c) drums, (d) the keyboard, piano, and organ and (e) string instruments (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The access and time devoted to instruments varied at the schools. The students at the SHS in Accra had access to a wide range of instruments. However, the teachers and students at Aggrey-Memorial A.M.E. Zion SHS, the Christian SHS in the Ashanti

Students indicated that they found the practical part of the curriculum enjoyable and beneficial (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). Isaac, a SHS student at Mfantsipim, specified practical lessons in the atentebe were his favorite part of music and dance class. Isaac’s classmate, Gilbert, stated practical lessons and learning to play the trumpet were the most enjoyable components of the music class (focus group at Mfantsipim, personal communication, May 14, 2014). A female student at Aggrey-Memorial A.M.E. Zion SHS expressed her satisfaction with learning practicals,
Well as for me I like that fact that we use the other instruments like the *atenteben*.

I chose music because I love singing, I love it so much, and I like the practical aspect and we have to get an instrument and we will be singing and then he we will directing us [unclear]. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

From observations at Winneba SHS, students became excited when it was time to practice the *atenteben* and the voice. They laughed, smiled, and cheered classmates on when they sang and played their instrument well (personal observation at Winneba SHS, personal communication, November 11, 2013).

While the teachers and students pointed to the benefits of the practical lessons, they more frequently elaborated on the challenges confronting the components of their lessons (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). These challenges will be discussed at length in the section describing challenges in this chapter.

*African traditional music.*

The study participants discussed that African traditional music was a component of the SHS music and dance curriculum. Most schools indicated that their students
learned about traditional African music through a theory-based approach, which included lectures, listening, and reading (R. Adebiyi, personal communication, May 14, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Only one school in the study, Aggrey-Memorial A.M.E. Zion SHS, incorporated practical lessons in traditional music and dance studies (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; E. A. Mensah, personal communication, October 23, 2014). Adebiyi confessed that students at Mfantsipim did not learn practical African traditional music and dance. Instead, students at Mfantsipim learned about African traditional music and dance through lecture and demonstration as Adebiyi stated,

But when you go to African music, we only teach them about our dances, the instruments and then their classification, and few composers of African music. So if you check that, you can see, if you want to weigh, you can see that the Western music outweighs that of the African music. That is what I have observed. (R. Adebiyi, personal communication, May 14, 2014)

Additional students explained that they learned about African music in theory by learning about composers and music history (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication,
Students at Winneba SHS discussed the theory-based approach to traditional music and dance in the following dialogue:

Petrie: What do you think about learning the traditional music and dance?

STM: The fact is that we only do the theory and not the practical. So, you read about it and you get it according to the songs –

STM: Listen to the [unclear] recording of the song –

STM: But in the practical aspect too.

Petrie: Yeah, because of the limited drums would you say?

STM: Yeah.

STM: We only deal with the, they mention that these instruments is used for this, but we've not even seen it.

STF: And as referred to the traditional dances, and the local dance, we understand it much better than the foreign dance.

STM: The foreign dance.

Petrie: Uh-huh.

STM: Though we understand it, but we don’t know how to use it. (focus group at Winneba SHS, personal communication, March 6, 2014).

Similar to the students at Winneba SHS, students at the Christian SHS in the Ashanti Region indicated that they did not learn practical traditional music or dance, other than the *atenteben*, as they described their experience,

Petrie: In your class, did you ever learn how to do a traditional dance?

STM: Not actually
STM: No.

STM: Not actually.

Petrie: Did you ever learn how to do drumming for a traditional dance?

STM: No.

Petrie: Or like the bell or *shekeshe*?

STM: No.

Petrie: What?

ST: The *atente* –

SS: The *atenteben*.

Petrie: The *atenteben*. Okay. (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

A male student at a SHS in Accra described that his class learned African traditional music from a theory perspective, as opposed to a practical perspective, as the male student described,

The practical [traditional] aspect we didn’t really have time for it because the years was too shorter than that of the varsity so. But it such that we have a fair idea about what it’s doing, so in the future you can know the structure of how the music is usually syncopated and not always necessarily the free-flowing types of, so we are able to differentiate and we can learn on our own later on. So we have a fair idea of everything. (focus group at SHS in Accra, personal communication, May 13, 2014)
The teacher at the SHS in Accra agreed with his student that practical African traditional music was not presented in the music classes. With the exception of the atenteben, the teacher at the SHS admitted that he did not instruct practical African music as he said,

We don't do practical African music, we are not, it's not part of the syllabus to do drumming or dancing as part of the course. The only practical we do for the exam is the Western instruments and then we have the atenteben, the bamboo flute. So those are the aspects we have.

So the African music is about learning about composers and then the diaspora, those from the diaspora, the pop musicians from the diaspora, the non-specialists knowledge, especially from this particular ones [unclear]. Highlife, know the composers and know the classifications of these musicians. Some are art musicians, some are traditional musicians, some are popular musicians, you know. So that's the great job. (teacher at SHS in Accra, personal communication, May 8, 2014)

A student at Mfantsipim, Isaac, also documented the theoretical-approach of his music and dance class as he stated,

Petrie: When it comes to the African music do you guys learn how to practically – you know, do you learn on the drums, the dances, or other instruments? Or also do you learn any of the dances?

Isaac: Okay, we don't normally learn the dances, but we’ve been told like a lecture. We learn a little bit more about how to dance, but we don’t practice.

Petrie: And what’s your name?
Isaac: Isaac. (focus group at Mfantsipim, personal communication, May 14, 2014)

Mereku explained that practical African traditional music and dance was not being taught due to its marginal status in the music syllabus for SHS. Mereku explained in detail the lack of practical components in SHSs as he said,

But at the secondary school the syllabus is purely what the music; the old music was about. In fact it was modeled on the Western – what do you call it – exams, I have forgotten the particular exams. So the African music section is more or less theory, they just read about the dances and don't talk about them, answer questions on dancing, this dance is created by these people, this dance is this, what are the instruments you are used in the playing of this dance. They're not even pictures on costumes to help you look at it and so on. And they just write short, short notes on the dances, that they don't really cover them. The dance practical is not part of the assessment of high schools, when they are doing that, so.

All the practical courses are on instruments, instrument training, and instrument, and then voice, piano, and dance is not on the syllabus, dance practical is not on the syllabus. But dances are a part component of the course, but it’s reduced. (C. W. K. Mereku, personal communication, September 6, 2014)

To summarize traditional music and dance are taught primarily as theory in the SHSs.

However, one school, Aggrey-Memorial A.M.E. Zion SHS, mentioned offering a significant learning experience regarding African traditional music in class. All students at Aggrey-Memorial A.M.E. Zion SHS participated in African music and dance as a
compulsory core subject in their first year (E. A. Mensah, personal communication, October 23, 2014). The students explained that they learned to play the *atenteben* and to perform traditional drumming and dances, such as *adowa, ampe, baamaaya, boboobo, kete, kpanlongo, kpatsa, and tora*. Practical music and dance taught a deeper understanding of the culture through a lived experience (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). While Mensah instructed traditional practical music and dance in Form 1, he admitted that Form 2 and Form 3 were only marginally attentive to the traditional practical aspects (E. A. Mensah, personal communication, October 23, 2014). With the exception of the Form 1 students at Aggrey-Memorial A.M.E. Zion SHS, the majority of the students in this study learned about traditional music and dance from a theory-based perspective (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).

*Music history.*

In the SHSs, the music and dance curriculum included music history. Students learned about African, Ghanaian, and Western composers through lectures, listening
exercises, practical lessons, and reading (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; F. D. Kwofie, personal communication, March 5, 2014). A male student at Aggrey-Memorial A.M. E. Zion SHS indicated that the students had to do research on composers in their classes (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). Kwofie explained that the students learned about the biographies of classical Western composers, including Beethoven, Handel, Mendelssohn, and Mozart (F. D. Kwofie, personal communication, March 5, 2014). A student at Mfantsipim described that he enjoyed learning about the composers, as he stated,

I’ve had so much fun in this class. There's no class – they don't lash out for talking that much. Because I’m a Western music freak. So when I heard about a composer, I heard about their lives, their compositions, I get a bit excited and I talk a lot and the teachers lash out at me, and I have to shut up. [Laughter] So I will miss this class a lot; I had so much fun here. It’s good. (focus group at Mfantsipim, personal communication, May 14, 2014).

Students also learned about Ghanaian art music (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). A student described how he enjoyed learning about,
Ephraim Amu, the popular composer of the national patriotic song and de facto National Anthem of Ghana, *Yen Ara Asase Ni*, as he said,

And also we learned something about African composers, those who introduced music into Africa, like Ephraim Amu, I hope you’ve heard of him, Ephraim Amu. He was a very great musician. He taught in many of the colleges in the country and he wrote a lot of music and also he brought the liveliness of music within his melodies of composing. (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

In summary, the students were exposed to African, Ghanaian, and Western music history, through learning about composers.

*Dance.*

Similar to African traditional music, dance as a practical component of curriculum, was only taught at one school, Aggrey-Memorial A.M.E. Zion SHS (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). At Aggrey-Memorial A.M.E. Zion SHS, Mensah enthusiastically explained that he taught students traditional dances. Mensah stated that the dances came from the various regions of Ghana, as he noted,

Yes, we've been teaching. We’ve been teaching. I’ve been teaching dance indigenous dances: *kpanlongo, adowa, boboobo, ampe, kpatsa*, and other, I mean other ensembles. So I've been teaching them, *baamaaya, tora*, and all those,
right, from all the residents. So all the ethnic groupings, we teach them the
dances of course. (E. A. Mensah, personal communication, October 23, 2014)
With the exception of Aggrey-Memorial A.M.E. Zion SHS, the students indicated that
they did not learn about the practical aspects of dance in their SHS education. Instead,
the students learned about dance in theory (focus group at Mfantsipim, personal
communication, May 14, 2014; focus group at Winneba SHS, personal communication,
March 6, 2014). Isaac described his theoretical dance learning as,

Okay, we don't normally learn the dances, but we’ve been told like a lecture. We
learn a little bit more about how to dance, but we don’t practice. (focus group at
Mfantsipim, personal communication, May 14, 2014)
Furthermore, many of the schools spent a limited amount of time on dance theory (F. D.
Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal
communication, May 8, 2014).

*Test-centered methods.*

The participants noted the SHS curriculum was comprehensive because it
prepared the students for the WASSCE. Participants refer to the WASSCE as the WAEC
exam. Teachers explained that the curriculum in SHS was test-centered and a main
teaching goal was to have the students successfully pass the WASSCE (F. D. Kwofie,
personal communication, March 5, 2014; E. A. Mensah, personal communication,
October 23, 2014; Peace Corps volunteer, personal communication, April 25, 2014;
teacher at SHS in Accra, personal communication, May 8, 2014). Mensah described that
a main goal of his instruction was to have the students successfully pass their WAASCE
Adebiyi described the usefulness of the WASSCE,

I will still say to some extent it has, that it has been helpful because the way the questions are set, it hits on some important aspects of music. Music is very broad and we cannot teach them everything. So the basic points and the most important ones that they need to know is what WAEC sets questions are. And if they are able to do that one and then pass very well, we have the hope that one-day, when they have the urge to go and continue, they would perform better. So the way the questions are structured I think is very good, very good because I myself went through, and it helped me.

Especially with performance, they, they, they are able to display their talents on the instruments or the singing and oral test then, and then they write at least what is called “theory and composition.” At that time you are at liberty to use whatever you want to use. Just like some of them they have to think a little bit. I think it has been helpful, it has been helpful. Because even when you check the syllabus, we have the literature aspect, the history of the literature aspect. We have the music appreciation, analysis and then the theory and composition. So when they are able to go through right Form 1 to Form 3, you see that by the time they finish, they have added some things to work with, so. And because WAEC sets the question that way, that’s how you also use to set up the syllabus. (R. Adebiyi, personal communication, May 14, 2014)

Some teachers, such as Adebiyi and Mensah, expressed appreciation for the thoroughness of the exam. However, Kwofie critiqued the test-driven curriculum.
Kwofie described that the WASSCE took time away from learning other subjects like traditional music and dance, as he stated,

Yes, we teach traditional music and dance, but not much, because at the end of the day, the time factor or the timeframe is also will need to be considered. It's a matter of weighing it. We need to do traditional music and dance small, maybe do Western type small, we do maybe highlife or art music small, so it has been shared in such a way that we would do, we'll get time, few time or little time or small time, or should I say the time allocated for each of these sections are very small, limited.

At the end of the day, you are preparing student to go and write the exam, whereby you are not preparing students to write the exam, then you can have enough time to teach some of these skills. You have to get a lot of skills from the music and the dance, the traditional music, what they have, they have, you have to explore more, more on, in their environment. But where you're teaching them and at the same time they have to go and write the exam, it's very difficult to fuse or put the two together. Because at the end of the day, when the student go to the examination and they don’t perform, you'll be held accountable (F. D. Kwofie, personal communication, March 5, 2014).

The challenges related to the test-driven curriculum will be discussed further in the next section.

Less common themes.

A few participants mentioned aspects of the curriculum unique to their own classes. Students at Aggrey-Memorial A.M.E. Zion SHS expressed learning music from
the African diaspora (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). The teacher at the SHS in Accra also taught about music from the African diaspora (teacher at SHS in Accra, personal communication, May 8, 2014). Some SHS students were also engaged in drama instruction. A student at Aggrey-Memorial A.M.E. Zion SHS mentioned he learned drama and dance in his first year of SHS (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). In 2014, SHS students also were exposed to drama through the NADRAFEST, which was organized by the NCC. NADRAFEST encouraged the SHSs to have their students learn about drama and compete in drama competitions. The best schools, those that won at the regional competitions, converged at the National Theatre of Ghana to present their plays (M. H. Attipoe, personal communication, May 27, 2014; National Commission of Culture, 2014b). While a few uncommon themes emerged from the participant responses about the government-mandated curriculum, the majority of topics related to the SHS curriculum were common across teachers and students.

**Commonalities and differences across participant groups.**

A commonality was that the teachers and students discussed the curriculum more than did the educational administrators. The analysis tool of a primary document table in ATLAS.ti documented the differences in codes across the participant groups. The code family “significance (SIG): content of curriculum” was used in the analysis and included all of the codes related to SHS music and dance curriculum. A code represented a single data theme, whereas a code family was comprised of multiple codes. The code family “SIG: content of curriculum” included the following codes about curriculum (cur): cur:
African music in the diaspora, cur: African traditional music, cur: dance, cur: drama, cur: music history, cur: practicals, cur: test centered, and cur: Western music theory. The primary document table showed students spoke of curriculum 67 times, teachers 50 times, and administrators 7 times. Figure 5 illustrates the findings. The bar graph indicates that teachers and students discussed the significance of the curriculum more frequently than did educational administrators. This finding seems to suggest that the opinion of teachers and students should be considered in future research and policy review.

![Bar chart showing content of curriculum mentioned across participant groups.](chart)

**Figure 5.** Content of curriculum mentioned across participant groups.

This graph shows the number of times that the participants groups mentioned the content of curriculum.
Point of access.

According to the participants, music and dance education in the SHSs serves a vital role in providing access to formal performing arts education because children have limited access to music and dance education at the basic level. This section addressing access to music and dance education in SHS introduces the findings related to the topic of access. The section explores the topic by examining students’ encounters with music dance at the SHS level in comparison to their previous experience with performing arts education. This section also explores educational administrators’ comments about the structure causing music and dance to happen predominately at the SHS level. The challenges related to access are reserved for discussion in the next section. The benefits of enabling SHS student access to music and dance education are addressed in this section.

Students reportedly had a variety of levels of access to music and dance education prior to SHS. Students at Aggrey-Memorial A.M.E. Zion, Mfantsipim, and the Christian SHS in the Ashanti Region appeared to have had a mix of background experience in music and dance at the basic level. Students at the SHS in Accra had a strong background experience in music at the basic level, but less experience in dance. Students at Winneba SHS had no prior background in music and dance education at the basic level (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014).
In the focus group sessions, the students at Aggrey-Memorial A.M.E. Zion, the Christian SHS in the Ashanti Region, and Mfantsipim indicated a mix of prior educational experiences in music and dance. Some students reported learning music and dance in their basic schools, some of the students indicated learning music and dance in only their primary schools, other students indicated learning music and dance in JHS only, and other students reported having no prior experience with music and dance. Furthermore, some of the students had prior experience in music, but no prior experience in dance at the basic level (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014). Mensah described the mixed background of the students in the following dialogue:

Petrie: Do your students have music in the basic schools?
Mensah: Some of them were taught at the basic school. You see, some of them were introduced to musical concepts at the basic school. So to those people they are very good, they are very good. They contribute a lot in class and all that and they are talented too [unclear].
Petrie: Do some of them not have it as well, though?
Mensah: Pardon me?
Petrie: Do some of your students not have basic education in music as well – or?
Mensah: Oh there are some, the majority of them, you see. You see, when you get to the preparatory schools, in some of the preparatory schools they offer music as a subject, music and dance as a subject, but some of the public schools, you
hardly see the specialist music teacher, to actually take up the challenge of teaching them music. So virtually it is absent in some of the public schools. But most of the private schools yes, they offer music. And I have, I mean, about 40% to 45% of the students coming from preparatory schools and they have musical experience. So we are moving onward. (E. A. Mensah, personal communication, October 23, 2014)

All of the students at the focus group at the SHS in Accra, indicated they had some experience in music and dance at the basic level, ranging from two years to eight years. The focus group was the smallest, consisting of four students (focus group at SHS in Accra, personal communication, May 13, 2014). The student’s prior experience was most likely due to their school being an elite private school. In contrast to the SHS in Accra, no student in the focus group session at Winneba SHS had music and dance at the basic level, which seems significant as Winneba SHS had the largest focus group with 14 participants (focus group at Winneba SHS, personal communication, March 6, 2014).

The focus group sessions demonstrated that the students in the public schools had a more limited background of music and dance than their classmates in private schools (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). A male student at the Christian SHS in the Ashanti Region explained that he wished more of his fellow students in other schools could have access to music and dance education, as he stated
Petrie: Is there anything you'd like to change about music and dance education in Ghana? So, not just your school, but the whole country, what would you like to see changed?

STM: It's like I have some friends I used to ask them, “Do you study music in the school?” They are saying no. So, like, I want every school – every SHS to have the study of music.

Petrie: Oh, your friends in senior high school?

STM: Yeah, yeah, some senior high schools, they are not studying music at all.

(focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

Students at Aggrey-Memorial A.M.E. Zion, the Christian SHS in the Ashanti Region, Mfantsipim, and Winneba SHS indicated that for some students, the SHS level was the only time in their schooling they were taught music and dance (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). Not being exposed to music and dance education until the SHS level contrasted to the popularity of music and dance in the traditional setting. The findings presented a contradiction between the cultural value of appreciation of music and dance and the curricular value of limiting the amount of music and dance education.
Similar to the teachers and students, the educational administrators stated that the SHS level served as an access point to music and dance education. Educational administrators also indicated that not all students receive music and dance at the SHS level. For that matter, the educational administrators were highly critical of the structure of music and dance at the basic level. A reason for the limited music and dance education is that it is non-examinable at the basic level. The administrative participants specified that the non-examination of music and dance diminished the incentive for schools to offer the subject. This indicated that the heads of the schools did not have an obligation to provide the classes (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; C. W. K. Mereku, personal communication, September 6, 2014; A. B. Ocansey, personal communication, May 30, 2014). Aguri described the optionality of music and dance in basic schools as an impediment to its access, as he indicated,

Now, so that's what happened in the basic schools, and at the senior high school level, it's optional. So you see that the good foundation is not properly laid at the basic level. So at the upper level, only those who are interested go in, they opt for. And they have not had good foundation, proper basis. So you see, how do you think they would fare? And it's just not music, it's music and dance, they’ve learned it as creative arts and just bits of it. So at the senior high school level, it's optional, though it's examinable, you see. (F. A. Aguri, personal communication, May 23, 2014)
Attipoe also indicated that the structure of music and dance education in the curriculum created a barrier to access (M. H. Attipoe, personal communication, May 27, 2014). Mereku added insight to the problem of access as a whole, as he argued, “The music and dance education that pupils are receiving in Ghana today, I will say, it's, infinitesimally negligible, it's not there. It's not actually happening” (C. W. K. Mereku, personal communication, September 6, 2014). Collins stated the lack of music and dance being taught at the basic level, and the limited availability of music and dance at SHS, had changed the musicality of the society of Ghana, as he stated, “We’re beginning to see for the first time, Ghanaians who can’t dance or play music in large numbers” (J. Collins, personal communication, May 10, 2014).

The role of the SHSs in educating future generations about music and dance education, as emerged from this study, was significant as most Ghanaian children did not learn the subject at the basic level. The findings seemed significant, as existing statistics were not available regarding access to music and dance education at the basic and SHS levels. The majority of participants in this study indicated access to music and dance was marginal at the basic level (R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; E.S. Gillette, personal communication, June 13, 2014; K. Kafui, personal
communication, May 7, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; A. B. Ocansey, personal communication, May 30, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The participants indicated SHSs offering music and dance were in the minority in Ghana (F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; A. B. Ocansey, personal communication, May 30, 2014). The SHSs in this study appear to hold a critical function in continuing to instruct music and dance to students. Without the SHSs in this study, fewer students would receive instruction in music and dance.

**Summary.**

This section discussed the significant roles that music and dance education served in SHSs in Ghana. The participants documented that music and dance education in SHS produced numerous benefits, provided a government-mandated curriculum, and acted as an access point to performing arts education. The benefits included: (a) improving student success in school (b) broadening students’ knowledge of the arts (c) developing job opportunities (d) teaching cultural values (e) instilling therapeutic effects, and (f) the additional benefits of contributing to economic growth, social engagement, and creativity. Music and dance education involved a government-mandated curriculum that covers the following topics: (a) Western music theory, (b) practical music, (c) African traditional music, (d) music history, (e) dance, and (f) preparation for the challenging
WAEC music exam. Additionally, the SHS level was the only time some students received formal education in music and dance. Not receiving a background in music and dance education at the basic level was more common for students in public schools. Music and dance education in the SHSs significantly contributed to the students’ education.

**Challenges Confronting Music and Dance Education in Ghanaian SHSs**

While the first section of this chapter reported on the significance of music and dance education through a discussion of benefits, curriculum, and access, this section presents the challenges that the participants reported confronting music and dance education in Ghanaian SHSs. It seems impossible to authentically discuss the value and benefits of music and dance education at SHSs without the challenges. Every participant in this study mentioned a challenge they faced in music and dance education (T.B. Ado, personal communication, June 13, 2014; R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; B.A.K., personal communication, June 13, 2014; S.E. Boating, personal communication, June 13, 2014; A.K. Brown, personal communication, June 13, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; E.S. Gillette, personal communication, June 13, 2014; K. Kafui, personal communication,

The written responses lacked detail because the participants wrote brief answers. In order to organize the large amount of difficulties that the participants encountered, the challenges are organized thematically from most common to least. The challenges are discussed in terms of most common themes found across participants, less common themes, and distinctions found across the participant groupings of educational administrators, teachers, and students. More attention has been giving to discussing the most common themes.

The three most prevalent themes are (a) the challenge of access to music and dance education at the basic level, (b) the challenge of resources, and (c) the challenge of the colonial legacy. An additional five themes appeared popular throughout the focus groups, interviews, and written responses, including challenges in the (a) curriculum, (b) teacher-training, (c) perceptions about music and dance, (d) educational priorities, and (e) the structure of SHSs in Ghana.

A final aspect of this section mentions less common challenges that the participants reported having experienced. These challenges include the troublesome effects of (a) consumerism and the pursuit of wealth, (b) gender imbalance, (c) parental attitudes, (d) the shortage of music and dance teachers, (e) leadership, (f) religion, and (g)
other challenges. This section concludes with an analysis of distinctions found across participants.

The frequency of the challenges was determined based on the number of times a code was designated. The numbers are as follows: “challenge: access basic education” at 76 times; “challenge: resources” at 62 times; “challenge: colonial legacy” at 55 times; “challenge: curriculum” at 35 times; “challenge: teacher training” at 34 times; “challenge: negative perceptions” at 32 times; “challenge: priorities” at 32 times; “challenge: SHS structure” at 24 times; “challenge: consumerism and pursuit of wealth effects” at 13 times; “challenge: gender imbalance” at 11 times; “challenge: parents” at 11 times; “challenge: not enough teachers” at 8 times; “challenge: leadership” at 8 times; and “challenge religion” at 7 times. The other challenges mentioned had code frequency occurrences of six and under. Across all themes government policy and funding allocation play a significant role. The challenges of decision-making in policy are addressed more in-depth in the fourth section of this chapter.

**Challenge: Lack of access to music and dance education at basic level.**

The most pervasive theme was the lack of access to music and dance education at the basic level. While this dissertation focused on SHSs in Ghana, the role of basic schools were essential in the total educational process of the child. Basic schools acted as feeder schools to the SHSs. The conditions at the lower echelons of the education system triggered spillover-effects into the SHSs. As mentioned earlier, the majority of the participants described the limited availability of music and dance at basic schools as a major challenge for SHSs (R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication,

This section, regarding the lack of access to music and dance at the basic level, discusses the negative effects of the absence of music and dance at the basic level, which include: (a) students entering SHS with no prior knowledge of music and dance, (b) students entering the university level unprepared, (c) a lack of world-class musicians in Ghana, and (d) a less educated public about the music and dance traditions of Ghana.

Students entering SHS with no prior knowledge of music and dance.

The SHS teachers expressed frustration over the preparation of the students that enter their classrooms. Each teacher interviewed discussed the problem of having to teach SHS students music and dance for the first time (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in
the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Mensah provided an intriguing analogy of the students entering his class. Mensah described his students as being “*tabula rasa*” (E. A. Mensah, personal communication, October 23, 2014). Mensah used the term “*tabula rasa*” to convey his aggravation about the lack of music and dance education at the basic level, as he stated,

> And then another [challenge] has to do with the kinds of students that come around. Some come, they don't have any fore knowledge about music. Music is not examinable this time around at the junior high school level. So all those that come, they come, excuse me to use this word, as if they are *tabula rasa*, but they aren't. We are now going to move them, to give them the tutorials, and then fine-tune them to get to their musical levels. So it's a great challenge, it’s a great challenge.

> I recall one of the lessons I asked the students to come and then show me where we can locate E double flat, okay? And he knew that of E flat. And this student pressed two E flats, meaning they are E double flats. Just imagine. So he was arguing and then he was saying that he knows how to play the keyboard. So I just challenged him by saying he should come and show E double flat on the keyboard, and he just pressed two E flats for me. So he perceived that virtually the non-availability of music as a subject at the junior high school level, it's quite a worrying situation. And it is something that is having a thorny effect on the senior high school music program. But nevertheless we are making some strides. (E. A. Mensah, personal communication, October 23, 2014)
A teacher at a Christian SHS in the Ashanti Region expressed his agitation about the lack of prior music education that his students had, as he described,

My greatest challenge is the crop of students that are given us to teach, they don't have any knowledge of it. If you talk of mathematics, mathematics is learned from day one in the schools, from crèche down here. So it's more or less like a build up and music, you see, for instance the person doesn't do it at all, you just enter into the senior high and you are made to learn harmony, mean while you can’t pick up a simple rhythm. You know that’s not very good. (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

A teacher at the SHS in Accra spoke in detail about the poor-performance of his students in music class due to the absence of music and dance in their basic level of schooling,

Now I'm sure they've told you about the absence of music, at the junior high schools. They do it sometimes, but the last term of schools they do it. Most of the students I’ve had here come fresh, you know, knowing nothing about music. Some of them have to choose their subjects and they need like credits, you need a certain number of credits, and you have to choose a subject area to make up and they had to follow music because they don’t have any other, and those are the students that make a lot of problems. They don't know anything about music up to now. I have taught them for three years, their output is almost zero, after the three. They just don't know, they just don’t cope with it because it's not a subject they’ve done.

Okay, so on the whole I’ve not been too impressed with the product, final product, you know. They don't come out well as for most of them it's – choosing
a subject. Some of them choose it because they think it's about music, they get to enjoy it, listen, but when they get to the theoretical aspect, they think that they need to have the aptitude to be able to do the subject. A few of them have done well, but I would say the majority of them haven't done too well, by my standards, you know. A few of them have got their As and the, but a larger number of them are not fit to do the subject. In all cases, a larger number of them, like this output, five of them [unclear]. Last year we had 20 something, because they were two classes Form 2 and Form 3 all of them together. If we get about 10 of them good, [unclear] so the output has been average. It’s not the best. (teacher at SHS in Accra, personal communication, May 8, 2014)

The effects of limited music and dance education at the basic level are pervasive in the government public schools. Kwofie described the perplexing problems confronting public school students,

What we do is that when they come fresh in Form 1, I have to find out from them. Some of the schools, more especially the private schools, they have introduced music into their schools, so they learn it. But the government, some of the government sectors don’t have it at all. So it causes kind of a challenge to them when they come, who are, who, the private student who has come to the second cycle institution and learned the music, he has some background, so building on it, it's a little bit handy, and they are the people who excel very well in the music. But those who are, those students who didn’t get any opportunity or maybe didn’t have the flair to maybe listen or to do any kind of music at their schools, when they come you have to start from the scratch, from the genesis, from the
beginning, take them through the basic rudiment of music before they can grasp it. And to your slur – to be – to your surprise, let me see, if you're able to get it, if they're able to get the concept very well, they become on top. Yes, so it's good when they get the exposure earlier, I think it will help them, but when they don’t get it, it becomes very difficult. But at the end of the day, when they get it too, they become on top. (F. D. Kwofie, personal communication, March 5, 2014)

Kwofie also explained the manner in which the lack of music and dance education occurring in the basic schools has made students’ knowledge of musical traditions limited,

Students of this, or nowadays are into more of a hip-hop, rock, reggae, so, and I don’t blame them because they don’t know their background their traditional music, and this is one is that's right now, it is, even if I, I should say if they don’t, except those who are learning music, or the music students who are being introduced into traditional music, to know some of the traditional musicians, aside that, or if I should take the music students out, the entire student, people around who are non-music students, know of only hiplife, rock, music or rock-time, or what do you call it, reggae, aside that, they don’t know anything apart from that. And so because of that, they think that music is all about hiplife. That is all that they know. But there are more into it than what they think and perceive. (F. D. Kwofie, personal communication, March 5, 2014)

The SHS teachers in this study revealed the manifestations emerging from the challenges of not having music and dance education at the basic level, which included poor student
performance outcomes, a narrow view of music and dance, and other related disadvantages to the teachers and students.

**Students entering the university level unprepared.**

In addition to lacking a proper foundation for the SHS level, the nonexistence of music and dance at the basic level created repercussions at the tertiary level. Educational administrators and teachers indicated that music students were trapped in a vicious cycle of ill preparation (M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014). Kwofie elaborated on the manner in which he was ill equipped to be a music student when he entered the UEW. He spent the first-year at the university struggling to catch-up with topics that the other students already knew. His personal experience made him perseverant and strong-willed, but made him realize his former education lacked rigorous training in music and dance (F. D. Kwofie, personal communication, March 5, 2014).

Professor Collins, of the University of Ghana, Legon further complained that some students learned music for the first time when they entered the university music program (J. Collins, personal communication, May 10, 2014). In addition, Attipoe explained the ripple effect of the current music and dance education system as,

So that serious time that you see anybody engaged with music is at the university level. When you enter university and you have shown some interest, then you may go in for music. That’s the course structure, or you may go in for dance. I don’t think we prepare our students right from basic to get them to really build a good foundation to enter into the university to go and read music. That’s what I
think. Unless uh, I’m mistaken, but that’s what I think and we have been complaining about it that you don’t – if you want to build a child to have interest and good grounding in their subject area, you don't wait until the person is at the university level. It doesn’t help. (M. H. Attipoe, personal communication, May 27, 2014)

To summarize, music training at the university has been affected by students being unprepared.

_A lack of world-class musicians in Ghana._

A lack of a strong foundation of music and dance education also produced spillover-effects to the professional music and performance sector in Ghana. Amarteifio, Collins, and Ocansey emphasized that Ghana lacked world-class artists by comparison to other West African nations. Ghana does not have the equivalent of an Alpha Blondy of the Ivory Coast or the popular musicians in the growing Nigerian music scene. In order to promote and grow Ghana’s professional music sector, the education system appears to need to introduce music and dance at the basic level (K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; A. B. Ocansey, personal communication, May 30, 2014).

Moreover, Collins explained that Ghana’s most revered popular musicians, like Osibisa, E. T. Mensah, and Guy Warren, attended schools that focused on music education. Collins proposed that Ghana needs to reestablish music at the basic level if they ever want to produce a “homegrown millionaire” in music (J. Collins, personal communication, May 10, 2014). Amarteifio asserted that music and dance educational programs put on by the National Theatre of Ghana in the 1990s improved the training and
quality of performance in participants. Some of Ghana’s current popular hiplife artists
attended the music and dance workshops and programs at the National Theatre in the
1990s, which contributed to their growth and success (K. Amarteifio, personal
communication, May 23, 2014). In order to develop the music industry in Ghana, music
and dance appears to require introduction at the basic level (K. Amarteifio, personal
communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; A. B.

*A less educated public regarding the music and dance traditions of Ghana.*

The scarcity of music and dance education at the lower levels of the education
system has caused Ghanaians to grow up with limited knowledge of their cultural and
performance traditions (J. Collins, personal communication, May 10, 2014). Collins and
Kofie, discussed the dangers of not providing Ghanaians with culturally relevant
education. Without a strong African and Ghanaian cultural education, Ghanaian children
have grown-up mimicking Western values more than their own. The youth have
struggled to develop artistic expression and creative solutions applicable to the needs of
Ghanaians (J. Collins, personal communication, May 10, 2014; N. Kofie, personal
communication, May 14, 2014). The lack of access to music and dance education at the
basic level produced negative effects at the professional, SHS, societal, and tertiary
levels.

In fact, the lack of music and dance education at the basic level has caused
multiple negative effects. The most apparent effect is that the students have entered
music and dance class at the SHS level with no or little knowledge of music and dance.
Thus, the students have been ill prepared for the challenging SHS music curriculum.
Other effects of the lack of access to music and dance education at the basic levels have included unprepared music students at the university level, lack of world-class musicians in Ghana, and a citizenry with limited knowledge about the relevancy of their own artistic traditions and cultures.

**Challenge: Resources.**

The challenge of limited resources in SHS music and dance classes was abundantly clear through participant descriptions and ethnographic observations. The hard resources of instruments, adequate facilities, and textbook and teaching materials were identified as being significantly needed in four of the five SHS classrooms participating in this study (R. Adebiyi, personal communication, May 14, 2014; Focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Other participants also indicated the problems of resources in SHS music and dance classes (C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; A. B. Ocansey, personal communication, May 30, 2014; Peace Corps volunteer, personal communication, April 25, 2014). This section and its subsections
contain in-depth explanations of the challenges related to instruments, facilities, and textbook and teaching materials.

**Instruments.**

The lack of instruments in SHSs was glaringly observable. Teachers lacked African and Western instruments to properly expose their students to the diverse music and dance practiced in Ghana. In the first interview conducted for this dissertation, Kwofie, admitted that his SHS had one drum for 190 music students. Compounding the situation, the drum was in poor condition and was an improper drum for the music in his curriculum (F. D. Kwofie, personal communication, March 5, 2014). Kwofie told about the problem of having one drum in the following dialogue.

Petrie: Does your school not own a set of drums?

Kwofie: No.

Petrie: Wow, that's a – yeah. How many drums, do they have like, one particular kind of drum?

Kwofie: Yes, we have only one particular – and even it's not proper.

Petrie: How many do you have of that?

Kwofie: It's only one; even it's not the recommended drum. We use like this one *atumpan*, only one, so really it's not in good shape. So that's the problem that we – most of us have, because we don’t have the avenue to get things like this to teach, and if we should also get it, it will make the student also more interested, or get them interest in what, in learning the music. But here is the case we don’t get it, and we're trying our best, we are trying our best so that we can also expand our
way of, what, teaching whereby we can get people to help us get some materials, 
drums, and other things. (F. D. Kwofie, personal communication, March 5, 2014)
The case of Winneba SHS having only one drum was an appalling example of how far 
removed the SHS was from the indigenous pedagogy of Ghana. The lack of funding for 
more than one drum highlighted the manner in which the challenges of colonial legacy, 
educational priorities, resources, and structure have become intertwined.

The traditional instrument resources at Aggrey-Memorial A.M.E. Zion SHS also 
conveyed a grim portrait of the state of music and dance education in SHSs. Mensah 
described a class field trip in the spring of 2014, in which his students visited the UCC to 
see traditional African instruments since Mensah’s SHS did not have them. Mensah 
conveyed the absurdity of Ghanaian students having to take a field trip to see their own 
traditional instruments, as he said,

You see, you heard me that we will be going for a sort of [field trip]– to the 
University of Cape Coast just to observe indigenous African instruments. Why 
should we travel to UCC or any community to observe some of these things? We 
could have owned some of these instruments right here. But lack of finance to 
purchase some of these instruments has been a great challenge. And money, as 
they say, is the engine of all development. So there's nothing that you can do with 
that, I mean money coming in. And I’m still counting on that. (E. A. Mensah, 
personal communication, October 23, 2014)

Teachers and students stated that they lacked Western instruments, such as the 
brass instruments, guitars, and pianos. In each of the five schools, the lack of Western 
 instruments was particularly challenging because the students wanted to explore a wider
The lack of Western instruments at Winneba SHS was strikingly deficient. The 190 students at Winneba SHS had to learn to read music on one keyboard (focus group at Winneba SHS, personal communication, March 6, 2014). To compound matters, the keyboard could not be used sometimes due to power-outages (Electrical Company of Ghana Limited, 2015; Ghana Trade, 2015; personal observation in Winneba, personal communication, May, 2014; personal observation in Winneba, personal communication, November 2013).

Many schools used the *atenteben*, the traditional bamboo flute, and their voices to supplement the lack of instrumental resources. Finding the funds for the *atenteben*, a relatively inexpensive instrument, was still challenging for some students. The public school students at Winneba SHS found difficulty in paying for the *atenteben*. The deflating value of the currency “cedi” made it more difficult to pay for extra fees in public SHSs, as the public school students were more likely to come from families with less finances than the students attending private schools (F. D. Kwofie, personal communication, March 5, 2014).
A male student at the Christian SHS in the Ashanti Region stated he desired to learn instruments other than the *atenteben*, such as the trumpet and drums. The student from the Christian SHS in the Ashanti Region complained the *atenteben* was boring and using it in school was an inappropriate context to play the *atenteben*. When playing the *atenteben*, students teased music students, as he explained,

> Like as for me, they think that *atenteben* is purposely made for playing dirge, funeral dirge, and other things. So when we are playing they will be teasing you that ‘hey, do you think someone is dead?’ So we also – we just have the interest – not just playing the *atenteben*. So we want to put the *atenteben* aside – we always want to practice that we are going to have practicals. (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

Some of the instruments available were broken and not possible to use (E. A. Mensah, personal communication, October 23, 2014). Instruments also lacked proper storage at the SHSs. Kwofie admitted that he had to carry the keyboard to and from his home each time that he needed to engage the students in related lessons (F. D. Kwofie, personal communication, March 5, 2014). This situation seems reminiscent of the famous Ghanaian composer and music educator, Ephraim Amu’s exhaustive walks to and from schools, while carrying his organ in pre-independence Ghana (Agyemang, 1988).

In summary, the shortage of instruments, according to the study participants, burdened teachers and students. The scarcity of instruments in the SHSs in this study demonstrated the enormous challenges faced by the teachers in terms of teaching a music syllabus with a shortage of instruments.
**Facilities.**

Teachers and students commented on the inappropriate facilities for music and dance class. Four of the five SHSs in this study indicated problems related to their facilities (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). The facility deficiencies at the SHSs included: (a) distractions from not having a designated music and dance classroom or studio, (b) inadequate music and dance classroom space, (c) general SHS facility complaints, and (d) a lack of student rehearsal space.

**Distractions.**

The teachers at the Winneba SHS and the Christian SHS in the Ashanti Region complained that their schools did not have a music and dance classroom or studio, which created distractions for students in their classrooms and in other classrooms in the schools (F. D. Kwofie, personal communication, March 5, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). At Winneba SHS and the Christian SHS in the Ashanti Region, the music and dance classes were held in general classrooms, directly next to other classrooms where teachers were also holding lessons. The SHSs
were open-aired schools. The classrooms had about 60 tightly spaced desks, and at the front of the room there was a blackboard and a teacher’s table with a small open-space. The small space and open-air design made any sound coming from the room in which music was being taught to be a distraction to teachers and students in other classrooms (personal observation at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; personal observation at Winneba SHS, personal communication March 6, 2014). Kwofie described his frustration about the distraction his music and dance class was to other students in the school since he did not have a separate music classroom or studio,

Petrie: So there is no particular music room or space for you?

Kwofie: We don’t have a music room in Winneba Secondary School, unlike others, they may have it, but in Winneba Secondary School, we don’t have it.

Petrie: Do you wish that you did? Do you wish that you did have a music classroom?

Kwofie: Yes, that will also help. Because why I’m I saying this, you see, music class, with music class, there’s nothing like absolute silent, we have to make what? Music. People feel music and out of the music, a lot of people, you may tend to distract people's attention. People are learning and they may also be concentrating on what you are doing. So if you have a music class somewhere where you are not doing performance – if you are doing performance, fine, we do it for people to see, but where it's a class, where others are also learning, you have to stop whatever they are learning, their concentration will also be on whatever we are doing, and that's also not helping them. We sometimes distract people's
attention in classrooms, and you have no option than to also carry on. If we have a classroom to ourselves, all these problems would not come, yes. (F. D. Kwofie, personal communication, March 5, 2014)

*Inadequate space.*

The teacher at the Christian SHS in the Ashanti Region stated he was unable to provide his students with a proper practical music experience due to the lack of space and variety of instruments. He explained the problem as,

> If you are teaching people, you are teaching students content, and they're not getting the actual thing to practice on, you know, you don’t get piano labs for them, we don’t have music arts studios. You know, we sit under trees to practice on our *atenteben*, the flute. It's more or less like you're only doing the content in the classroom and once you give them the actual experiences, they are not there.

(teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

Both the Christian SHS in the Ashanti Region and Winneba SHS did not have a music and dance room, which made it challenging to store instruments and practice for performances (personal observation at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; personal observation at Winneba SHS, personal communication, March 6, 2014).

Aggrey-Memorial A.M.E. Zion and Mfantsipim had a designated room for music, but of inadequate condition. At Aggrey-Memorial, the classroom space was small and in the basement of a building far away from other classes, which resulted in students showing up late to class by 10-15 minutes (E. A. Mensah, personal communication,
October 23, 2014; May 9, 2014). Adebiyi stated his music classroom at Mfantsipim did not have the proper facilities (R. Adebiyi, personal communication, May 14, 2014). The music classroom at Mfantsipim was located in a small room in the basement of a building and lacked choral risers, current music technology equipment, soundproofing, and other basic resources (personal observation at Aggrey-Memorial A.M.E. Zion SHS, May 14, 2014). Only one classroom of the five SHSs, which participated in this study, had a large enough space to properly move and rehearse dances (personal observation at SHS in Accra, personal communication, May 8, 2014).

*General SHS facility complaints.*

The challenges of general SHS facilities have caused problems for music and dance classes and other classes in Ghana. The Peace Corps volunteer, who instructed visual arts, indicated that the design of the SHS classrooms resulted in school closures at certain times and ongoing distractions. She explained that the use of tin roofs in schools made it impossible to hold class when it rains heavily. The noise from the rain pounding on the roof was so loud that the students could not hear the teacher, and teachers could not hear the students. As a result, when it rains, most teachers cancelled their classes. The Peace Corps volunteer, who worked in a village setting, also stated farm animals coming in and out of the classroom distracted the students (Peace Corps volunteer, personal communication, April 25, 2014). Access to adequate electricity in the classrooms became a pressing issue for the use of music technology. Frequent power cuts had made it challenging to use the Internet, keyboards, and the sound equipment in the classrooms (Electrical Company of Ghana Limited, 2015; Ghana Trade, 2015;

*Lack of rehearsal space.*

The participants complained they did not have rehearsal studios and spaces to practice at their SHSs (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). A male student at Aggrey-Memorial A.M.E. Zion SHS described his aggravation over the fact there was no space to rehearse or sing because the other students complained his practicing created a loud nuisance. The student was upset with the lack of practice space at the boarding school. He recounted his experience,

Concerning what she said, which is when you are singing something or singing the music, I don't even know-- if you go -- everywhere is not a safe place for you to sing. They -- you're making noise and all those kinds of thing. You just don't know, you just don't know. It's just like, oh let me stop.

And as for me, you don't know where to go to practice. Some of them, they say on the field there, but it’s very scary in the night. Once I tried that once and the gateman was annoyed at me [laughter]. The gateman when I was there, he would get very annoyed and I have to stop. So it's like there is nowhere for you to go. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)
Rehearsal space for students to practice was particularly more important at the SHSs in this study because they were boarding schools. In other words, the students could not go home and practice. For clarification, the Christian SHS in the Ashanti Region was a co-educational day school and boarding school for boys only. At the boarding schools, students did not have the access of their homes to practice. A student at the Christian SHS in the Ashanti Region described that he had heard that the students at other schools had become embarrassed when they practiced dance, since they did not have studio space. The dance classes were conducted where everyone could see you, as he stated,

And then my friends who are in other schools and they are learning something about music. At times, if they – especially the dancing. Some of them complain that when they are dancing, they'll be sad, and some will be laughing at them. So, if they have a studio and they'll go there and perform and that will be better then, they'll come outside – they'll come on the compound and dance or practice something. (focus group at Christian SHS in the Ashanti region, personal communication, May 22, 2014)

In summary, the obstacles of general SHS facility problems, inadequate music and dance classrooms, and a lack of student rehearsal space interfered with space to learn, move, perform, and practice.

**Textbooks and teaching materials.**

Participants indicated that they lacked textbooks and other teaching aids. A teacher at a SHS in Accra articulated that the SHSs have limited textbooks because literature regarding African music was insufficient (teacher at SHS in Accra, personal
A male student at Aggrey-Memorial A.M.E. Zion SHS complained SHS music and dance classrooms lacked textbooks for teachers and students, as he stated,

Um, one more thing is textbooks, textbooks. We don’t – the government does not supply us with textbooks at all. And the textbooks, I don't even know if they’re, the textbooks at the library [unclear]. The teachers, they don't even have some.

(focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

The Peace Corps volunteer described that her students struggled to locate books pertaining to the visual arts (Peace Corps volunteer, personal communication, April 25, 2014). Other participants indicated a lack of books available for music and dance class (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; E.A. Mensah, personal communication, June 13, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; teacher at SHS in Accra, personal communication, May 8, 2014).

The Peace Corps volunteer explained the limited textbook situation as,

Peace Corps volunteer: So the way that it works is, I don’t know if the Ghana Education Services endorses a book or not. But there are several, at least I know for general knowledge art, there are several books floating around my school. One of the main teachers, one of the teachers that teaches general knowledge Form 1, 2, and 3, he had, a friend of his from the university write a book and so he sells it to the kids. But like, some of the kids get books from their older
brothers and older sisters and like it kind of has the same information, or it’s different. Sometimes they’re old and not updated. There’s a lot of spelling errors. So textbook wise, no, there’s not an official textbook as far as I know.

Petrie: Do each of the students have a textbook? Or do they share textbooks? Or are there some that don’t even have it?

Peace Corps volunteer: Yeah. No, it’s up to them to buy them. And if they decide to buy them, that’s great. If they don’t, then, they just, I make sure I write down everything that they need to know so they can write it down themselves. But it’s not required. I would say though, maybe for science and stuff, it might be different, but we’re just talking about visual arts. (Peace Corps volunteer, personal communication, April 25, 2014)

While SHSs currently have limited textbooks on music and dance, Mereku indicated that his recently published book on the legacy of songs in Ghanaian schools would hopefully be made available to teachers and students. The book was presented to President Mahama during an inaugural celebration of a new building at the UEW (C. W. K. Mereku, personal communication, February 15, 2015). Paschal Younge’s book on music and dance also expanded the resources available to teachers (Mereku, personal communication, February 15, 2015). In spite of these plans for the expansion of access to music and dance textbooks, SHSs in Ghana confronted the challenges of lack of instruments, inadequate space, and lack of textbooks and teaching materials.

**Challenge: Colonial legacy.**

The third most pervasive challenge listed among participants was the colonial legacy in SHS music and dance education in Ghana. According to the participants in this
study, the SHS music syllabus and the structure of the SHSs retained a colonial focus
(T.B. Addo, personal communication, June 13, 2014; R. Adebiyi, personal
communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K.
Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal
communication, May 27, 2014; B.A.K., personal communication, June 13, 2014; S.E.
Boateng, personal communication, June 13, 2014; A.K. Brown, personal communication,
June 13, 2014; J. Collins, personal communication, May 10, 2014; focus group at
Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group
at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus
group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in
Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal
communication, March 6, 2014; E.S. Gillette, personal communication, June 13, 2014; K.
Kafui, personal communication, May 7, 2014; N. Kofie, personal communication, May
14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal
communication, October 23, 2014; E.A. Mensah, personal communication, June 13,
2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku,
personal communication, February 15, 2015; A. B. Ocansey, personal communication,
May 30, 2014; Peace Corps volunteer, personal communication, April 25, 2014; teacher
at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher
at SHS in Accra, personal communication, May 8, 2014). The Western approach to
music and dance, a product of the colonial schools, endured in the SHSs examined in this
study. Rather than using an Afro-centric, bi-musical approach, or global approach to
learning music and dance, most of the SHSs in this study focused on learning Western
music (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). This section explores the challenges of the colonial legacy, which produced a Western-focused curriculum, pedagogy, and student aspirations in SHSs. Two major challenges related to the colonial legacy of the curriculum were the marginalization of dance and the emphasis on Western music over African and Ghanaian traditional music and other global music forms.

**Marginalization of dance in the curriculum.**

A major finding of this aspect of the study was that dance had been designated to a marginalized portion of the Ghanaian SHS syllabus. The 2007 curriculum review created a music-focused SHS syllabus in order to prepare students for the WASSCE, which emphasizes music (Ministry of Education, Science, and Sport, 2010; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015). Dance was referred to briefly in the syllabus as a way to learn traditional music. However, the majority of the syllabus focused on music (Ministry of Education, Science, and Sport, 2010). Mereku explained the teaching of dance was from
a theoretical perspective, not a practical perspective (C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015). Mereku explained the SHS structure,

But at the secondary school the syllabus is purely what the music; the old music was about. In fact it was modeled on the Western – what do you call it – exams, I have forgotten the particular exams. So the African music section is more or less theory, they just read about the dances and don't talk about them, answer questions on dancing, this dance is created by these people, this dance is this, what are the instruments you are used in the playing of this dance. They're not even pictures on costumes to help you look at it and so on. And they just write short, short notes on the dances, that they don't really cover them. The dance practical is not part of the assessment of high schools, when they are doing that, so. All the practical courses are on instruments, instrument training, and instrument, and then voice, piano, and dance is not on the syllabus, dance practical is not on the syllabus. But dances are a part component of the course, but it’s reduced. (C. W. K. Mereku, personal communication, September 6, 2014)

Dance was a marginal component of study in the SHS music syllabus. Dance was a non-examinable feature of the SHS curriculum, which made it easy for the teachers to bypass. Only one teacher in this study, Mensah at Aggrey-Memorial A.M.E. Zion SHS, taught dance in the practical form to his students (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti
The 2007 curriculum exhibited an apparent decision to keep dance in the lower echelons and have students focus on music in the SHS. The 2007 curriculum review, relegated dance to the basic level, under the subject of creative arts (Ministry of Education, Science, and Sports, 2007). While in theory students would be exposed to dance in basic school, in practice dance was rarely found at those levels because the subject is non-examinable. Most heads of schools elected to omit dance education in their basic schools because it was not compulsory. The frequency of dance instruction in a school at the basic level was often dependent upon the availability of a qualified teacher. Participants remarked that this current system, which has relegated dance education to a lesser status, is challenging because music and dance are united in the desired traditional setting (K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

The separation of dance from music was a consequence of the colonial education system, which fractured the arts into distinct subjects. Collins described the Western view of dance as,

So yeah, I mean I don't think you can extract dance from the movements of music. I think one of the problems in the West is that we've fractured the arts. The ballet
was taken away from symphonic music and this type of thing. So we sort of fragmented the art. (J. Collins, personal communication, May 10, 2014)

at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The only participants that expressed a desire to have dance excluded from the SHS curriculum were two male students at Mfantsipim. The two students admitted that their opinions were due to their personal dislike for dancing (focus group at Mfantsipim, personal communication, May 14, 2014).

Participants indicated that the current challenge was to find a way and time to get dance back into the syllabus. Amarteifio indicated that the debate to separate or place music and dance together, has in effect killed dance in the schools. Rather than continuing the debate, Amarteifio decided that music and dance should be kept separate for the time being and then fused together at a more appropriate time in order to enhance the likelihood that dance would be retained in education, as she stated,

I think that people like Nii-Yartey [Professor of Dance at University of Ghana, Legon] are finally getting people to see that dance is a creation and music is a creation and you can put the two together, but you don’t necessarily have to put the two together, you know? But this whole thing about total, whatever they call it in the universities, it’s very intellectualizing about how it has to be a total drama or whatever they call it with drama and music and dance and stuff, I think it’s killing it. I think you should separate them and let them grow, and then when they get together, then it’s wonderful. You know, but not one to suffer because it’s all part of the thing. (K. Amarteifio, personal communication, May 23, 2014)

Participants expressed their critique and frustration that the system continued to favor the Western over the traditional, which resulted in dance not being taught in
Attipoe described that the exclusion of dance was a colonial legacy as he reported,

Okay, you see, our, when you are forced into colonialism and when you are colonized by a country, your educational system and structures are pillaged, on the type of, the, your curriculum and everything is built on Western ideas. That’s something we’ve acquired. And see, when you have books written by the European market, some of the books we finish them and feed them to it. And you know when somebody gives you something, it doesn’t mean it’s something you understand. So the system is designed to answer to the needs of the British. (M. H. Attipoe, personal communication, May 27, 2014)

Mensah was the only SHS teacher who managed to include practical dance in his SHS classroom. Mensah taught traditional music and dance to Form 1 students at Aggrey-Memorial A.M.E. Zion and then concentrated on teaching music through the SHS music syllabus to students in Form 2 and Form 3 (E. A. Mensah, personal communication, October 23, 2014). Mensah also articulated that music and dance should be taught together. Mensah described his approach to teaching dance in SHS as,

What we do is that we – yes, we do teach dance. With respect to the core we seem to have moved most of the dance aspect of our teaching to the core because we are able to do it well there, and there's no need to repeating it in the actual music classroom. But I must say that dance as a subject is not, is not, and I will emphasize on this, that it is not to be taught separately from music. You know, in
our part of the world music and dance, they are bedfellows. They are not interchangeable. You can't perform music without making people to dance. So always it goes hand in hand with our music making. And whenever we are teaching music we give them the bodily clues, the bodily movements, and then the few dance steps that they have to incorporate. So eventually, it is quite, I mean, non-formal in its scope actually. (E. A. Mensah, personal communication, October 23, 2014)

Mensah’s explanation revealed that dance is taught rather non-formally in his class. This approach appears to indicate a pragmatic solution to a busy schedule and also the need to give some time to dance in the SHS classrooms. With the exception of Aggrey-Memorial A.M.E. Zion SHS, the colonial legacy of excluding dance from the curriculum was a concern expressed and experienced by the remainder of the study participants.

**Western curriculum focus.**

Music remained highly Westernized in the SHSs of this study. The focus on Western over traditional music practices was an inheritance from the British colonial system. Teachers continued to teach African traditional music through theory and not practicals (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).
The participants expressed frustration with the emphasis on Western content, particularly in regards to having to teach Ghanaian children about opera (J. Collins, personal communication, May 10, 2014; N. Kofie, personal communication, May 14, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Kofie explained,

So I remember, in a secondary school here in Cape Coast here, some years back, the syllabus would say something, there were set works for examinations. In other words, the student was not merely going to just answer questions on theory. There was also a set work, and one of them was *Dido and Aeneas*, an opera by Henry Purcell. Can you imagine a Ghanaian child sitting here who has not had any opera house in Ghana, and then because music is a subject that he is interested in and wants to study, then he must talk of an opera. (N. Kofie, personal communication, May 14, 2014)

The teacher at the Christian SHS in the Ashanti Region expressed concern about having to teach opera to his Ghanaian students,

So, you know, I mean our curriculum is even giving much chance to the Western world and well I'm not happy about that. Because if you want to really learn then you have to learn from what you have. Ah-huh. So why go into Western music, and African music in the diaspora, we are learning about Mozart and those people. And not even – the sad thing about it is that you're learning opera and you never have an opera performance in Ghana for 20 years. So how do you teach opera in the classrooms? If we have the chance someday we'll advocate maybe for a change because it's not happening – we are only learning literature.
Participants were agitated that SHS students must learn about opera in order to successfully complete the WAEC music exam, rather than learn more culturally relevant topics.

The Western focus of music in the SHSs resulted in the subject not being as culturally relevant as it could be for the students. Kofie emphasized the challenge by indicating that Ghanaians had adopted a teaching philosophy not distinctly Ghanaian, but rather a duplication of a Western philosophy, as he argued,

So yes, what is the philosophy of the teacher in the classroom? Is it part of a general philosophy that he has been taught? And in fact, in that book I am talking about, not the one I just mentioned, the previous one, the challenges of tertiary music education, I mentioned that it looks like tertiary music institutions merely take syllabuses from other countries and it's like, oh, this is university of Ohio syllabus in music, so it is good, so we should also adopt it. So we'll pick it, as to whether it is – you see if a German university is teaching about Bach or Beethoven, it is a cultural thing they are doing. Once upon a time, there was a German who lived in our country called Johan Sebastian Bach, and this is the music he left behind.

Now I sit in Ghana here, of course, I'm not saying we are going to just stick to, yes, only what – the world has become a universal kind of place, so you can't just live in your own, small, prostrate world and believe that what matters to you is what matters. But to go and copy things from the German syllabus without
understanding that when the German is talking about Bach, yes, the world will say today that Bach was a great composer, but the German is saying, okay, this is somebody who lived in our country, he played the organ at Wittenberg, he was at Leipzig. He did this, he did that. And so they are learning about him as part of their cultural education.

But for us, it is like oh it is good. Oh, English departments in the US and Britain are talking of Shakespeare. So English department in Ghana, let's talk of Shakespeare. Fine. I have no problems about that. But how much of Shakespeare, and what else are you also talking about? (N. Kofie, personal communication, May 14, 2014)

Kofie purported that Ghanaian teachers were perpetuating colonial beliefs onto their students by teaching the Western focused syllabus. He reported,

If I train Ghanaian students, because the missionaries told me that, that my music is primitive, it's backward, it's devilish, so they don't enjoy drum music, but they enjoy Mozart, what it means is that they'll forever keep on – and so I am the – kind of the conduit, the music teacher in the classroom is now the one who is even perpetrating what colonialism did years ago, and today, we are talking of independence, and yet we have Ghanaians who are even fostering, fostering the colonial attitude. (N. Kofie, personal communication, May 14, 2014)

In summary, the colonial legacy distinctly appears to have contributed to the marginalization of dance, a Western focus on the content of music education, and a lack of culturally relevant material included in the SHS music and dance curriculum.
**Pedagogy.**

In addition to the curriculum, colonization influenced the pedagogy in Ghanaian schools. Collins explained that the Ghanaian education system remained formal and obedient. While the British education system refined Victorian attitudes in students, the Ghanaian system retained a highly formalistic approach to instruction and learning (J. Collins, personal communication, May 10, 2014). Collins explained that some students were afraid to speak-up in class and that he had to tell his university students that it was “OK” to voice their opinions (J. Collins, personal communication, May 10, 2014). The Peace Corps volunteer described the visual arts curriculum as being based on a system of duplication and replication, rather than creativity (Peace Corps volunteer, personal communication, April 25, 2014). In addition, most of the teachers followed the designated curriculum rather than using a pedagogy that paid attention to traditional music and dance, which in this context would involve “stepping out of the box” (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014) With the exception of Mensah, the pedagogy in the classroom remained Western in focus (E. A. Mensah, personal communication, October 23, 2014).

**Aspirations.**

In addition to the curriculum and pedagogy, the colonial legacy was also apparent in the aspirations of some SHS students. Some of the youth desired to become hiplife celebrities and acquire fame and wealth (focus group at Aggrey-Memorial A.M.E. Zion
Collins argued that superstardom was an individualized Western construct. Furthermore, the growth of solo-artists, also showed that the communal values of the band and cultural performance groups were being lost in today’s music scene (J. Collins, personal communication, May 10, 2014). The colonial legacy tarnished traditional social constructs that placed value on community participation in music and dance.

The teachers, who participated in this study, aspired to instruct a more bi-musical and bi-cultural classroom that incorporated African and Western perspectives. The teachers’ efforts to include African traditional music and dance were often hampered due to resource constraints, the structure of SHSs, and time limitations. The colonial legacy remains evident in the curriculum, pedagogy, and aspirations of students in SHSs today and presents a challenge for the SHSs.

**Challenge: Curriculum.**

This section is focused upon additional challenges that confront the curriculum; such as the music and dance curriculum being strictly aligned with the government syllabus and the limited attention given to popular music in the current syllabus.

Participants mentioned frequently that the music and dance curriculum strictly follows the government syllabus (R. Adebiyi, personal communication, May 14, 2014; N. Kofie, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian...
SHS in the Ashanti Region, personal communication, May 22, 2014). Two of the participants, Kofie and the teacher at the Christian SHS in the Ashanti Region, compared the teacher’s rigid adherence to the government syllabus as a “stamp” (N. Kofie, personal communication, May 14, 2014). Kofie reflected on his experience, as he said,

As a teacher, it was like I was a rubber stamp, just doing what I’ve been told to do, without reflecting on what, and I realized that people also taught that way. And for some, music is like a god given something, phenomenon, you know, and to be able to write some good music, and you must get some inspiration and some spirits or some you know powers, extraterrestrial powers will probably give you inspiration, kind of. So, and this was sort of also, you know, justified by stories of great composers, Handel was inspired to write the Messiah in twenty four days, kind of, and so on, that was the feeling that people had.

And so that was what prompted me to really want to look at the whole concept of music, and that I ended up damning the Western world in my dissertation (N. Kofie, personal communication, May 14, 2014).

The teacher at the Christian SHS in the Ashanti Region compared the syllabus to that of a “pack of stamps” in which teachers duplicate what the syllabus states, which is actually the same syllabus used in the university, as he explained,

Okay actually the government’s curriculum is more or less, like a pack of stamps that I even think to some extent that is even above the level of the SHS. Because back in the universities most of the things that we did there are those that these kids are also doing. So I ask myself what's the difference? So it means when somebody is able to go through the system here, who finds learning at the
university very easy because it’s only the same content that we learned there, which means that the level, the level here should be lowered a bit. You understand? (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014)

The existence of the WASSCE contributed to the strict adherence to the syllabus, as the teachers felt pressured to ensure that their students passed. If students performed poorly on the WASSCE, the teacher could be held accountable. For example, Kwofie expressed wanting to spend more time on traditional African music, but that practice would result in inadequate time allocated to other subjects, which could reflect in poor outcomes on the WASSCE (F. D. Kwofie, personal communication, March 5, 2014).

The music syllabus devoted marginal time to current popular music trends, be it gospel, hiplife, rap, or reggae. The focus was directed heavily on Western music, with some coverage of traditional African and Ghanaian art music. Participants noted that the youth sometimes became disinterested in their music classes because the content of the classes did not relate to the trends occurring in popular music to which the students typically give noticeable attention (R. Adebiyi, personal communication, May 14, 2014; J. Collins, personal communication, May 10, 2014). Adebiyi observed the disinterest of some of his students in the music syllabus. Adebiyi indicated that popular music should be given more inclusion in the SHS curriculum as he stated,

I think because of the way our curriculum is structured, if we could have, a major where if you are a music student you can have an option of going into popular music or any other kind of music. I think it will address the problem of most high schools that study music. Because the moment you come and you have to teach
this sacred, sacred, sacred type of music. Meanwhile, we have some boys who are very good when it comes to popular music, rap, playing keyboard the popular way and the contemporary type of, this thing, and you could see that if they are given the chance to do be in music they will do it very well. So I think that it’s not the fault of the students, but it is not the fault of the students, but it is the way that the way they have to teach. (R. Adebiyi, personal communication, May 14, 2014)

Collins also suggested that students at the basic level in urban areas should be introduced to popular music because it has replaced traditional music as the folk genre of the urban areas. Collins argued that popular music is the genre with which the children are most familiar, so it would be easiest for them to learn first (J. Collins, personal communication, May 10, 2014). In summary, the limited inclusion of popular music and the strict following of the governmental syllabus are additional concerns regarding the music and dance curriculum in SHSs.

**Challenge: Teacher training.**

The training of music and dance teachers in Ghana also has presented obstacles for the SHSs. Participants noticed that the teacher-trainers lacked the prerequisite skills to teach music and dance, and that many of these trainers did not have a serious passion for the discipline (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; K. Kafui, personal communication, May 7, 2014; F. D. Kwofie, personal communication, March 5, 2014).
The challenges associated with the teacher-trainers affected the quality of teaching at the SHS level.

Teacher-trainers of music and dance often lacked the skills to develop successful music and dance students, as they too had not received effective preparation in music and dance at the basic and SHS levels (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; K. Kafui, personal communication, May 7, 2014; F. D. Kwofie, personal communication, March 5, 2014). In fact, some teacher-trainers started studying music for the first time at the university (K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014). Kwofie described that trying to begin music preparation at the university level typically is very difficult without having gained the SHS level skills of a musician, as he stated,

> When it comes to the university and it comes to secondary schools, we do proper music, proper music. Just like they do at university, and it's very difficult. So if you are not a strong person, somebody who has studied music and studied it very well at the university, you can’t teach it, that is most of the problem, the difficulty I encounter. The teachers are being produced, but where are they? One, they fear that they can't produce, they can't teach it very well. That is another thing. And so I’m also encouraging teachers, the upcoming teachers, that who are studying music, you should study it well, so that if they teach it well, the students will also
love it and they will do it well, yes. (F. D. Kwofie, personal communication, March 5, 2014)

Aguri also indicated that Ghana has a problem of poorly trained arts educators. Aguri suggested that Ghana needs more professional musicians and dancers to become teachers because they often have the skills needed to instruct students, as he stated,

So the problem does not lie with the student, but the problem too lies with those who are supposed to educate, to teach the disciplines, their attitude. And you see when even the teachers are to teach, if you don’t have somebody who is a musician, who is a dancer, trained musician, a trained dancer, who – a trained dramatists, how does he teach it? So he is reluctant, he himself is even not confident of what he is going to impart to the students as far as music, dance, drama, or art is concerned. So that period is used for a different subject or they – if there's a program coming on, okay, take some drums to the square or to the park or to the dining hall and you learn how to dance, there's a program coming on, you detain the school, detain business, so that period is used for it, that’s all. (F. A. Aguri, personal communication, May 23, 2014)

In addition to the lack of background knowledge, the teacher-trainers often did not exhibit a serious focus on their work. Collins stated that some of the students entered the music program at the University of Ghana, Legon as a “soft decoy,” in order to gain entrance into other subjects. Collins also indicated that some of the older adult students were focused on earning another credential rather than exploring a passion for music and dance. This group of students, according to Collins, had entered the arts programs without being “deeply committed” (J. Collins, personal communication, May 10, 2014).
Attipoe indicated that there are not enough music teachers in Ghana and that more need to be trained (M. H. Attipoe, personal communication, May 27, 2014). In summary, music and dance teacher-trainers need stronger skills and a greater sense of motivation and commitment in order to be able to address their responsibilities.

**Challenge: Negative perceptions.**

Music and dance education in SHSs also confronted negative attitudes about the performing arts. This challenge related heavily to the colonial legacy that degraded the value of the arts in the education system. Educational administrators, teachers, and students described that music and dance are viewed as being less prestigious and less intellectually demanding than other disciplines, and even considered immoral by the public in Ghana (R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; A. B. Ocansey, personal communication, May 30, 2014; Peace Corps volunteer, personal communication, April 25, 2014).

Participants in this study described that the work of doctors, lawyers, and scientists are valued as prestigious, while music and dance are degraded as less reputable professions (R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014;
Let me give you an example of myself. When I was leaving the classroom with the children, to go and study dance at the university, I was a sign of mockery. I was a subject of ridicule in my community. You know what I'm saying, I was a subject of ridicule among teachers, the community, my family and all were like why would you want to go and study dance? I can teach you dance in our community here, come and I'll teach you how to dance. Why do you want to go to university and not study biology, chemistry, physics, or go and read English, go and do something better, I said yes, I'm going to study dance. (F. A. Aguri, personal communication, May 23, 2014)

Adebiyi expressed frustration that SHS music students were seen as dumb and faced reproachful comments from students and even teachers. He also indicated aggravation that this negative climate influenced the inclination of his students to take music seriously. He commented about the negative perceptions of music and dance in SHSs today,
In my class, a challenge that I sometimes face is that, um, let me not bring it in to the class. Let me make it general. You see, music students are, uh, termed as “dumb” students, not only in senior high school, but in the university. They say that if you are offering music it’s because you couldn’t meet the university’s requirement, so they would rather give you music as an option. That fine, you didn’t meet their requirement, so take music. And then with that kind of notion behind their minds, it, it has spread. So everyone sees music students, anyone offering music as a dumb student. So most students, when they are coming, they feel reluctant to come for classes because some of their friends will see them and ridicule them, “Why is music a subject? Is music what you should do?” So even if you learn music, what are you going to do? So when they come, they don’t push themselves much into whatever is going on in the classroom. So in fact that has been a challenge.

And even some of our teachers in the schools will make some comments, which are very derogatory when it comes to music in the school. They think it’s all about math, science, English. That’s what they all know about. They all think about that the child should come to school, they are taught how to write exams in their various subjects and then they leave. While in music, we are not dealing with that. We want to build them musically. So that even if they leave the school, they can go and face the world and then help in their various societies musically. But while you are trying to do that some of the teachers too will be dampening the spirits of the boys. So, it has been a challenge for us in our
classrooms. When they come, they don’t participate fully. (R. Adebiyi, personal communication, May 14, 2014)

Amarteifio, Collins, and Ocansey further stated that professional musicians are often negatively associated with smoking dope and for this reason children find it challenging to convey to their parents that music is a respectable career choice. Participants indicated a need to create better role models and positive images of artists (K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; A. B. Ocansey, personal communication, May 30, 2014). In summary, music and dance education is not valued as a serious profession because of the perceptions that it is less prestigious, less intellectually demanding, and immoral.

**Challenge: Priorities.**

Music and dance education in the SHSs have been confronted by the challenge of being designated as a marginal priority. Participants described that the core subjects were given more urgency and funding (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015). This section describes the manner in which music and dance education has been marginalized in the Ghanaian school system and the way in which the new creative arts syllabus has further limited the resources and attention given to music and dance education.
The study’s participants explained that the Ghanaian education system has given primary attention to the core subjects. Core subjects, which include English, math, and science, are designated as being compulsory. Music, however, has not been made a mandatory core subject at the SHS level by the government of Ghana. Music has been designated as an optional subject in the SHSs. Each SHS has the option to make music a mandatory or voluntary subject in their school (F. A. Aguri, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; C. W. K. Mereku, personal communication, February 15, 2015). With the exception of one school, Aggrey Memorial A.M.E. Zion SHS, music had not been made a mandatory core-subject in the schools participating in this study. The subject of music had been made optional for students and dance existed as a marginal component of the optional music subject (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).

The emphasis on core subjects was a consequence of the negative perceptions of music and dance and a national development agenda that privileged science and technology (M.H. Attipoe, personal communication, May 27, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Attipoe described his frustration over the priorities in the current SHS system and the lack of attention given to music and dance,

Now you see, what I have just described is, for me, a tragedy in our educational system. Of course you also realize that these days there is, there is talk about
science and technology, computer studies, so a lot of the arts subjects are being
played down. (M.H. Attipoe, personal communication, May 27, 2014)

A SHS teacher in Accra, also complained about the manner in which the current
government policy has pushed music and dance to the sideline of the educational agenda,
as he stated,

I haven't seen very much improvement, [laughter with irony] I don't think. I think
music has been seriously patronized at the national level. It’s seriously over
nationalized. When the new system started the government policy nearly killed
music. And some things like music, and French, and religion, yeah because it
wanted to concentrate on subjects or careers that where more – what they call of
national development: agriculture, science. So music was seriously marginalized.
Ever since then I don’t see any major improvement. They don’t give music, in
most schools of music, it isn’t much matters – it’s marginalized. So I would say
that the government hasn't had too much. They don't even think about it or pay
any attention to it. It's always the sciences, math, English, agriculture – those are
the important subjects I would say [unclear]. (teacher at SHS in Accra, personal
communication, May 8, 2014)

According to educational administrators and teachers, music and dance is not an
educational priority in SHSs in Ghana today.

Ocansey indicated that the educational priorities of the government are far-
removed from the Afro-centric principles in which Ghana was founded. Ocansey
expressed the negative climate towards arts education in the following dialogue:
Petrie: What do you think Kwame Nkrumah would think about the current state of music education today?

Ocansey: He would cry, because Osagyefo [redeemer in Twi, referring to Kwame Nkrumah] realized the essence of music, so in his day, music education was mandatory. That's what led to all these Osibisa, Ebo Taylor. I don't – Ebo Taylor, Nkrumah sent Ebo to London to learn, and because Ebo learned to the best in the world, at 80 something, he is still dazzling people with his guitar lyrics. So Osagyefo would be very sad, and he would say, oh, these people, they didn't appreciate the worth of the arts. Otherwise, they wouldn’t have taken music education out of the curriculum.

Right now, look at what is happening in Nigeria. Because Nigeria rebased its economy and factored in the contribution of the creative arts, it's overtaking South Africa as the biggest economy in Africa. And we're saying, can people imagine what would happen if we did a similar exercise in Ghana? Look at our film industry. Look at our music industry. So for us, Osagyefo, Osagyefo, by now would be sad, pretty, pretty sad. Every presidential trip he went on, he took a group from Ghana. He did a number of things that exposed Ghana music to the outside world. So one of the things that the research is proposing is that the foreign missions should have cultural desks, with a mandate to promote our music and culture.

Petrie: Yeah.

The new creative arts syllabus further has marginalized music and dance education, which has resulted in it not being taught at the basic level. As the content of the previous section indicated, the absence of music and dance at the basic level has had repercussions at the SHS level. The creative arts syllabus included only one unit on music and dance, while the other five units were given to the visual arts (Ministry of Education, Science, and Sports, 2007). Mereku described that the limited allocation of attention given to music and dance in the creative arts syllabus is due to a bureaucratic fumble. The music and dance committee had not submitted their recommendations by the designated deadline. Instead of waiting for music and dance to submit, the person in charge of the review at the teacher education division at GES was under pressure to submit the creative arts syllabus change, so he submitted the syllabus without the music and dance committee’s suggestions. The person in charge of the review created, without the input of the music and dance committee, one unit covering music and dance, which included composition, performance, and listening and observing. Mereku described the resulting creative arts syllabus as such,

And once the syllabus came out, they asked you and people would ask you when the textbooks came out, they were actually dominantly featuring fine arts, you know, lecturing, two-dimensional, doing three-dimensional drawings, sewing, leather works and so on. All those things were the things that were in the syllabus. Music and dance was captured and you know they said that music and dance at the outside, talking about something a little creative something, then they will bring the dance. The dance, they have their, are just knowledge stuff, which had nothing to do with the meaning and the knowing how of the dancing and so
on. So that is the battle we are in now and curiously the music and dance is as a subject in the schools, in the classrooms, is not being taught. (C.W.K. Mereku, personal communication, February 15, 2015)

The failure to make music and dance a priority in the creative arts syllabus has become a dilemma for the SHSs as they receive students with limited background knowledge of music and dance. In summary, music and dance have been relegated to a proverbial back seat in the creative arts syllabus and in the SHS curriculum, which favors the core subjects.

Challenge: SHS structure.

The challenge of music and dance being designated as a low priority in the education system of Ghana is closely linked to the difficulties to the structure of the country’s SHSs. The structure has (a) placed time constraints on teachers, (b) created regulations that have led to large class sizes, (c) has made music optional, (d) has created less time for co-curricular activities, and (e) has produced inequities in music and dance education.

Since 2010, the structure of the SHSs has been comprised of three-years of study (Ministry of Education, Science, and Sports, 2010; K. Kafui, personal communication, May 7, 2014). The study participants complained that the pressure of teaching a comprehensive music education in three years meant that there was not enough time to teach everything in the government’s music syllabus. In particular, teachers explained they were not able to spend adequate time addressing traditional African music and dance subjects (R. Adebiyi, personal communication, May 14, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May
Teachers also indicated that there was not sufficient time to learn all of the components of the Western portion of the music syllabus (R. Adebiyi, personal communication, May 14, 2014; focus group at Mfantsipim, personal communication, May 14, 2014). Adebiyi described the time constrains he faced,

> While here, we don’t also have much time. First the education board was giving us seven years when you are in senior high school, seven years so that you can get ample time to do whatever you want. Now it is two and a half. So something we should be taught to do in seven years has been compressed to two and a half. So in two and a half, we have to do, we are dealing with three aspects of music; we are doing the performance, dealing with theory and composition, and aural, all these things within two and a half. So it makes us go fast and at times, we lose sight of some of the important things that need to be taught in the classroom. (R. Adebiyi, personal communication, May 14, 2014)

Providing an appropriate amount of time to the music syllabus was additionally challenging because many of the students lacked knowledge of music upon entering the SHS classroom. Teachers had to spend extra time, attempting to catch the students up to meet the expectations of the SHS syllabus (F.D. Kwofie, personal communication, March 5, 2014; E.A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

The SHS structure devoted more time to learning core subjects, and less time was spent on co-curricular learning, dance, and music. Kafui argued that the “old system” of education was superior as it allowed students to spend ample time learning and exploring co-curricular activities, including music and dance. The old system of education existed
before the education reforms of 1987, which were put into effect in the late 1990s and created the “new system” of education in Ghana today. The study participants referred to the differences between the before and after time periods of the 1987 reforms, as the “old system” and “new system” (K. Kafui, personal communication, May 7, 2014). The participants argued that the new system placed too much emphasis on testing (K. Kafui, personal communication, May 7, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The teacher at the SHS in Accra indicated the new SHS structure had too many subjects, which did not provide an opportunity for in-depth learning in co-curricular activities, as he said,

It was quite a different system. And I wouldn’t say its music alone [unclear]. In those days we wanted them to learn themselves and the school concentrates on a lot of co-curricular activities, a lot of co-curricular activities was a member of the holistic training of the individual, and we did that all. So people made professions out of this, the side issues, like learning to play the piano, joining the cadets. We had a lot of soldiers coming out of our cadets, so it's not just music, you know.

And the system has changed totally to just exams, exams, exams, and plenty of subjects. Before you enter the university, you are doing eight subjects. In our time we were doing three, or maybe four because of the theoretical, the theory of knowledge [unclear]. Now they are doing eight subjects, they start with 12 subjects. And in our time the equivalent of the Form 1 now, is the Form 4 of the old, and Form 4 used to choose your subjects; I mean it's seven-eight subjects, certain subjects.
And then when you get to the sixth form, you choose your subjects, and choose your career subject, what you’re going to do at the university. But here in the forms you do eight subjects and you go on to the university. You can’t compare the two because to me their kind of education it’s like too many subjects, so they're always learning, they're always learning, always taking – we did test today, [unclear] so were always doing a test. In the next, I think we'll do another test later in the month, another test. And then we do give them project works, and I don’t see what benefit it has done compared to what we use to do in the past. And I'm not talking just the school, it's common everywhere, it's what they call continuous assessment and they keep on doing it. It's a good thing, but there are too many subjects. And as a result of that it’s affecting us. (teacher at SHS in Accra, personal communication, May 8, 2014)

Furthermore, a teacher at a Christian SHS in the Ashanti Region stated that more time for co-curricular activities was required. For example, he needed time to create a cultural troupe at the school (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

In addition to the time factor, large class sizes also placed a burden on the music and dance teachers and the students in the SHSs. Teachers and students explained that the large class sizes did not leave enough time for adequate practical study of music (focus group at SHS in Accra, personal communication, May 13, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). John, a student at the SHS in Accra, explained that the current system is challenging for both the students who excel and the students who
struggle with music. Those students, who excel in music, end up assisting their teachers with the large number of students who are struggling. The time spent teaching students with a limited knowledge of music, takes time that the advanced students could have spent on their own practical music studies (focus group at SHS in Accra, personal communication, May 13, 2014). Kwofie argued that a difficulty of large class sizes is that the teacher is primarily focused upon the theoretical, leaving limited time for attention to the practical, as he described,

> It's a little bit cumbersome when coming to teach because music, as we know, we need to do it one-on-one when it comes to performance, but here is the case you have a very large class, and it makes teaching and learning very difficult, because you need to get time, extra time for them. And even if you have such a class, you must have a lot of teachers, also, but the teachers are also not around, although we train teachers, but some of the teachers are not willing to teach because of lack of or inadequate facilities and also the skills are also not there for people to show interest to teach very well. (F.D. Kwofie, personal communication, March 5, 2014)

To summarize, the structure of the SHSs, which led to the large music class sizes, has been especially hard on the music teachers and students, as the latter, due to their limited preparation at the basic level, often need one-on-one instruction that is particularly challenging for the teachers to address given the limited available time and resources.

In addition to large class sizes, the study participants also explained that music in the SHSs was not compulsory. The optional quality caused challenges for students who wanted to learn about, but were not majoring in music. Kafui explained that some of the
talented musicians were majoring in the sciences. Under the old system, everyone took music at Achimota SHS. Under the new system music was not compulsory, so students, who were majoring in other subjects, were not likely to take music. Kafui also brought-up that the current SHS system seems to distribute students haphazardly into music, rather than assigning those students who genuinely have a talent and passion for the subject. This practice has reduced the quality of learning that is happening in the music classrooms today (K. Kafui, personal communication, May 7, 2014). Kafui described the challenge of music being a non-compulsory subject today as,

> But the new system, when the students come in, they only distribute them. Some do not have any knowledge at all about music. But it is a matter of selection, of the school asking, you go this way and you go this way. Most of them that is what happens. They didn’t understand the subject areas very much. Sometimes peer pressure, my friend is in this area and I’ll go into this area.

> So, and then music has not also been made a compulsory subject. Music, religion, French, they were not made a compulsory subject. They were just made optional subjects. So you will see that talented students who want to study music because of certain subject combination, which are compulsory, they couldn’t take music. So what I noticed at Achimota was that most science students who were very good brilliant students, who were also good in music, or the music students had to shift to the science area. And then those who had no, no, no, just very little knowledge about music were rather in music because they were looking for something and they couldn’t get in, so they just add music. So that was what was happening. (K. Kafui, personal communication, May 7, 2014)
Other participants also recognized the lack of interest in learning music because of the haphazard placement of students into music majors. For example, some SHS students were placed in music and dance classes due to the lack of availability of their preferred major. Kwofie and a teacher at a SHS in Accra argued for the need to make music a compulsory subject (F.D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).

The SHS structure has also been challenging for music and dance teachers because of the private and public structure of Ghanaian schools. The teachers described that public school students were less likely than private school students to have attended a music and dance classes at the basic level (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The SHS structure of private and public schools has perpetuated inequities in access to music and dance education. The current structure of SHSs has resulted in (a) inequities in access to music education, (b) large class sizes, (c) less time spent on co-curricular activities, (d) music being offered as option, and (e) time constraints.

**Less common challenges.**

The participants, in this study, indicated additional challenges are confronted by SHSs with music and dance education. According to the rate of code occurrence, these additional challenges were noted less frequently by the participants, consequently less attention has been given to them in this report of the study.
Consumerism and pursuit of wealth effects.

The challenge of consumerism, as reported by the participants, was similar to the negative ramifications of the colonial legacy. The concern pertained to the negative manifestations of the pursuit of wealth and consumerism. Collins argued that the motivations to become a musician have changed in Ghana. In the past traditional music and dance happened to express socio-cultural and religious values. Playing with a highlife band and dancing was also a communal experience and often done for enjoyment and recreation. In contrast, Collins indicated that the music happening today has been more focused on acquiring individual wealth and becoming a superstar (J. Collins, personal communication, May 10, 2014).

The growth of the business sector, which has had positive effects on Ghana, appears to have caused more attention to be placed on business, science, and technology, over the arts and cultural education (J. Collins, personal communication, May 10, 2014; N. Kofie, personal communication, May 14, 2014). Kofie also explained that the drive for science and technology has been focused more on generating wealth, rather than finding solutions to Ghana’s complex problems that are culturally relevant and sustainable (N. Kofie, personal communication, May 14, 201).

Gender imbalance.

Throughout the interviews for this study, the participants commented that music and dance education is facing a gender imbalance. Amarteifio described that men tended to hold leadership roles in music and dance (K. Amarteifio, personal communication, May 23, 2014). There has also been a negative perception of women musicians in Ghana. Participants indicated that becoming a female musician takes women away from
their more traditional role of motherhood and being a wife. The concurrence of a meaningful family life and a successful music career were not as common in women as men (M. H. Attipoe, personal communication, May 27, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Despite these challenges, the participants encouraged girls and women to become more involved with music and dance (K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

**Parents.**

The challenging perceptions and aspects for parents regarding music and dance in SHSs are two-fold. Some parents view music and dance as a corrupting influence on their children. Other parents view music and dance as a career that does not have the potential for success. The study participants stated that parents often discouraged their children from studying music and dance because they were associated with the devil. Traditional music and dance were banned from schools in the colonial era due to music and dance being considered pagan. Some parents still hold colonial religious attitudes about traditional music and dance. In addition to paganism, parents have associated music and dance with promiscuity and drug use (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; A. B. Ocansey, personal communication, May 30, 2014). Parents have been hesitant to expose their children to live music. Students at a focus group at a SHS in Accra stated that their parents prohibited them from attending live musical performances, by themselves or even with chaperons (focus group at SHS in
Participants also indicated that parents perceive music and dance as being poor career choices. Students mentioned that their parents often prefer that they go into careers like medicine and law, over music and dance (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014).

**Teacher shortage.**

Another reported challenge confronting music and dance education is the shortage of music and dance instructors. Administrators, teachers, and students discussed that the lack of adequately trained music teachers in SHSs created hardships for the students (M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; K. Kafui, personal communication, May 7, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Attipoe indicated that there simply are not enough music and dance teachers, as he stated,

> And the other critical thing is we need teachers to teach the subjects. We don’t have them. We don’t have them. If you want to teach music, I told you I have knowledge of the school, there is no trained music teacher. You won’t get that. They are not there. There are a lot of people who go – a few of us they say went to Winneba, and so for those you can see that the interest is not in the music. Seven of us where there and we go to a school and we want to introduce music as a course area. You don't have the people to teach, just like local languages because you know either they don’t have – they are not learning from the basic –
they are just doing like just pass [unclear]. That is the problem we are having.

We don’t have teachers. (M. H. Attipoe, personal communication, May 27, 2014)

In fact, a shortage of music and dance teachers caused some schools to have no music and dance teachers and other schools to have only one teacher and a limited amount of music and dance instruction (K. Kafui, personal communication, May 7, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).

**Leadership.**

Leadership is also a challenge for music and dance education, according to the study participants. As this issue is significantly linked to decision-making, it will be described in the fourth section of this chapter.

**Religion.**

Two participants voiced strong opinions about the challenge of religion to music and dance education in Ghana. Both Collins and Aguri described the negative perception of music and dance, as a consequence of the spread of Christianity during colonization. During the colonial era, traditional cultural values, dance, and music were associated with the devil. These anti-pagan attitudes have persisted. Collins described that some music classes at the University of Ghana, Legon were reluctant to describe the significant contribution that pagan traditions played in developing Western music. By not explaining that the roots of Western music can be found in pagan cultures, students were being shortchanged. Collins indicated that the failure of teaching about the pagan aspects of European cultures discouraged Ghanaian students from exploring their own traditional cultures. Collins described his frustration,
And the other thing that they’ve hidden from Ghanaian students, as I say I'm not saying this sinister plot, it's this thing: if you look at the history of Western music it goes forwards in terms of technique or technology and then at a certain point if it goes backwards. Like the Renaissance – it goes back to the ancient Greeks. Then it goes to the Classical Period. Then it goes back to ancient architecture. Then it goes to the Romantic, then goes back to folk roots. So the European movement, it doesn't just go in a straight line; it goes back to pagan roots, pre-Christian roots, time and time again.

This message has not been transmitted to the Ghanaians through formal education. Now I don't know whether this is done on purpose, but sometimes I wonder because the implication is if the Europeans didn't do it, didn't use their past, then we Ghanaians are correct in moving away from our past as fast as we can. So I always put these things into my lectures about it, and they don't know anything about it. They're absolutely scattered when they discover that the days of the week are named after pagan gods or something like this. It freaked my wife out. (J. Collins, personal communication, May 10, 2014)

In addition, Aguri indicated that music and dance have suffered negative perceptions in Ghana due to the influence of foreign religions. The association of dance and drumming to the devil was apparent in parent and student’s attitudes about music and dance. In some cases, the negative perception discouraged students from participating fully in music and dance classes (F.A. Aguri, personal communication, May 23, 2014). In fact one student in a focus group at a SHS in Accra, stated that she did not like to dance because the traditional costumes exposed her back and “everything.” While it is
unclear what “everything” meant, the notion of the upper body being sexually vulgar appears to be an imported cultural value from Christian Victorian Europe (focus group at SHS in Accra, personal communication, May 13, 2014). Rather than limit the amount of music and dance in schools, Aguri argued that Ghanaians need to become more accepting of all of their religions, including the traditional. Aguri described that learning cultural prayer and diverse culture customs can help foster more religious understanding as he stated,

> And even this idea of traditional prayer, they don’t want the traditional prayer to be said at gatherings. I don't know who is saying that, but our festivals, I personally will make sure, and I always convey to the planning committee that once we will have the Christian prayer, or we'll have a Muslim prayer, we must have a traditional African prayer to balance out, otherwise we'll be discriminating, and we are dealing with cultural education and we must educate other people to be tolerant. We must educate everybody, people, everybody in this world, in this country, and these young ones, we must tell them that tolerance is the best way to life, to succeed in life. And therefore, if you discriminate against one religion, what are you telling the children? And therefore let's do all these prayers, and we train, we make them train the kids from all the religions, how to say these prayers. (F. A. Aguri, personal communication, May 23, 2014)

In order for music and dance to be more accepted, the participants indicated that more education regarding religious tolerance is needed.
**Other.**

The study participants indicated additional challenges to music and dance education in SHSs. These problems included: (a) cost of attendance, (b) inadequate command over the English language (c) lack of live performances in Ghana (d) lack of role models and world-class artists (e) other subject teachers not utilizing the arts as a pedagogy, and (f) teacher absenteeism (K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; A. B. Ocansey, personal communication, May 30, 2014; Peace Corps volunteer, personal communication, April 25, 2014).

**Distinctions across participant groups.**

Among the participant groups, educational administrators identified challenges to music and dance education, the most frequent. Educational administrators had 239 codes related to challenges, followed by teachers at 102 codes, and students at 62 codes. Figure 6 lists the results.
Figure 6. Challenges across participant groups.

This bar graph illustrates the frequency of challenges that were mentioned across participant groups.

When the three most common challenges were examined: lack of access to basic music and dance education, lack of resources, and the implications of the colonial legacy, two noticeable findings were apparent. The results are listed in figure 7.
Figure 7. Three most common challenges across participant groups.

This graph shows the frequency that the participants discussed the three most common challenges. The challenge of resources is broken down into the categories of inadequate facilities, lack of instruments, and lack of textbooks and teaching material.

While no focus group was designated a code related specifically to the challenge of the colonial legacy, students still referenced a colonial legacy throughout the descriptions of a Western focused curriculum. The coding scheme and categories used in this study at times struggled to illuminate the overarching relation amongst certain complex themes, such as colonial legacy. The figures in this study thus represent a guideline of participant responses, rather than an exact quantity.

Figure 7 also illuminated that educational administrators never mentioned the challenge of inadequate facilities. Furthermore, educational administrators discussed the lack of instruments and lack of textbooks and teaching materials, the least amongst the participant groups. Teachers and students mentioned the challenge of resources more
frequently than the administrators. An analysis of these findings will be discussed in the next chapter.

**Summary.**

Significant challenges confronted music and dance education in the SHSs that were studied. The three challenges mentioned most frequently by participants included (a) lack of access to music and dance education at the basic level, (b) lack of resources, and (c) the colonial legacy. Additionally, participants often mentioned the following challenges: (a) the ramifications of the curriculum, (b) inadequate teacher-training, (c) negative perceptions regarding music and dance, (d) other educational priorities, and (e) the structure of the SHSs in Ghana. This section also discussed less common challenges that participants experienced, including (a) the implications of consumerism and the pursuit of wealth, (b) a gender imbalance, (c) reactions of parents, (d) a teacher shortage, (e) a lack of leadership, (f) the influence of religion, and (g) other challenges. All of the participant groups mentioned challenges in music and dance education in SHS, indicating that the obstacles are a common occurrence in Ghanaian SHSs.

**The Influence of Ghanaian Economic Growth on Music and Dance Education in SHSs**

One of the most significant findings in this study was that the majority of participants felt Ghana’s recent economic progress in terms of gross domestic product (GDP) has not been used in a manner to benefit music and dance education in the SHSs. While the increase in Ghana’s GDP represents a success story for the development in Africa, the majority of the participants in this study argued that the economic growth is not being directed towards music and dance education. This section explores the
participants’ perspectives on Ghana’s economic growth. The majority of participants were of the opinion that Ghana’s economic growth was not helping music and dance. However, a minority of participants argued that Ghana’s economic growth was enhancing music and dance education in Ghana.

This section examines the responses of educational administrators and teachers. Due to time constraints, the specific question related to the effects of economic growth on music and dance education was not asked to students in the focus group sessions. This topic could be explored with SHS students in the future. Of the educational administrators and teachers responding to the topic of the effects of economic growth on music and dance education in Ghana, there were 18 participants. While educational administrators and teachers have a total of 20 participants, a lack of clarity existed in two written responses, so they were discarded from this sample. Of the 18 responses, 15 participants stated Ghana’s economic growth was not affecting music and dance education in a positive way (R. Adebiyi, personal communication, May 14, 2014; May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; B.A.K., personal communication, June 13, 2014; S.E. Boateng, personal communication, June 13, 2014; A.K. Brown, personal communication, June 13, 2014; J. Collins, personal communication, May 10, 2014; E.S. Gillette, personal communication, June 13, 2014; K. Kafui, personal communication, May 7, 2014; N. Kofie, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; E.A. Mensah, personal communication, June 13, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication,
Ghana’s economy does not benefit music and dance education.

The majority of educational administrators and teachers agreed that Ghana’s current economic growth was not benefiting music and dance education. The section describes the dissatisfaction that the educational administrators and teachers offered regarding the failure of Ghana’s economic growth to contribute to music and dance education. The section concludes by presenting Collins and Kofie’s arguments that Ghana’s economic system has negatively affected education and society at large, not just music and dance education.

This study found that all teachers interviewed stated that despite Ghana’s GDP growth, the current economic system is not benefiting music and dance education (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Three additional written responses also concurred that the current economic system is not helping music and dance, or as one teacher wrote, “it has changed for the worse” (S.E. Boateng, personal communication, June 13, 2014).
Teachers complained that even though the GDP has been growing, the cedi had depreciated and the government has not been allocating needed funds towards music and dance education (F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014). The comments of four teachers reflected their aggravation regarding the economic growth failing to aid music and dance education. The teachers discussed the effects of the economy on (a) resources, (b) access to music and dance education, (c) music technology, and (d) job creation. The teachers stated,

You know, the kind of development with respect to our economy is having a negative impact on the importation of Western musical instruments, okay? You know, we rely on some of these Western musical instruments like the trumpet, the keyboard instruments, piano, and all that. So as soon as the cedi is depreciating against the dollar then it definitely it is a point to worry about. So economically the depreciation of the cedi hasn't, I mean fared well at all for our county. And for that matter music education. All prices of musical instruments, which used to be sold at quite an appreciable level is now elevated to a very high level. So, eventually it is not that easy. (E. A. Mensah, personal communication, October 23, 2014)

But as time goes on, the education, the implementers or let me say the policymakers keep on changing things, keep on changing things, so right now, you see music not in the basic schools, but you see it in few secondary schools, not even all secondary schools, only few secondary schools, the old, old, old, old secondary or the old, old, old, schools. At Mfantsipim, Achimota, Winneba
Secondary School, we can talk of – and few recent new schools, as well, who are also coming up, thinking that music cannot be eliminated, cannot be taken away out of whatever they do, so they are pushing it. But the old schools, some of the new schools are also not – taking it at all.

So, I will say that, for music in recent days, it is not helping because government has not seen the need of studying it in secondary schools unless those who are, who know the importance of it and they are doing it that is why it is not selling well. And if they should get, create avenue for, to be studying more of in the secondary schools, we will have a lot of potential talents coming out of these people, yes, and it will help us what, improve or get people the avenue to exhibit their career opportunities. (F. D. Kwofie, personal communication, March 5, 2014)

Hm. Um, generally I would say that it hasn’t affected, it hasn’t affected music in any way in terms of education. It hasn’t affected music in any way. And I completed about um, senior high school about almost ten years ago and I still see that what was being done around that time, the same thing I am repeating for my students because, as I said earlier on, much attention hasn’t been given to the subject. Because if at this point technology has come into being, we involve music technology in our curriculum, like it, it, it, is something good for us. Students will come and they will be taught how to notate music with the computer. And you see, you set exams and then they will be able to answer using the computer and all those things. At least it will lessen the burden for us, sitting down, reading lines and then. That one also takes some time. So the economy
booming and all those things could have helped us, but because attention has not been given to it, it hasn’t helped us in any way. (R. Adebiyi, personal communication, May 14, 2014)

Well, the economy is growing, but the music is not growing in the classrooms. They're not teaching the child how to make music, make a living out of music. It's all played [unclear]. So economically, how is music going to benefit the child? So yeah, that is the challenge. Music has not been viewed from the economic perspective. So we teach them the content and that's all. The child doesn't know what to make out of it when he or she completes.

So at this stage we are looking at some other fields where they can make a good living instead of considering music. So economically it’s not going to help them, except for the few who can play their instruments and charge a fee, but how many of them can do that wild performance, a wild performance that can attract people to come and pay something for them to make a living at it? (teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

Additionally, the Peace Corps volunteer felt that the economic growth was not having any real benefit in her visual arts class (Peace Corps volunteer, personal communication, April 25, 2014). A teacher at a SHS in Accra also argued that the current economic situation marginalized music and dance education (teacher at SHS in Accra, personal communication, May 8, 2014).

Educational administrators carefully detailed their dissatisfaction with Ghana’s economic development failing to contribute to music and dance education. Attipoe was highly critical of the current GDP growth not benefiting music and dance. As Director of
the NCC, Attipoe was the government head to all cultural arts projects and functions. For this reason, he was well positioned to understand the ramifications of the economic situations on the arts as a whole, as he stated,

The records indicate, you see, we are looking at, you see GDP, growth with music and dance for instance, for me does not reflect so much in the music and dance sector. And that goes with what I just said that when this talk about science and technology camp up, all of the resources are going into this area, unfortunately to the exclusion of music and dance research. As I said that, normally we would have music and dance properly structured at the basic – the main level, but I think that can seriously help there [unclear]. So we have not felt that one seriously, um. And of course, allocation, the growth in GDP, it does not reflect so much in this sector. Uh, we would have wished a lot more, but that is one of the challenges. [Unclear] The institutional building, support for institutions, the training of personnel. (M. H. Attipoe, personal communication, May 27, 2014)

Mereku continued to expand on Attipoe’s argument that the GDP growth has not benefited education, in general. He also described in detail the reasons why the current government has not focused on music and dance education, as he stated,

Mereku: Yeah. Yeah, recent Ghanaian economic improvements have affected education a little certainly in the preferred subject areas. The special endowed subjects, especially English, math and science. They all have had a very good share of government share in terms of providing textbooks and materials for teaching and managing the schools. I know that the previous government put in a
lot of money in terms of trying to review and see the way forward for education in Ghana.

But the current government, which is actually in its second term in office, is having a lot of problems with the economy because of things that are beyond its control. There are a lot of things that are currently driving the economy of the world, which affect us, that's like the oil crisis. And then we also have our own country has this problem of, what do you call it, power outages that is caused by the oil crude, oil crisis, we have to buy a lot of petrol and gas oil and gas to power the radiators and other things to get more power. So the government is itself of course their attention on education has not changed so much. At the basic and secondary school level, it has just continued to provide some invention that will just keep the heads going. There is no significant, I won't call it provisions or things like infrastructural and development and so on. It is the school’s current [unclear] association that make some of the solutions and aims. And with that too, the previous government was lucky, the GET fund, the Ghana Education Trust Fund with a lot of money – they had a lot of money to give to the secondary schools and give to the basic schools in terms of infrastructural, operating, books and other equipment.

But since the NDC government came to power, they have had many challenges and the GET fund has not worked the way it should work. At the tertiary level, the minster – we were lucky we had a minister of education who was transferred, oh no, who had just become, who was a vice chancellor of our university and knew what was happening at the tertiary level and brought a lot of
things on which go out, but it has not been so easy. She even advocated the
creation of the research fund as we applied for the said grant and they are given
other than the whole thing, research element that everybody across board, whether
we were doing research or not, was being given which was a green and
government fund grant. Hello, are you recording? Are you still listening?
Petrie: Yes, yes.
Mereku: Okay. So economically, the government, it's actually back to other
things, and so apart from paying teachers, paying the government of teachers,
lectures, [unclear], the actual money that has been pumped into materials,
teaching and learning materials, and giving incentives to teachers and so on has
not been the focus of the government because the money is not there. (C. W. K.
Mereku, personal communication, February 15, 2015)

Kafui continued to explain that the current economic plan has actually made
music and dance education worse, by creating an unfavorable attitude about the
performing arts. For example, this negative perception of the arts, has resulted in the
training of teachers uninterested in the subject of music and dance and the training of the
heads of schools who do not comprehend the benefits of the arts (K. Kafui, personal
communication, May 7, 2014). Amarteifio also argued that the government needs to
improve the negative perception of the arts in the Ghana and understand that the arts
produce benefits in terms of economic development, as she said,

Um, no. No it hasn’t, because the powers that be and the people who need to
make the changes need to make the correlation between that and the music and
the dance and the creative industry, but they haven’t yet because there’s no
research except what we are doing now with the music industry to prove them otherwise. For them, a musician is just somebody who drinks and smokes dope and [laughter] and on the weekend they dance somewhere. But they have not really made that you know, but I believe that as we work on implementing this policy and as more and more people wake up to say that “oh yeah, really, that’s true, I mean I didn’t realize that the music is putting so much money into the economy,” it is only then that they will really start respecting this and saying that, “yes, it has added to it too, let’s do something on it.” Yeah. (K. Amarteifio, personal communication, May 23, 2014)

To summarize, the educational administrators indicated that the GDP growth has not been allocated toward the benefit of music and dance education in Ghanaian SHSs.

In addition, Collins and Kofie also spoke to broader negative effects of Ghana’s current economic growth. Collins described the adverse consequences of consumerism and the pursuit of wealth on Ghanaian culture and music. Kofie described that the current economic and education systems are not creating culturally relevant solutions to the problems confronting the average Ghanaian. Collins stated that while economic growth brought new technologies and development, some of these technologies had harmful consequences. Collins stated that the growth of digital audio equipment, like auto-tune and the drum machine, made productions of records more affordable for the average Ghanaian. On the other hand, audio equipment also resulted in unintended consequences. These unforeseen consequences included the deterioration of the live-music scene in Ghana. Music technology also diminished the value of bands and live ensembles in favor of solo-artists. The emphasis on the solo-artist also made music more
individualistic, which conflicted with the socio-cultural traditions in Ghana where music is a communal practice (J. Collins, personal communication, May 10, 2014). In addition, Collins described that Ghana’s current economic growth has not utilized music and dance as an avenue for development. He described the troubling situation the youth in Ghana currently face as a result of the economic policies of the country,

Collins: And then the older generation will complain about the youth, that they're lost. This is the stupidity of it. And why are they following the American dream? Because they're lost. In the Nkrumah dream, the vision of an African socialism, pan-Africanism is gone. That isn't their dream. You talk to them about that they will laugh at you [unclear]. They'll say, ‘No, we're trying to get on in a materialistic world in the best way we can.’ You know, so it's a different environment. I mean 20 years or neo-liberalism, or more than that, really – no what, 20 years of neo-liberalism and 20 years of military governance. And neo-liberalism is an answer to the military regimes. And they've got another problem, you know, with the youth and I don't really know how it will pan out, but it's the education – I really think that the education system here, the government and the universities should really examine this thing about lack of history, dance, and music. And that's why I suggested that that speech I gave about three weeks ago, that the university itself should take up the research project, and do experiments similar to the Americans, find out if there’s any positive correlation, even if it's 0.01% correlation it's worth children doing music because it improves their opportunities. I mean I know in America if you get a job in a bank you have let's say ten graduate students with identical qualifications they will take the one who's
done music because that person will be more of an all-rounder. I mean it's one of the criteria.

Petrie: Yeah.

Collins: I mean but this hasn't penetrated into Ghana at all. We have never had a minister who was really, who was a musician. But Nkrumah did. Nkrumah had two ministers, who were performers, they had been performers. That's how far advanced the guy was. He believed in mass – the music of the mass – the music of the – his was a mass party, the CPP; it wasn't the elitists. So he was always interested in being able to develop the consciousness of the masses.

They don't give a darn now, it’s neo-liberalism. The masses are just the necessary requirement for a capitalist system. So you have a big mass of unemployed people. And this, I don't know, this is the battery power between the rich and the poor, capitalism. And well we've got it, I mean, but somehow music has been, it missed out on the actual money creating because even as capitalists they're not good capitalists because they could have been generating a lot of money. (J. Collins, personal communication, May 10, 2014)

In addition to the negative effects of the current economic system in Ghana, Collins expressed concerns that the new catch phrase “creative arts” or “creative industry,” which European governments and now the government of Ghana use, may not be the reform everybody intends. Collins worried the broad term “creative arts” could diminish the value of the performing arts in favor of the other creative arts disciplines, such as computer software and the media arts (J. Collins, personal communication, May 10, 2014).
Additionally, Kofie expressed his dissatisfaction with the current economic system. Kofie claimed Ghana was not producing educated youth capable of answering the problems confronting Ghanaians. Kofie used the example of importing Western CDs for music education to emphasize that Ghana’s economy has been geared toward the West, rather than the needs of Ghanaians. He described the manner in which the import-oriented economy has had a negative effect on education,

That is the point about – so the same question takes place in music education. What are we educating people for? What is our philosophy? That is the question. And in fact, in that smaller book of the two, the smaller one, I even speak, devoted a chapter to economics, I don't know how much music is imported, Bach scores, Beethoven scores, Mozart scores, and of course CDs and what have you, that is imported because it is in our syllabus. Again, I'm not saying it is wrong, but where are – are you thinking of the economic effect? So it's like you are forever – you know – doing it. Does Europe import music from Ghana?

Economists will tell you something they call balance of payments. If the US imports too much from Ghana, or a lot from Ghana, and cannot export an equal volume, there is a kind of balance of payment situation, which tilts against the US. And so your currency will drop, become weak, because you know, you are importing things from all over, and you are not selling enough there. So we talk of this balance of payments situation. If I train Ghanaian students, because the missionaries told me that, that my music is primitive, it's backward, it's devilish, so they don't enjoy drum music, but they enjoy Mozart, what it means is that they'll forever keep on – and so I am the – kind of the conduit, the music
teacher in the classroom is now the one who is even perpetrating what colonialism did years ago, and today, we are talking of independence, and yet we have Ghanaians who are even fostering, fostering the colonial attitude. (N. Kofie, personal communication, May 14, 2014)

Kofie continued to emphasize throughout his interview that the current economic and education systems are not addressing the needs of the Ghanaians. For example, Kofie illuminated this dilemma by indicating that Ghanaians have not addressed the needs of market women. He described the abysmal outcome that Ghanaians haven’t invented proper cooking equipment that could help women roast ears of corn in the market. Instead of using a product solution, women have used their hands to roast corn, which has resulted in cobs of corn that are burnt and unable to be sold or eaten. He also found it equally troubling that some Ghanaian market women are unable to complete basic math computations in their head properly. As a result, Ghanaian market women end-up losing, as opposed to making money by the end of the day. Rather than creating an education system that encourages solutions to problems in Ghana, Kofie claimed that the economic orientation of Ghana remained to the West. This outward focused economic system also has not allowed for culture, dance, and music to become a significant part of a child’s education, which in turns feeds an import-oriented economic system. This perspective seems to complement the reactions of educational administrators and teachers in this study who strongly indicated that the current economic situation is not benefiting music and dance education.
Ghana’s economy does benefit music and dance education.

While the majority of participants indicated that Ghana’s economy was not benefiting music and dance education, three participants explained that the economy was having some positive effects on education (T.B. Addo, personal communication, June 13, 2014; F. A. Aguri, personal communication, May 23, 2014; A. B. Ocansey, personal communication, May 30, 2014). Aguri viewed the creation of the Ministry of Tourism, Culture, and Creative Arts as a positive reform. Aguri believed that the creation of this new ministry finally indicated that policymakers are beginning to understand the benefits that music and dance bring to development (F. A. Aguri, personal communication, May 23, 2014). Ocansey indicated that the growth in GDP benefited the music industry at large by allowing artists to obtain more revenue from digital record sales. Ocansey also described that artists were making more appearances and obtaining more endorsements, performances, and sponsorship deals due to GDP growth (A. B. Ocansey, personal communication, May 30, 2014). The written response of Addo also stated that the economic growth made it possible for people to afford to buy instruments and multimedia. However, it seemed difficult to identify the people to whom Addo was referencing as the written response was short (T.B. Addo, personal communication, June 13, 2014). One commonality amongst the three respondents was that they were referring to developments that were not specifically tied to music and dance education in the SHSs. Their responses seemed to be more focused upon general culture and performing arts trends happening across Ghana.
Summary.

The majority of participants indicated that Ghana’s current economy was not benefiting music and dance education. This section explained that due to a lack of priority by policymakers; music and dance education in SHSs was given a back seat to other educational reforms, such as science and technology. While the Ministry of Tourism, Culture, and Creative Arts was noted as a potential positive development, the majority of participants described that Ghana’s economy was not benefiting music and dance education. These findings revealed that Ghana’s upward trends in development were not felt evenly across all sectors. Mereku and Mensah also indicated that there were additional components of Ghana’s economy that were troubling, such as the cedi depreciation. Even though the GDP was still growing at the time of this research, the cedi depreciation and the global economic downturns were negatively affecting the economy in Ghana (E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015). Power cuts and shortages were currently plaguing Ghana simultaneously with the development of this document. These multifaceted factors continued to influence economic growth and educational funding.

The Role of Educational Administrators, Teachers, and Students in Making Decisions about Music and Dance Education in Ghanaian SHSs

This section describes the roles that educational administrators, teachers, and students play, via a variety of Ghanaian organizations, in making decisions about SHS music and dance education. The extent to which these individuals were involved in decision-making varied depending on the organization. While the participants identified
current effective strategies that are occurring with decision-making, they also indicated several related challenges.

Decision-making has been examined through policy-change initiatives and projects directed by various organizations in Ghana. The most-commonly stated policy-change initiatives and projects mentioned by the study participants are described below. The organizations have been arranged into two categories: governmental organizations and professional organizations. Attention is given to the techniques and methods used to implement decisions, particularly collaboration among organizations. The challenges educational administrators, teachers, and students confront in regards to making decisions about music and dance education in the SHSs is also discussed at the end of each section. The challenges focus on issues pertaining to participation and leadership. The section ends with brief conclusions regarding this matter.

**Governmental organizations.**

At the governmental level, participants indicated four significant policy-change initiatives and projects occurring in Ghana. These included: (a) the National Festival of Arts and Culture (NAFAC), organized by the GES Cultural Unit; (b) the National Senior High School Drama Festival (NADRAFEST), organized by the NCC; (c) the creation of the Ministry of Tourism, Culture, and Creative Arts; and (d) the City of Accra’s Celebrating Accra initiative. While these governmental organizations have involved educational administrators, teachers, and to an extent students in the initiatives, the main players in the decision-making process are the policymakers within the government. However, the City of Accra appears to be adopting a more inclusive strategy. A main
challenge of the current structure is that the government is operated using a top-down organizational structure.

The most-common governmental policy-change initiative that participants discussed was the NAFAC, organized with the assistance of GES. NAFAC aimed to get students in SHSs in diverse regions of Ghana involved in learning about culture, dance, drama, and music through an annual school competition (F. A. Aguri, personal communication, May 23, 2014). The festival represented a significant avenue in which students gained exposure to music and dance, especially those students who lacked music and dance classes in their SHSs. Kwofie described the impact that the NAFAC had on his decision to continue to study music, as he states,

Yes. For not having interest or not getting opportunity to pursue or study music in the second cycle institution, we had cultural activities, where every third term, the district or the region organized cultural activities where schools participate to show, or exhibit the kind of skill they have, talent that they have, being it exhibition, dance, drama language, poetry recitals and others. So this is where, and the main one is the choral and sight. This is where people come to do singing, they sing and they will be judged, so they bring in adjudicators. The adjudicators will sit down to judge whatever you will come to do there. So it's just like competition, so whoever emerged as a winner may be taking home something, that's what they’ve been doing. So out of that, people go there, we also, I was also part of it. I was into choral, I was singing, and at the end of – and at the same time dancing. Sometimes we danced any kind of – or portray any kind of ethnic group, being it agbadza, any, something like, maybe kpanlongo, we
will try to what depict any dance from any ethnic group, then we will display it or we will perform for people to see what is going on from other ethnic groups, instead of what you have, yes. So out of that, I was able to get the interest and I showed the interest of oh, music is good and dance is also good. So the two together, at least if you have it, day in, day out, whatever you do, there are music and there are dances, so we even have it in our everyday activities that we do. So if you have it and we are doing it, so it will also help us to what, maintain our culture and probably learn other ones also. That's why I decided too that I will continue to learn the music and explore more into the music. (F. D. Kwofie, personal communication, March 5, 2014)

The teacher and students at the Christian SHS in Ashanti Region also documented a positive experience with the NAFAC in which they were able to showcase their singing talent to other schools (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

According to Aguri, the NAFAC intended to involve the whole community in the festival to bolster understanding of the vital role the arts play in Ghana. A new part of the festival called the Traditional Way brought the community together by having them eat traditional food dishes and learn about traditional cultural practices (F. A. Aguri, personal communication, May 23, 2014).

Additionally, Aguri emphasized that the GES was open to hearing feedback from the community about ways to improve the festival. After listening to comments from community members, educators, and stakeholders, the GES Cultural Unit decided to
move the festival outdoors, into large-open spaces in the community, such as the jubilee parks that are in many towns in Ghana. Jubilee parks are public squares built in Ghana’s major cities at the time of the country’s independence, which are used to host public gatherings and celebrations. The largest jubilee park, Independence Square, also known as Black Star Square, is located in Accra and is used to host Ghana’s Independence Day celebrations (personal observation in Accra, personal communication, May, 2014; personal observation in Winneba, personal communication, March 6, 2014). The NAFAC used the jubilee parks to give the festival more visibility (F. A. Aguri, personal communication, May 23, 2014). By increasing involvement of the community in the festival more, Aguri hoped to change parents and the community members’ negative perceptions about the arts, as he stated,

So I said look, why don’t we take it outside, let’s go into the community. Every year we rotate when we do it in this region, then next year we go to another region, the next year we go to another region, and it should go around all the regions before it starts again. This year we're going to the Upper East, Bolgatanga, the regional capital, so we are looking for a central point in town, it could be a football field, it could be a jubilee park, like we have jubilee parks all over, the independence square, you know it, Cape Coast has a jubilee park, you know that, where the CNC, all the regions have jubilee parks. Where the jubilee park is far away from town, we look for a park in the center of the town. Why? Because we want parents, stakeholders, community leaders, people from all walks of life to come and see what we teach the kids in the classroom and they apply it
practically outside, where it is beneficial to those kids and to the communities and
to Ghana as a whole. (F. A. Aguri, personal communication, May 23, 2014)
While the NAFAC appeared to be an effective government program, Aguri indicated that a related challenge was the implementation of the program relying on
decisions made outside of his office. In May 2014, Aguri was uncertain if the festival was going to happen in the Brong-Ahafo Region due to, “constraints” (F. A. Aguri, personal communication, May 23, 2014). While the GES Cultural Unit, the Ministry of Tourism, Culture, and Creative Arts, and additional stakeholders supported the NAFAC, the implementation of the festival ultimately is reliant on other governmental financial decisions, not mentioned in the interview. Fortunately, the NAFAC festival did take place in the Brong-Ahafo Region between November 29 and December 7, 2014 (National Commission of Culture, 2014a; Prince, 2014). While the GES Cultural Unit was open to feedback about the NAFAC, the decision to host the festival was based on a top-down approach that limited the GES Cultural Unit’s ability to make effective and efficient decisions.

Another arts initiative at the government level was the first NADRAFEST in 2014, which was organized by the NCC. NADRAFEST had SHSs throughout Ghana compete to present plays. The winning schools converged at the National Theatre of Ghana to present plays (M. H. Attipoe, personal communication, May 27, 2014; National Commission of Culture, 2014b). The mission of the festival was to celebrate the diverse dramas coming from the 10 regions of Ghana. Attipoe said that the drama festival also celebrated the other arts because all of the art forms are connected in Africa, as he stated,
As we speak now, we are preparing to have what we call a National Drama Festival. Like I said, drama festival for us is not straightforward drama; it includes music; it includes dance because the African has praised himself in all these mediums: music, dance, and drama. You don’t go and stand on stage and then act alone. As to that, we haven’t spent time with that [unclear]. So we are engaged at the level of our regional offices, our district offices, and those under it.

(M. H. Attipoe, personal communication, May 27, 2014)

The NADRAFEST was made possible via the collaborative decision-making among the GES, the NCC, the National Theatre, and Roverman Productions, a theatre production company headed by the award-winning playwright James Ebo Whyte (National Commission of Culture, 2014b; Roverman Productions, 2015a; Roverman Productions, 2015b). While the four organizations were involved in the creation of the festival, it was significant to note that the MOE was not involved. This observation potentially indicates a challenge of collaboration across ministries. While the NADRAFEST and NAFAC represented positive policy change initiatives, the programs did not directly influence SHS music and dance programs.

Another policy change initiative was the recent creation of a new ministry in Ghana called the Ministry of Tourism, Culture, and Creative Arts. Participants indicated the purpose of the ministry was to encourage the arts, as they are linked to economic development. Amarteifio explained that the creation of this new ministry was due to the collaborative efforts of educators and stakeholders. Advocacy groups like the Ghana Cultural Forum and others met with the National Development Planning Commission to propose that the creative industries need to be a part of development in Ghana, which
resulted in the creation of the new ministry. The ministry appears to represent a positive development in civil society as educators are having a role in music and dance policy (K. Amarteifio, personal communication, May 23, 2014). While Amarteifio was pleased at the creation of the new ministry, she also stated that creating the ministry is not enough. More specifically, a major challenge that the ministry has experienced was that it has not been able to implement its policies. Amarteifio described the challenging situation as,

You see, it’s not enough that they have a ministry. Now we must start looking at the implementation of this, because um, this, the policy that we did had a life – how do you say – a timeline? Or whatever. Because it goes on from 2011 to 2014 and then we have to do 2014 to 2017, you see. So at this point, we need to actually implement it in order for us to go to the next step. That is where we are right now and we are blocked because the Ministry of Tourism, Culture, and Creative Arts now have to find their feet.

Before we were working with what they called the National Commission on Culture and we’ve gotten them so far that they can understand what we are talking about. But in as much as now we have a new ministry, which is supposed to be the best thing that ever happened to us, it’s really not. Because now we have to take them through the baby steps again to bring them to the point where they will understand what we’re talking about. But that’s beside the point.

The point that I’m trying to make is this: that because we are convincing the government that in order to enhance, eh, this art, all the ministries must be involved, like education, like finance, like trade, the attorney general’s office, and etcetera. Why? Because it must be in the curriculum, not only about the arts, but
also about the business of that. Trade must know how to sell it. Finance must give us money. The Attorney General must do the laws that go with it. Foreign Affairs must make sure that we can go out into the world, you know, so it’s a circle. You know, so, now we have to go to each of these ministers and work with them and get them to adapt the policy into their own immediate [unclear] structures. (K. Amarteifio, personal communication, May 23, 2014)

Amarteifio also stated that another challenge hindering the new ministry is incongruence between workers’ backgrounds and their responsibilities. Their backgrounds tend to be in tourism, not the arts. This lack of professional preparation in the arts has made it challenging to sensitize the workers to the need of music and dance education (K. Amarteifio, personal communication, May 23, 2014). As previously mentioned, Collins also stated that he was concerned that the creation of the New Ministry of Tourism, Culture, and Creative Arts may not be as productive because it may pay attention to the media arts and other creative industries over music and dance (J. Collins, personal communication, May 10, 2014).

The City of Accra’s Celebrating Accra project has been another new policy change initiative happening through the mayor’s office. Celebrating Accra has aimed to bring together the various arts groups and events in Accra. Amarteifio noted that the festival has focused upon causing the city of Accra to become a creative center. Amarteifio indicated that the mayor was open to other communities becoming involved in the project. In fact, Amarteifio said that if the national government of Ghana continued to stall on the implementation of its arts policies, she viewed the City of Accra as a possible catalyst for change, as she described in this dialogue,
Petrie: How have you found the other ministries? Have they been receptive to this policy or have they been reluctant? What has the climate been around the other ministries or is it different between?

Amarteifio: The one that I can say, the one that I can say is really good has been the City of Accra. It is with them that we’ve been doing the Celebrating Accra because he became very convinced, you know, especially as we were talking with him about turning Accra into a creative city. You know? So he has been very receptive. He even has set up a cultural committee within his assembly people that we can work with, you know, and with them to get the ministries within Accra to implement the policy. And then eventually for Accra to have its own cultural policy. So that has been very good.

We haven’t really got into the other ministries yet because with the government laws, we will have to go to the ministers, through the Ministry of Tourism, Culture, and Creative Industry. And we are trying to get them to actually understand what we mean before we can even go further. But I think the next step is to just go. And do what we have to do.

Petrie: Yeah. With or without them?

Amarteifio: With or without – like what we are doing with the city, because we are doing it with the city anyway. (K. Amarteifio, personal communication, May 23, 2014)

If the government remains reluctant to implement new policies, Amarteifio stated that educators and civil society groups are prepared to look into other areas in order to strengthen arts development.
The most challenging policy change initiative has been the curriculum development and review that happens at the CRDD at the MOE. While the GES implements policy, the CRDD works on developing the policy. A problem with the CRDD is that its review process has been stalled. Aguri described that GES had received feedback on the current syllabus from educators, which is being submitted to the CRDD. However, the challenge is that the CRDD has had to delay its own review process, as Aguri stated,

Aguri: Yes, the CRDD develops the syllabus. And that is why we are now going to send a document to management to let CRDD understand that these are the challenges, these are the things that we've observed, these are some of the suggestions we've got from the public, and this is how we want the syllabus for the arts to look like in the next year.

Petrie: Yes. Yes, when do you think that'll happen, that meeting take place?

Aguri: I don’t know. The review was supposed to have taken place.

Petrie: A long – yes, two –

Aguri: I think last two years it didn’t, last year it didn’t. So who knows if it will take place this year, fine I would be happy for it to take place, but we are speeding up with also – I just met the SRC [Students’ Representative Council] executive of the university – the music students of the University of Education in Winneba, we met two weeks ago on this same issue.

Petrie: Oh, good.

Aguri: So and I've, I had a very good meeting with them with my office staff, and I'm going to meet the rest of my regional staff, and then from there, we'll bring the
SRC of the music students from Winneba again, including other stakeholders like also students of the School of Arts Legon, Tech, Cape Coast and some of the diploma awarding institutions in the arts for us to meet and take a stand, put a resolution to management to influence CRDD earlier of the syllabus. (F. A. Aguri, personal communication, May 23, 2014)

Without the CRDD conducting a syllabus review of music and dance, the comments and feedback from educators would go nowhere. The review process is dependent on funding allocations and policymakers, who have stalled the most recent review. In addition, the CRDD has been challenging to contact for discussions regarding the state of music and dance in SHSs. For example, many attempts by the researcher for this study to phone or meet with a CRDD official were unsuccessful. On the other hand, the GES Cultural Unit and NCC were open and excited to discuss their experiences. The differing reactions of those governmental entities lend to a perception that the CRDD had a closed-system regarding discussion. At the same time, the lack of availability on the part of the CRDD could be due to other reasons.

The governmental policy change initiatives of the NAFAC, the NADRAFEST, the Ministry of Tourism, Culture, and Creative Arts appeared to be focused upon the promotion of music and dance in Ghana through positive projects. Yet the initiatives seemed to suffer from a top-down approach to decision-making that is reliant on policymakers approval for the final decision, which appeared to be causing delays in policy reform and implementation. The NAFAC, the NADRAFEST, the Ministry of Tourism, Culture, and Creative Arts, and the CRDD exhibited challenges to policy change
initiatives, while the Celebrating Accra project has shown a positive trend in collaborative decision-making for the arts.

**Professional organizations.**

The study participants noted that MUSIGA was the most common professional organization in which policy change and decisions were being made regarding music and dance education in Ghana. MUSIGA is the Musicians Union of Ghana and it is the leading professional organization of musicians in Ghana. According to Ocansey, MUSIGA has aimed to work on two major policy change initiatives. The first project has involved working with KPMG, one of the largest professional service companies in the world, to conduct research to find out the best ways to grow the music industry in Ghana. Secondly, MUSIGA has a Music Academy, which collaborates with the National Film and Television Institute (NAFTI) and the School of Performing Arts at the University of Ghana, Legon, to create modules that can be used for the instruction of music industry professionals (A. B. Ocansey, personal communication, May 30, 2014).

Participants in this study particularly commented on the positive research that was coming out of the KPMG study. The KPMG study researched the impact of the music industry on the development of Ghana’s economy. The outcome was that the music industry does indeed contribute to Ghana’s GDP. The hope is to use this study to convince stakeholders to invest more in music and the creative industries (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014, M. H. Attipoe, personal communication, May 27, 2014; KPMG, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal
communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015).

The KPMG study represented a collaborative effort by the government of Ghana, MUSIGA, and the World Bank (K. Amarteifio, personal communication, May 23, 2014, J. Collins, personal communication, May 10, 2014; KPMG, 2014; A. B. Ocansey, personal communication, May 30, 2014). The World Bank provided funds to support the music industry and the government of Ghana decided to put MUSIGA in charge of the allocation of the funds. The choice of MUSIGA seemed thoughtful as the organization is structured democratically and decisions are proposed and voted on by the union as a whole (A. B. Ocansey, personal communication, May 30, 2014). Amarteifio described the process of the manner in which MUSIGA became involved,

Amarteifio: Actually after I left the National Theatre and we created the Institute for Music, we started working with the World Bank. There was one particular person in the World Bank who is also very involved in the arts, you know. When he was their information – he set up their information center. And he was the one who said, look, maybe the way the World Bank could help was that they know that this commission is about to, um, to do the second phase of at what they called at that time, the Ghana Poverty Reduction Strategy. He said, but they don’t have anything about the arts in it or artists. So he brought us together to talk about it, you know and that is how it all started, you know. So it was that. And since then we’ve been working with them and every time they come back to us to enhance what they’ve done. And then also when the whole thing changed it became the Ghana Shared Growth Development Agenda. You know, they all called us so
that we can, we can put – initially you know it was just music and film. But now, we have everything in there.

Petrie: So dance is a part of it? Dance, visual arts?

Amarteifio: Dance, drama, film.

Petrie: Oh, that’s great.

Amarteifio: Creative industry period.

Petrie: I know that this year, the World Bank helped facilitate, along with KPMG, a study –

Amarteifio: A study on music.

Petrie: – a survey, on music. Was the group that you’re talking about with the World Bank, were they also a part of this or were they different entities?

Amarteifio: No, no, it’s the same thing. It’s the same thing because at that time, the Ministry of Trade – has, has also started research on the creative industry.

And then after we got the government to adopt the policy, the government agreed to put some money into creative industry. They gave it to the Musician’s Union.

So the Musician’s Union at that time, it was unanimously agreed that there has to be some research into the music industry because when we were working on this policy, we realized that the main problem was that there’s no data. You know and because there’s no data, that is why it is so difficult to convince the government to do anything. Or to convince even sponsors to, to, work with us. You’ll see that here in Ghana for example, it’s absolutely you’ll fail to find sponsors, and when you find them, they give you just a little bit of money because they don’t see the benefits of it. For them it’s just, “oh this is music and dance and stuff like that.”
Petrie: That’s really bad.

Amarteifio: But they don’t realize that you can actually together with them create something that will benefit them as well. You know, so it is out of this that came the, the um, the Musician’s Union then used this money to do the study, which is really good, because the next phase of the strategy, at least we’ll have something.

(K. Amarteifio, personal communication, May 23, 2014)

Ocansey also mentioned that the late chairman of the National Development Planning Commission, P.V. Obeng, who passed away during the time of this study, had positive reactions about the findings of the KPMG study. While P. V. Obeng is no longer the chairman, Ocansey remained confident that the findings would be considered useful (A. B. Ocansey, personal communication, May 30, 2014). In addition to Amarteifio and Ocansey, other participants agreed that the KPMG study represents a sign of hope and positive change (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014, M. H. Attipoe, personal communication, May 27, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015).

In addition to the KPMG study, MUSIGA has been involved with additional policy change initiatives. Ocansey described that MUSIGA is currently working to create a digital manual for music instruction that will help to standardize instructional approaches used across the multiple regions in Ghana (A. B. Ocansey, personal communication, May 30, 2014). MUSIGA is also initiating a program called Catch Them While They’re Young to better train young musicians in industry standards.
MUSIGA is further pushing for the creation of a Creative Arts Council in Ghana that would form a better structure for decision-making and advocacy (A. B. Ocansey, personal communication, May 30, 2014). To summarize, MUSIGA exhibited a diverse approach to policy change initiatives and exemplified an organization that allows for its participants to have a voice in decision-making.

In addition to MUSIGA, the Ghana Cultural Forum is a professional organization that has worked to advocate for the arts and influence policy in Ghana. With support from UNESCO, the Ghana Cultural Forum has promoted, since 2011, growth in Ghana’s cultural and creative sectors (Ghana Cultural Forum, 2015). Led by Professor Esi Sutherland-Addy and Akunu Dake, the group serves as an umbrella organization to include the voices of multiple participants (F. A. Aguri, personal communication, May 23, 2014; Ghana Cultural Forum, 2015; A. B. Ocansey, personal communication, May 30, 2014). Aguri described the manner in which the Ghana Cultural Forum is working to make changes to the music and dance syllabus and to make the arts more of a priority in the education system (F. A. Aguri, personal communication, May 23, 2014). The forum is trying to allow artists and educators to have more of a say in arts policy in Ghana.

Similar to the Ghana Cultural Forum, the Ghana National Music Students Organization and the Ghana Music Teachers Association were also trying to find ways for educators to have more input and influence over music and dance education policy (R. Adebiyi, personal communication, May 14, 2014; N. Kofie, personal communication, May 14, 2014; E. A. Mensah, personal communication, October 23, 2014). Adebiyi described that the Ghana National Music Students Organization has been particularly concerned with the problems confronting teachers, including job dissatisfaction and
providing better access to music and dance education. Adebiyi described the reforms that the Ghana National Music Students Organization is trying to achieve as,

Adebiyi: But one thing is that, let me chip in this thing. A boy and I, we are both students working at the same time. And what we’ve come up with a society, an association, the Ghana National Music Students. So this association comprises of all music students in Ghana. So we, we, go to the various universities and then we’ve added all of them. They are all now one body. And since policy has been laid out by the government and their cabinet, what we have done is that we are trying to persuade the policymakers in the country to help us address some of these issues when it comes to music in the basic schools and the junior high schools and so on [unclear]. So personally, I am a part of the association. So, we are fighting for some of these issues to be addressed. So regional, we don’t have anything like regional, and then something like that, except [unclear] the association, which has been set up by music students in Ghana.

Petrie: How long has that association been around?

Adebiyi: Let’s say, a year now.

Petrie: Um, what avenues have you pursued to try to talk to policymakers?

Adebiyi: Okay. Um, first it was about, it was about, we have some teachers who would like, who would like to go back to school, but they are not granted study leave –

Petrie: Wow.

Adebiyi: – because they are going to study music. But we have others who have been granted study leave because they are going to study something like science,
math, etcetera. But when they know that you are going to study music, you are not granted the study leave. So these are some of the issues that they, they, they sought to address. And I think that one has been at least.

But our main problem is that music being recognized at the basic level. Because we want them to get the basis at the basic level and then JHS. Then when they get to SHS, those who have the interest for it will come and then build upon that. And those in the universities will in turn do the finishing work and we’ll get more qualified and professional musicians in the system. It’s just that, it’s just like, people are just doing the music because they are doing it for fun.

But we want them to develop their interest right from their infancy. That is why we are pursuing this kind of course with the policymakers. (R. Adebiyi, personal communication, May 14, 2014)

Teachers associations served a valuable role in expanding the voice over decisions made about music and dance education in Ghana. While teachers were involved in groups like these, the teachers in this study suggested that they required a larger role in the decision-making process (F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). The concerns of the teachers likely reflect understanding of practical issues that need to be addressed in the classroom. In addition, the KPMG study excluded the profession of teachers in its analysis (KPMG, 2014). The exclusion of teachers in the music industry portion of the study appeared to have illuminated the lack of understanding that
stakeholders have regarding the role that music and dance education plays in developing this industry.

In addition to the challenges, which have been described in this chapter, Ocansey proposed that the reason policymakers have not paid more attention to the importance of music and dance was due to a lack of effective leadership in arts policy in Ghana. Ocansey described the leadership problem as lacking effective coordination, as he stated,

I think for me, one of the key challenges is the lack of effective coordination, and that's why I said I was pushing for the creation of the Creative Arts Council. Currently, what's happening is there appears to be a lot of disjointed, what you call it, effort, and in the absence of the Council, coordination is zero. So it's posing a lot of roadblocks, because what happens is because of the various interest groups, everybody is jockeying for position. Everybody is trying to outdo the next organization. And where the Creative Arts Council comes into the picture, they will then be like, for want of a better expression, the regulating body, and that will lead to a coordinated approach. There is a body that is trying to fill that gap, the Ghana Cultural Forum. Yeah, but it's still early days for them, too so. (A. B. Ocansey, personal communication, May 30, 2014)

Without a strong organizational body within the policymaking framework that promotes the arts, effective music and dance reforms have been difficult to implement (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; A. B. Ocansey, personal communication, May 30, 2014). Furthermore, some of the study participants made reference to the fact that reform in Ghana tends to wait for outsiders to initiate, a phenomenon, which can be problematic. Some participants stated
that the government of Ghana can not wait until international organizations, such as the World Bank become involved, because Ghanaians have the most interest in their arts, as opposed to an outside organization (K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014).

Summary.

While there are some organizations in Ghana that have incorporated the opinions of educational administrators, teachers, and students, the structure of educational reform in the country has been heavily reliant on the decisions of policymakers, which often do not pay attention to the voices of educators and in particular the voices of teachers and students. However, the teachers in Ghana often have more knowledge of certain music and dance education challenges than do educational administrators, such as the availability of needed resources. For this reason, the involvement of teachers in decisions about music and dance education would almost certainly be useful to the SHSs. The contribution of students to decision-making needs further study. The role that SHS students have played in making decisions about their music and dance education was not mentioned by the participants in the study. Yet, students have a unique perspective on the benefits and challenges occurring in their music and dance classrooms and for this reason they could contribute effectively to policy change debates, discussions, and reforms.

Ghanaians’ Vision of the Future of Music and Dance Education in SHSs

This section describes Ghanaians’ vision of the future of music and dance education, organized into two sub-sections. The first section discusses the positive and negative viewpoints that educational administrators and teachers have about the future of
music and dance education in SHSs of the country. The second section identifies the recommendations of the study participants to improve music and dance education. The recommendations are analyzed in relation to the most common themes, the most unique themes, and commonalities and distinctions across participant groups.

**Positive and negative viewpoints of educational administrators and teachers.**

A finding of this study was that the majority of participants still have a positive view about the future of music and dance education in Ghana, despite the challenges it faces. Of the 20 responses from educational administrators and teachers, only six spoke pessimistically about the future (R. Adebiyi, personal communication, May 14, 2014; J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014; Peace Corps volunteer, personal communication, April 25, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Fourteen participants responded positively. Furthermore, three of the six participants who responded negatively, also stated positive comments about the future and were more neutral about the future of music and dance in Ghana (J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014; Peace Corps volunteer, personal communication, April 25, 2014). Due to time constraints, specific questions related to the future of music and dance education in Ghana were not asked to students in focus groups. This topic could be explored with SHS students in the future. The rationale that the participants provided for a pessimistic vision of the future is given first, followed by a discussion about the optimistic visions of the future.
**Negative outlook.**

Teachers primarily held the negative opinions about the future of music and dance education. Four out of the five music and dance teachers, who were interviewed, expressed negative viewpoints (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Two of the teachers spoke pessimistically resulting from frustration due to the lack of access to music and dance education (F. D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The SHS teacher in Accra complained that with the exception of the NAFAC, music and dance was not present in most of the schools (teacher at SHS in Accra, personal communication, May 8, 2014). Kwofie also expressed that the optionality of music and dance education reduced the number of students taking music and dance as he explained,

The future of music in secondary school, I'm saying is gradually coming down. Or because it has not been recommended, although the recommendation has been there, it is there, some of the schools are not doing it. Because if it has, if it has been selected, or has been made compulsory out of a lot of subjects to be studying in music, to be studying in schools, it will help. But it has been made an option, you like, you do it, if you don't like, and at the end of the day, if you do it that way, you end up getting only a few people. People who wish to do it, who have the passion to do it. If you do it that one, if you do it that way, that's what will happen. But sometimes I think that it should be made compulsory so that
everybody will study, will have the flair, so that the teachers, who have
provisioning can also go and teach. If you don’t do that a day then one time, one,
there is some time will come and we will get nobody doing anything, yes, and that
will also. (F. D. Kwofie, personal communication, March 5, 2014)

The lack of innovation and reform in the current structure was also worrisome to
teachers. The teacher at the Christian SHS in the Ashanti Region revealed aggravation at
the current state of music and dance education by simply stating, “Well, the future for us
is going to be very horrible if we don't change some things” (teacher at Christian SHS in
the Ashanti Region, personal communication, May 22, 2014). In addition, Adebiyi stated
that the future seems grim unless more innovation and music technology are incorporated
into the classroom. He expressed concern that SHS students may just continue to study
the same things that he did 10 or 15 years ago (R. Adebiyi, personal communication, May
14, 2014).

In addition to the teachers’ concerns, Collins stated that the future of music and
dance education did not appear promising because of the broader harmful consequences
that consumerism and the emergence of virtual reality are bringing to the world, as he
explained,

Consumerism is a tremendous danger to the whole wide world I think because it
also – consumerism, particularly moving into an era of virtual reality, where you
don't actually anymore even intervene or think in the real world, we're going to
get maniacs coming out of the West. I mean talk about crazy African leaders,
we're going to get some really crazy ones coming out of the West because they're
so disconnected from reality. (J. Collins, personal communication, May 10, 2014)
Collins described the point further,

And once you normalize war how do you distinguish between these guys – it's like these guys in their bunkers, bombing people. They get up in the morning, they kiss their wife goodbye and then go into a bunker in Texas and bomb people. And then they go back, take off their uniform, go back to home. When you're a warrior you're in a very, very abnormal sense of being. I mean it's like a psychedelic trip if you put it like that. You go slightly crazy. And it's always been recognized, the dogs of war: you unleash the dogs of war. You have to find a way of unleashing them afterwards because people become destroyed by war.

In America, because you've normalized war, starting with the Vietnam War, which was not even a declared war, what is the status of these warriors who come back and have done terrible things? They're an embarrassment and I mean it's still going on. I mean it's very, very serious what we've done, we’ve normalized war. It's very, very scary. That's our great gift to civilization that we were the ones who not just made the machinery of industry for war, but we've normalized war. (J. Collins, personal communication, May 10, 2014)

Collins expressed concern that the world order, including Ghana, will be negatively affected by the dramatic changes occurring in the ways humans connect or disconnect from one another.

While Collins expressed a negative viewpoint at times, at other times he spoke more positively about the future. For example, he envisioned a time when Ghanaians’ will not be just bi-musical, but tri-musical, and that they will appreciate a variety of styles of music, rather than still privileging Western music (J. Collins, personal communication,
May 10, 2014). Kwofie expressed optimism that there was hope for music and dance education if more space is created for it (F. D. Kwofie, personal communication, March 5, 2014). The Peace Corps volunteer’s response indicated a blend of pessimism and optimism as she described the future of visual arts education in Ghana,

Petrie: So, what do you envision the future of arts education being in senior high schools in Ghana?

Peace Corps volunteer: In a perfect world or in a realistic world?

Petrie: Let’s say we’ll do both. In a perfect world, so really think out of the box.

Peace Corps volunteer: In a perfect world, their art is extremely special and it’s tied into their culture perfectly and in a perfect world, it would, everyone would be aware of that. They wouldn’t take it for granted and they would realize how much effort and patience and skill comes into play just to build these things. And also they would expand that knowledge and they would move into architecture, more modern things. Um, you know Ghana has, and a lot of third world countries have a really great opportunity to kind of, you know, America built itself up. It made its mistakes and [unclear] talk about renewable energy and things like that. Ghana has the opportunity to say, “okay, we’re not going to make those same mistakes, we’re going to do solar energy now.” And just in the same kind of aspect, they can do the same thing. They have access to, um, without, without coming across the same mistakes, they have access to all these NGOs and all these, um, people that want to come here and they want to try out different things and they want to try the best way of doing things and Ghana has an opportunity to be a part of that. So in a perfect world, in a perfect world, Ghana would take
advantage of all those opportunities. They would expand their art program. They would include all these new technologies. They would start with the very best of each thing and not teach their, their people, you know, the worst programs or the worst type of architecture. It doesn’t have to be that way. Um, but in a realistic world, Ghana has a long way to come and I see it being, you know right now they have these art communities, these cultural centers where, I hate to be kind of negative, but it seems to me just like a bunch of Rastas just kind of hanging out.

Is your recorder okay?

Petrie: Yeah.

Peace Corps volunteer: Just a bunch of Rastas hanging out, kind of making stuff all day. And they all kind of make the same thing. Um, you know, I hate to think that’s what it’s going to keep on being, but I have a feeling that if Ghana does expand and it moves in to things like architecture, graphic design and illustration, and interior design, it’s not going to be seen as artwork. It’ll be seen as something else. So the actual term “visual art” in Ghana I don’t think will progress much.

But I think, you know what I think of as arts will definitely progress. You know, there’s a lot of people here who are actually creative and there’s a lot of energy in certain, in certain fields. Just getting to those kids, hopefully dealing with these kids on an SHS level kind of, you know, gets them motivated to explore these things. I’m really hoping, if just one of my students becomes successful on their own [unclear, voice trailing off]. Fingers crossed. (Peace Corps volunteer, personal communication, April 25, 2014)
Collins, Kwofie, and the Peace Corps volunteer expressed mixed views about the future of Ghana. The three teachers, Adebiyi, the teacher at the Christian SHS in the Ashanti Region, and the teacher at the SHS in Accra offered pessimistic views. Of the teachers interviewed only Mensah did not express a negative outlook (E. A. Mensah, personal communication, October 23, 2014).

**Positive outlook.**

In contrast to the negative outlooks of the teachers and the grim vision of the future that Collins described, most of the participants still retained an optimistic viewpoint about the future of music and dance education. Many of the participants remained positive because they rationalized that things happen in trends and cycles. They expressed a perspective that while music and dance education is in a bad position now, at one point in the past it was better, so inevitably it will go back to a more positive tenor (M. H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014). Other participants described a positive future, so long as policymakers actually make the changes that they had promised (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014). Aguri described his hopes for the future as,

Petrie: My last question I have for you is how do you envision the future of music and dance being?

Aguri: Bright.

Petrie: Bright, yes. What would you like to see happen?

Aguri: I would like to see stakeholders, policymakers; I'm part of the policy implementation. Policymakers should begin to walk the talk, not just do the
talking. When we have programs, if there are programs, a program, an arts festival, a music festival, a dance festival, a drumming festival, and you invite policymakers to come, they will bring lengthy speeches, a lengthy speech, say all the good thing about the arts and go to sleep. Now even when you chase up to see how practically help can come from them, it's difficult to get that coming. So I'm envisioning that if policymakers can wake up and get to realize that through the arts, not just in a formula, but through the arts, especially the creative arts, the economy of this country will grow. And then pump in more efforts, both financially, proactively, to help the arts to grow. I think that would be better for us.

And then like I'm saying, our kids in school, parents should allow them the free opportunity to choose subjects that they want to study up to university level, the tertiary level, other than putting pressure on them to go in for subjects that they might not be interested in. See, and that is where I envisage that if this happens and they allow students to do what they want. More students will go into the arts and music and dance will be very wonderful in the future, for all of us.

(F. A. Aguri, personal communication, May 23, 2014)

In addition, Mereku stated the future is positive because the topic involves children, which inherently love to be involved with music and dance, as he described,

Yeah, the future, I mean, the future is very promising. The future is very promising because children are children and they like to play and they like to dance and they like to play instruments. So for the music and dance program, nobody can kill it in schools. It is the government that needs to give it a little
attention. If you go to a lot of private schools today outside from that point, a lot of private schools in Ghana are adding music to reel, or as a bait, to get students into their schools because they think that it's an added advantage to have music at school when you're out of primary school or you're out of basic school and when you go to secondary school. Yeah. They are very good, the headmasters. They have established a lot of music ensembles, which the students partake in. So if the private school are doing it, if the private schools are doing it, getting a jazz band formed, you know, getting *atenteben* ensembles formed, getting one or two keyboards for students who have talents and are trained in the organ, you know, and for choir, so forming junior choirs, have been established at the private schools [unclear]. And some rich schools are even introducing Western instruments like violins and so on. (C. W. K. Mereku, personal communication, February 15, 2015)

Mereku continued to describe the future as,

Yeah, what I wanted to say was that I’m saying that the children like it so well. If you look at some of the programs that are done on television, on our TV in Ghana now, the kid programs, like kids affairs and I need to get the names and text them to you, the children listen and they have all this range of activities. Some go to the dancing and they do traditional dancing and they do popular music dancing and they do all kinds of the things that are happening around them and play all kinds of instruments, *atenteben*, piano, drum sets, you know, and so on. So if you see how they enjoy those things and nobody will tell you that there is no future
opportunity if they are to do these things in the schools. (C. W. K. Mereku, personal communication, February 15, 2015)

The fact that the majority of the study participants remained positive about the future of music and dance education in Ghana after having described at length the challenges currently being experienced, reflected resiliency and hope for the future.

**Recommendations.**

In addition to voicing their opinions about the future direction of music and dance education in Ghana, the study participants also recommended changes desired in music and dance education in the SHSs. Educational administrators, teachers, and students offered creative ideas about improving music and dance education. This section discusses the most common recommendations, unique recommendations, and commonalities and differences amongst the offerings of participant groups. Several recommendations cover themes discussed in previous sections. The structure of this section highlights key recommendations through figures and significant examples.

**Most common themes.**

The most common themes in the recommendations included (a) improving curriculum, (b) enhancing access, (c) improving attitudes about music and dance, (d) striving for culturally relevant education, (e) providing more resources, (f) expanding involvement in the decision-making process, and (g) allocating more finances to music and dance education. The recommendations were coded 233 times during the ATLAS.ti analysis. Recommendations frequently discussed by participants included the code “recommendation: curriculum change” used 58 times, the code “recommendation: access” used 27 times, the code “recommendation: change attitudes” used 27 times, the
code “recommendation: culturally relevant education” used 25 times, the code “recommendation: resources” used 23 times, the code “recommendation: decision-making” used 21 times and the code “recommendation: finances” used 13 times. Figure 8 illustrates the recommendation code categories.

![Figure 8. Most common recommendations.](image)

This graph illustrates the most common recommendations that were mentioned by the participant groups.

Figure 8 indicated that curriculum change was the most common recommendation. While the figure showed the frequency of recommendations, it should not be taken as hard proof, but rather a guideline of the recommendations discussed. Throughout the interviews, participants sometimes discussed their recommendations indirectly through a discussion about challenges. For example, when Aguri indicated
religion was a challenge to music and dance education, he indirectly stated religious perspectives on music and dance education needed to be improved (F. A. Aguri, personal communication, May 23, 2014). Rather than restating in verbatim the challenges, the recommendations have been offered to highlight the key points.

*Recommendation: Curriculum changes.*

As stated, the findings documented that the most common recommendation for SHS music and dance education was the need to change the curriculum. Participants had a variety of opinions about the manner in which to change the curriculum. The participants’ ideas about changing the curriculum included (a) adding more innovation to the curriculum, (b) making dance a part of the curriculum (c) revising the curriculum to reflect both African and Western perspectives (d) making music and dance optional (e) focusing more on practical learning, (f) keeping music and dance separate subjects, (g) removing dance from the curriculum, (h) changing the WAEC exam. Figure 9 below documents the curricular recommendations.
Figure 9. Recommendation: Curriculum changes.

This bar graph illustrates the kinds of curriculum change recommendations, which were offered across the participant groups.

Figure 9 illustrated that innovation in the curriculum was the most common recommendation, followed by wanting dance in the curriculum and wanting the curriculum to include both African and Western perspectives. The figure also demonstrated that there are numerous opinions about the ways in which to improve the curriculum. Further, some of the recommendations conflicted with each other, which indicated a need to have further discussions about the direction of the curriculum.

Figure 9 also helped to illustrate that the most popular recommendation amongst participants was to improve the SHS music and dance curriculum by making it more
innovative. Innovation was discussed in terms of the genre of music and dance as addressed in classes, as well as the need for more creativity in the curriculum. Collins argued that the curriculum needs to include more popular music genres with which students are familiar, such as gospel and hiplife. He pointed out that children learn best by first understanding their own environment. According to Collins, in the past this was traditional folk music, but today gospel and hiplife are the new urban folk music of the youth (J. Collins, personal communication, May 10, 2014). Adebiyi also indicated the curriculum lacks content from current music trends, such as music technology and hiplife, as he described,

Hm. Okay. If you say at this age, eh, I will, I can say something which I think, but it may not be permitted. But as I said earlier on, if technology is incorporated into music, it will help us a lot. So I am hoping in future, maybe some five to 10 years to come, students will not sit down and use write again, at least they will use technology to do some things.

And, um, some aspects of music can also be incorporated into, um, the music curriculum. If I take some aspects of music, I’m talking about some of these, hiplife, pop music, kind of incorporate, so that it will address the issue of everybody who is in the classroom. This one will say, “I’m into pop music.” This one will say, “I’m into classical music.” “I’m into choral,” those kinds of. So it will address. And so what we are doing over here, it seems like we are only concentrating on choral music. Because if you want someone to write something for you with four-part harmony, you are going to go with that, that way. So I am praying and I’m hoping that in the future, come five, four, 10 years to come, we
can have some of these things incorporated into them and you will have a broader view of music. (R. Adebiyi, personal communication, May 14, 2014)

Amarteifio indicated that she would like music and dance education to include more room for creativity as she stated, “But um, I would like a situation where they would learn a lot more – their own stuff [chuckle] and learn how to create something out of it, you know” (K. Amarteifio, personal communication, May 23, 2014). The teacher at the Christian SHS in the Ashanti Region expressed a similar sentiment about the need for innovation in music and dance education in Ghana and throughout the globe, as he discussed,

Teacher at the Christian SHS in the Ashanti region: New things must come in place and we should give place to the new. With our case, some stuffs are too old and must go. But the entire world seems so much used to the old stuffs, you are performing music that has been composed 200 and something years ago, you still want to do it in detail, and no one is thinking what can we bring again? So the world still lives in the past you understand. People rejoice when they listen to those old stuffs, and they criticize new stuffs, you understand? Yeah. Anything you bring on board, they are comparing it to the old. That was then; and now is now, you understand?

Petrie: Yeah.

Teacher at the Christian SHS in the Ashanti region: I don't know what happens in the US? I have a sister there, but, you know, she used to tell me those stuffs, going for the concert, that the night for Mozart [unclear]. I mean they're singing – performing those kind of music and you don’t know – you can't tell what is
coming, what thing new is coming. So it's not challenging; we're still going for the things that have been done in the past. I think we should give room for new ideas. (teacher at Christian SHS in the Ashanti region, personal communication, May 22, 2014)

A male student at Aggrey Memorial A.M.E. Zion SHS emphasized that he wanted more allowance for creative expression in his music and dance classes, as he explained,

STM: Can I also add one point? It’s very true.

Petrie: Yeah. [Identifying information removed]

STM: [Identifying information removed] It’s very true. It's very true. It doesn't only cut across music, it cuts across most of the subjects because some of our other electives too you just learn about what other people were doing and just don't do things on our own, like music, just like what she said. And a subject also like literature too it’s the same, we just learn about other people and their lives and we don't learn about our own. We don't write our own.

And so that is one thing, which I detest about Ghana education right now. I just like – I want to do what I do. That’s me. I like to feel what I do. And I just don't feel it if I'm listening and listening to what other people did and what – I just want to know whether I can really do this. And as it stands now, it's only during exams that you're allowed to write and compose. It's not helping us that much. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

Educational administrators, teachers, and students recommended more innovation in the content and more space for creative expression.
In addition to innovation, some of the participants suggested that dance needed to be included in the curriculum. As previously mentioned, teachers wanted to teach dance. However, the structure of the curriculum and the SHSs did not permit enough time to address dance (R. Adebiyi, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Adebiyi recommended more dance in the SHS curriculum when he stated,

In fact we do not have dance education in senior high schools. But if it will be introduced, I would be very happy. I would be very, very happy because, um, it will surprise you that if you were to call five boys right now and then tell them to dance, the type of dance which has been performed in their village, they wouldn’t even know the focus of dancing. Ok, so if it is um introduced in our curriculum, I would be very happy. So that they would know where they are coming from and then they can also learn dances from other regions. Okay, I am not a Ghanaian, but through my studies in the university, when it comes to dances, at least I know I have some ideas from the various major ethnic groups in Ghana. So if it is introduced, I think it would go a long way to help the students. (R. Adebiyi, personal communication, May 14, 2014)

In addition to the expressions by teachers for more dance in the curriculum, students also recommended that it become part of the curriculum (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus
John, a student at the SHS in Accra, advocated for the inclusion of more dance in the curriculum in order to help the students to be more marketable and knowledgeable of the performing arts, as he said,

If dance was a part of the syllabus, it would have helped some people because it’s not everyone who is good at performing or singing, but they are better at listening and dancing, or they are better in moving their bodies too.

Me for instance, I’m not a very good dancer, so if dance was part of it, I wouldn’t go for it, but I would like to learn how to dance, so in case it comes up anywhere at school or in case of any emergency I can do something to show that yes I learned to dance in school and so, but I didn’t really take it too seriously. It would have helped some people, it would have helped some others, but I think it was part it would have been some old way normal, but to me it will make everything complete because we only learn the theory and practical and we don’t really learn dance. But music and dance goes together and you can’t play music without dancing. But if it is a part, it would have made it a complete cycle, but here we are, it’s not, but so far it has been good. It has been good. (focus group at SHS in Accra, personal communication, May 13, 2014)

While students from four of the focus groups recommended the inclusion of more dance, four students indicated that they did not want dance to be a part of the curriculum: Conrad, Duncan, and Victor from Mfantsipim and Emmanuel from the SHS in Accra (focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014).
in Accra, personal communication, May 13, 2014). These indications that dance should be excluded from the curriculum reflected personal preferences, rather than critical reflections about the ways in which dance contributes or does not contribute to the development of students. Conrad, a student at Mfantsipim confessed that his opinion about not wanting dance in school was biased, as he said, “Because I’m being selfish; I don't know how to dance, so I wouldn't like it to be taught because I would feel left out” (focus group at Mfantsipim, personal communication, May 14, 2014).

The study participants also recommended that the curriculum should include African music and dance, in addition to Western music. In the whole study, only one participant, a student at Aggrey-Memorial A.M.E. Zion SHS, recommended wanting to know more Western dance, as he stated, “I would like to learn more about the Western dances. I find it is nice and very – it's very nice, but I would like to learn more about Western dances” (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014). The other participants expressed wanting the inclusion in the curriculum of African music and dance and Western music. The recommendation for the inclusion of more African music and dance into the SHS curriculum related to challenges already discussed in this chapter about the lack of African traditional music and dance in the SHS classrooms (M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; N. Kofie, personal communication, May 14, 2014; F. D. Kwofie, personal communication, March 5, 2014; C. W. K. Mereku,
In addition to recommending that more innovation, dance, and African music be included in the curriculum, participants also suggested (a) changing the WAEC exam to focus more on practical learning, (b) keeping music and dance as separate subjects, and (c) making music and dance optional. Participants suggested that the contents of the WAEC needed to be changed because it currently covers too much information and does not leave room for traditional African music and dance (F. D. Kwofie, personal communication, March 5, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at SHS in Accra, personal communication, May 13, 2014). Participants also suggested that the SHSs should offer more practical music and dance lessons, which in turn reflected a need for more resources, facilities, and time to teach the practicals (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).
Some participants also recommended that music and dance should be kept separate subjects, especially at the SHS level (K. Amarteifio, personal communication, May 23, 2014; N. Kofie, personal communication, May 14, 2014; E. A. Mensah, personal communication, October 23, 2014). The suggested separation of music and dance education conflicts with participants’ statements that music and dance happen best together in the traditional setting (F. A. Aguri, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; F. D. Kwofie, personal communication, March 5, 2014).

Students from the focus group at the SHS in Accra also suggested that music and dance should be optional due to the poor performance of some students who have been forced to take music. The students at the SHS in Accra claimed music class was demanding and should be taken primarily by students who are serious about the subject (focus group at SHS in Accra, personal communication, May 13, 2014). One student at the SHS in Accra, who had said that music and dance should be optional at the SHS level, indicated that they should be compulsory at the basic level as Emmanuel stated,

I think at the basic level music should be compulsory. And then when you get to the senior high, then you have the chance to choose. Because me for instance, I never liked music from the time I was young. I never liked it. But through the little education I had in the basic school I developed interest for it and I've gotten it here. So I think at the basic level they should all do it, then when it gets to SHS it should be optional because right now when we leave our teacher will be handling about as he said about 45 to 50 students and it’s not going to be easy, so
it’s not really going to be easy for him. (Focus group at SHS in Accra, personal communication, May 13, 2014)

Emmanuel also brought attention to the challenge of making music compulsory when there are not enough teachers to teach the subject. As has appeared to become evident from this review of the reactions of the study participants, they expressed diverse perspectives about music and dance education and suggestions regarding ways to improve the education in the SHSs.

**Recommendation: Improve access to music and dance education.**

A significant finding that emerged across the responses to the research questions was that students were receiving inadequate access to music and dance at the basic and SHS levels. In fact, the participants frequently suggested improving access to music and dance education (R. Adebiyi, personal communication, May 14, 2014, M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; K. Kafui, personal communication, May 7, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Participants recommended improving access to the basic and for that matter to all levels of music and dance education. Figure 10 demonstrates that recommendations for increased access to basic education were offered slightly more than they were for greater access to all levels of education. The figure also indicates that each participant group indicated recommendations for the
provision of music and dance at the basic level and at all ages. Teachers indicated a need for the education at all levels slightly more than they did for just the basic level.

Figure 10. Recommendation: Improve access to music and dance education.

This figure includes the two kinds of recommendations, which were offered relating to access, as mentioned across the study participant groups.

Amongst the findings, participants recommended that the government of Ghana needs to make music and dance education compulsory to increase access (F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014). Kwofie recommended that music and dance education should be made compulsory and examinable at the basic level in order to create more job opportunities for Ghanaians, as he explained,

So if the government is making it an examinable subject whereby it will be added to the BECE, the Basic Education Certificate Examination, of the basic schools
and they know the importance of it, coming into maybe the second cycle institution, it will not be a problem, they can build on it and that is where they can take their talents from. Out of it too they can also have what you call – if they are able to excel well, they can have the music business for themselves, where they can – what – do something for themselves by way of maybe singing, recording, selling, get money for themselves, all these things can also fetch them money, instead of learning from the book something that will not give them immediate employment. (F. D. Kwofie, personal communication, March 5, 2014)

Kwofie suggested that by increasing access to music, students would have another avenue to earn money. As a high-ranking government official, Attipoe recommended that the government should increase access to music and dance education, as he stated,

The development of music and dance at the basic level needs a lot of attention and time and the resources and it’s always difficult to get. And that’s why Ghana has to convey itself to come out and develop. (M. H. Attipoe, personal communication, May 27, 2014)

For that matter, the majority of the participants recommended increased access to music and dance education in Ghana.

*Recommendation: Change attitudes about negative perceptions concerning music and dance education.*

As the study participants frequently described the existence of negative perceptions about music and dance education, they also recommended that Ghanaians need to change their attitudes about music and dance education (R. Adebiyi, personal communication, May 14, 2014; F. A. Aguri, personal communication, May 23, 2014; K.
Figure 11. Recommendation: Change attitudes about negative perceptions concerning music and dance education.

The graph exhibits the recommendation (rec) to change attitudes about negative perceptions, as mentioned across the participant groups.
The participants indicated several strategies to improve perceptions, such as (a) branding popular musicians as positive role models for youth, (b) educating Ghanaians about the economic benefits of music and dance education, and (c) teaching parents about the benefits of music and dance, similar to the way in which football gained popularity in Ghana (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; A. B. Ocansey, personal communication, May 30, 2014; E. A. Mensah, personal communication, October 23, 2014).

**Recommendation:** Create music and dance education that is more culturally relevant.

The study participants indicated that a major challenge of music and dance education was that it lacked a perspective in the SHSs as being culturally relevant. Not surprisingly, the participants recommended that more culturally relevant content needs to be included in music and dance education. (J. Collins, personal communication, May 10, 2014; B.A.K., personal communication, June 13, 2014; N. Kofie, personal communication, May 14, 2014; C. W. K. Mereku, personal communication, February 15, 2015; A. B. Ocansey, personal communication, May 30, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Figure 12 shows this recommendation across participant groups. The graph also indicates that administrators proposed making music and dance education culturally relevant more than did teachers and students. Only one student indicated a need to make music and dance education more culturally relevant. The outcomes appear to reflect the differences between
administrators, teachers, and students regarding what needs to be improved with music and dance education.

**Figure 12.** Recommendation: Create music and dance education that is more culturally relevant.

This graph shows the number of times that the participant groups mentioned the recommendation to create culturally relevant education.

**Recommendation: Increase resources.**

Another major challenge, which was identified in the study, pertains to the lack of resources available to SHS music and dance classes. The participants frequently offered recommendations for improvements to the level of resources. Participants indicated that more instruments, music technology, and teaching materials, such as textbooks, need to be made available to the SHSs. Participants also recommended the creation of music and dance classrooms, music studios, and rehearsals spaces (R. Adebiyi, personal...
While most of the recommendations included an increased allocation of resource funds from the government that would be directed at music and dance education, one participant recommended a community-based solution to the lack of African and Ghanaian instruments available in SHS classrooms. Ocansey recommended that the schools and communities collaborate to make African instruments available in SHSs, as Ocansey indicated,

One of my friends, Panji Anoff, and I hope you get to talk to Panji. Panji says they've got it wrong, because they're looking at Western education, so they're looking at the cost of buying a keyboard for how many schools, the cost of purchasing Western instruments, but Panji says one of the approaches they can adopt is traditional African instruments. And for him, every town in Ghana has a royal court here. They have the chief's palace, and then the musicians, royal musicians, in every town. And for him, one of the easiest approaches is to link these traditional musicians with the various schools. It would cost next to nothing, because the cost of local instruments is quite low compared to Western instruments, and the teachers would be there because in every town there's a
master drummer, there's a master percussionist. I mean, there are these people who are geniuses or they are the popular authorities. That kind of approach, they would be able to teach the students music, traditional music, with some grounding in Western instruments or Western music education. (A. B. Ocansey, personal communication, May 30, 2014)

Figure 13 reflects the recommendation, which was offered to increase resources across participant groups. The figure highlights that the students had the greatest number of suggestions about improving resources. This outcome may reflect that the students are closet to first-hand encounters involving the lack of adequacy of the level of resources.

![Bar graph showing recommendation: Increase resources. The graph illustrates the number of times that the participant groups mentioned the recommendation to increase resources.](image-url)

*Figure 13. Recommendation: Increase resources.*

This graph illustrates the number of times that the participant groups mentioned the recommendation to increase resources.
Recommendation: Improve decision-making strategies.

As mentioned in the fourth section of this chapter, the participants experienced challenges related to decision-making as it pertains to music and dance education. As might be expected, the participants frequently offered recommendations to improve the decision-making process. Participants suggested the need for more collaboration in policy decisions, such as greater involvement of the MOE and teachers in the reform process (K. Amarteifio, personal communication, May 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Participants also stated that Ghanaians need to find their own solutions to dilemmas in music and dance education, rather than following the recommendations and policies of international organizations (M. H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014; Peace Corps volunteer, personal communication, April 25, 2014). Attipoe described the need for Ghana to develop its own solutions, when he said,

Now, you see, the outside person, they always have their agenda. Uh, in Ghana you can’t expect someone to love you more than yourself. You have to love yourself first. All I’m saying is if you knew what music and dance does for a group of people, a society, and a nation then we should invest in it. And when, I have been to the French embassy, and one time we were talking about it. You say that, he didn’t say it directly, but the impression that if your government said that it does not show interest, it will be difficult for somebody else to show that interest [unclear]. So I believe that our own selves, we should be prepared to make some investment in it, and people will come and help. Yeah. (M. H. Attipoe, personal communication, May 27, 2014)
Other recommendations in regards to decision-making included: (a) a demand for a music and dance education policy review, (b) an examination of the manner in which decisions are made about music and dance education, and (c) the implementation, not just the formulation of related policy (F. A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014; S.E. Boateng, personal communication, June 13, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

Figure 14 includes a summary of the recommendations for the decision-making process regarding music and dance education. The figure indicates that educational administrators and teachers offered the greatest number of recommendations about improving decision-making. One student made a recommendation about reviewing music and dance education policy (focus group at Mfantsipim, personal communication, May 14, 2014). This outcome possibly indicates that students are not as aware of decision-making roles as are educational administrators and teachers, or that student perspectives on decision-making need to be examined more in-depth. Figure 14 also depicts that the most common recommendation about decision-making was a need to review the decision-making process, followed by a need to conduct a policy review and create more collaboration in the process. In other words, enhancing decision-making in music and dance education was a common recommendation among educational administrators and teachers, who participated in the study.
Figure 14. Recommendation: Improve decision-making strategies.

This graph illustrates the kinds of decision-making recommendations that were mentioned by participant groups.

Recommendation: Allocate more finances to music and dance education.

The participants frequently recommended that additional funds should be allocated to music and dance education (M. H. Attipoe, personal communication, May 27, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; C. W. K. Mereku, personal communication, September 6, 2014; A. B. Ocansey, personal communication, May 30, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Figure 15 exhibits the recommendation, across participants groups, for increasing the funding to be expended on music and dance education. Also found in the figure is an indication that
educational administrators, followed by teachers, offered this recommendation more than the students. The students did not have a specific recommendation about funding; however, they did suggest the need for increased resources, which involves increased funding.

![Bar Graph]

Figure 15. Recommendation: Allocate more finances to music and dance education. This graph illustrates the number of times that the participant groups mentioned the recommendation to allocate more finances.

As previously mentioned, the educational administrators and teachers were in agreement that more funds need to be allocated to music and dance education. Attipoe suggested the government of Ghana needed to allocate more funds to music and dance education, as he said,

Secondly, you have to do special resource allocation. Give resources to the area, make it attractive. So when the people go there, there should be something else
that is urging them to stay on instead of just making the grade [unclear]. You should be able to give scholarships. And this scholarship to students, so it doesn't have to become too difficult for them to go and look at further studies in the music and the dance areas.

You have to organize programs for them, make it attractive. That's the only way, other than that, with the permission of our parents and the part of the field [unclear] that is not attractive. I'm told some of the students don't have enough equipment for the students to practice. So even if there's a big school of nearly 200 and there's only one piano or grand something, something. So we have to make special allocation, special commitment, change the course of your education, give incentives so people can love to go into it. But the way it is going right now, there's not much to talk about. (M. H. Attipoe, personal communication, May 27, 2014)

Providing funds was also included indirectly in other recommendations, such as improving access and resources, both of which typically require more financial support.

In summary, the participants proposed a variety of recommendations regarding music and dance education. The most common recommendations were (a) making changes to the curriculum, particularly making it more innovative, (b) improving access to this form of education, (c) changing attitudes about music and dance, (d) making music and dance education more culturally relevant, (e) increasing the resources for music and dance education, (f) improving decision-making about this form of education, and (g) strengthening the allocation of funding directed at this form of education.
Unique themes.

Participants also formulated other creative recommendations. The recommendations were numerous and for this reason are presented in Figure 16 and Figure 17, found below. The recommendations were organized into two categories: miscellaneous ideas and SHS ideas. The code “recommendation: miscellaneous ideas” was posted 21 times and the code “recommendation: SHS ideas” was posted 18 times. While the miscellaneous ideas and SHS ideas were coded into two categories, the recommendations themselves were distinct. Sub-topics of the codes were mentioned by only a few participants and often only by one participant. The categories were created to highlight some differences between ideas related to music and dance education at large in Ghana and those specific to the SHS experience.

Recommendation: Miscellaneous ideas.

Figure 16 includes additional recommendations that the participants stated, which did not fit into the primary recommendation code categories for the study. For example, the participants had numerous ideas regarding ways to improve music and dance education in the SHSs. The “ask big question” idea describes the manner in which some participants suggested that music and dance education needs to confront essential questions about its philosophy and purpose in SHSs (N. Kofie, personal communication, May 14, 2014). The variety of recommendations that the participants offered appears to reflect useful suggestions that could contribute to policy reform.
Figure 16. Recommendation: Miscellaneous ideas.

The graph illustrates the kinds of miscellaneous recommendations that the participant groups mentioned.

Recommendation: SHS ideas.

Figure 17 includes the less common recommendations, which were offered by the study participants and pertain specifically to SHS ideas. For example, the SHS students appear to have offered several ideas regarding ways to improve their own experiences. All of these recommendations reflected a need for the SHS students to encounter music and dance education through experience-based learning, such as participation in: concerts, cultural troupes, excursions, field trips, live ensembles, and music clubs (A.K.
Brown, personal communication, June 13, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The teacher at the SHS in Accra recommended providing a cultural officer in each school to help implement co-curricular performing arts programming to SHS students. Currently SHSs do not have anyone in charge of cultural affairs (teacher at SHS in Accra, personal communication, May 8, 2014). Students at Mfantsipim recommended building a SHS, which focuses solely on the teaching of music. Gilbert, a student at Mfantsipim stated that this music SHS should offer financial assistance to students, as he stated,

Yeah, but there are some people who don't go to school whether they have the talent of music; they just know how to play something. They just have the knowledge of it. Maybe they can hear someone's voice and they will determine to do choir or something. But then because of money he or she would be able to get into school or something. So if maybe we get a chance to maybe build a school or something maybe reducing the price to some level would be those you can give a chance to gain admission to school, so if they get the chance we can try that, for now, yeah. (Focus group at Mfantsipim, personal communication, May 14, 2014)

To summarize, the students recommended that they desire more opportunities to participate in performing and viewing music and dance as part of their SHS learning experience, rather than focusing strictly on learning through lecture and theories.
Figure 17. Recommendation: SHS ideas.

This graph illustrates the kinds of recommendations specific to the SHS experience that were mentioned across participant groups.

**Commonalities and differences amongst participant groups.**

Commonalities and distinctions were apparent between the participant groups. Figure 18 illustrates the recommendations of the groups. Participant groups offered recommendations regarding access, attitudes, and curriculum changes with a relatively even distribution. In contrast, educational administrators and teachers primarily...
discussed the suggestions of culturally relevant education, decision-making, funding, and miscellaneous ideas. On the other hand, the students mainly proposed recommendations regarding increased resources and school ideas. These outcomes overall appear to suggest that the students experience their SHSs and formulate ideas to improve their schooling somewhat differently than do the educational administrators and teachers. The meaning of this finding will be discussed more thoroughly in the analysis addressed in Chapter 5.

Figure 18. Recommendations across participant groups.

This graph shows the recommendations, which were suggested, across the participant groups.
Summary

This chapter has presented the perspectives of educational administrators, teachers, and students, who participated in this study, regarding the current state of SHS music and dance education. The chapter started with a description of the significance of music and dance in the SHSs. The positive contribution of music and dance education to SHSs was explained through the benefits that it provides for SHS students. In contrast, the second section presented the extensive challenges confronting music and dance education. The third section described the role that the Ghanaian economy has on music and dance education. The fourth section described both effective and ineffective decision-making strategies, used in policy initiatives and program development related to music and dance education. The fifth section presented perspectives about the future of music and dance education and recommendations to improve this form of education. Commonalities and differences between the reactions of the participants groups were also described in this chapter.
Chapter 5: Analysis, Conclusions, and Recommendations

This dissertation examined the state of senior high school (SHS) music and dance education in the context of a growing Ghanaian economy and the current socio-cultural transitions occurring in the country through the perspectives of educational administrators, teachers, and students. While the fourth chapter presented the findings of the study, this chapter (a) analyzes the findings, (b) presents conclusions, and (c) offers recommendations based on the findings. The analysis is presented in this chapter due to the length of the findings presented in the fourth chapter. Furthermore, the separation of the analysis from the findings has been based upon the suggestions offered by Bloomberg and Volpe (2012), as found in Completing your Qualitative Dissertation: A Road Map from Beginning to End. The analysis also utilizes the structural framework suggested by Bloomberg and Volpe (2012). The conclusions, based upon the nature of this qualitative study, are relevant to the scope of the study and not necessarily transferrable to other contexts.

The chapter first analyzes the findings in relation to the research questions. The five research questions examine the following:

1. The significance of music and dance education in Ghanaian SHSs.
2. The challenges of music and dance education in Ghanaian SHSs.
3. The influence of Ghana’s economic growth on music and dance education in SHSs.
4. The role of educational administrators, teachers, and students in making decisions about music and dance education in Ghanaian SHSs.
5. The vision of the future of music and dance education in Ghanaian SHSs.
The five sections discuss the manner in which (a) the study answers the research questions, (b) the findings relate to the literature and the body of knowledge on the topic, (c) the findings relate to prior assumptions about the study, and (d) the findings increase knowledge of the phenomena in the global context. Secondly, the chapter offers conclusions regarding the study. Thirdly, the chapter offers recommendations based on the findings of this study. The intent of the recommendations is to build upon theory and inform policy and practice.

Analysis

**The significance of music and dance education in Ghanaian SHSs.**

The significance of music and dance education in Ghanaian SHSs has been analyzed and included in four sections. The first section explains the manner in which the study answered the research question: how is music and dance education significant to Ghanaian SHSs today? The second section discusses the findings related to the literature and the body of knowledge. The third section considers the findings related to prior assumptions about the study. The fourth section examines the extent to which the findings have increased knowledge about the significance of music and dance education in the global context.

*Answering the research question.*

The findings demonstrated that music and dance education were significant to Ghanaian SHSs in three distinct ways. The findings consistently showed that educational administrators, teachers, and students agreed that music and dance education (a) provided benefits to SHS students (b) instructed SHS students in a demanding government
mandated curriculum, and (c) served as a point of access to music and dance education for students in pre-tertiary schools.

**Benefits of SHS music and dance education.**

The most prevalent benefit to the students in the SHS, according to the code frequencies, was that music and dance education improved overall student success. Educational administrators, teachers, and students identified student achievement as the most common benefit. This finding demonstrated that the participants perceived music and dance as instructing more than arts content. Music and dance education was viewed as actively assisting in the improvement of student success and cognitive skills across discipline subjects in Ghanaian SHSs. Amarteifio, Kafui, and Ocansey proposed that academic growth was especially recognized in students that were under-performing prior to their music and dance education experiences (K. Amarteifio, personal communication, May 23, 2014; K. Kafui, personal communication, May 7, 2014; A.B. Ocansey, personal communication, May 30, 2014). The story of a Liberian refugee, who experienced overall academic improvement in an SHS through his participation in choir, illuminated that the performing arts had instilled in him dedication and discipline, as Kafui explained (K. Kafui, personal communication, May 7, 2014).

The cases of music and dance assisting in the learning of other subjects, such as Akan, English, geography, history, and science, demonstrated music and dance can provide creative ways of problem solving that were beneficial to other subjects. Studying for tests using songs and grasping historical concepts at a deeper-level through music and dance contributed to achievement in other subjects according to the participants (R. Adebiyi, personal communication, May 14, 2014; M.H. Attipoe, personal
Participants indicated in the interviews that music and dance strengthened cognitive abilities by sharpening their ability to think and pay attention to detail (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; K. Kafui, personal communication, May 7, 2014). Participants indicated in the interviews that music and dance strengthened cognitive abilities by sharpening their ability to think and pay attention to detail (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; K. Kafui, personal communication, May 7, 2014). Participants indicated in the interviews that music and dance strengthened cognitive abilities by sharpening their ability to think and pay attention to detail (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; K. Kafui, personal communication, May 7, 2014).

The therapeutic benefits of music and dance education also reportedly contributed to success in schools. The rationale for this finding was that the students, who were engaged in music and dance education, experienced reduced stress and were provided a break from their other academic studies. The rejuvenating factor of the performing arts enabled the students to relax and be more attentive to their academic studies, according to the study participants (focus group at Christian SHS in the Ashanti Region; focus group at SHS in Accra, personal communication, May 13, 2014). Improving grades, cognitive thinking, and cross-subject learning were the reported benefits of music and dance education in the SHSs, as described by the participants.

In addition to success in school, another significant finding was that music and dance education reportedly trained the students to be employable members of the military regimental bands, musicians, music production workers, performers, and teachers (F. A. Aguri, personal communication, May 23, 2014; J. Collins, personal communication, May
10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; K. Kafui, personal communication, May 7, 2014; F.D. Kwofie, personal communication, March 5, 2014; E.A. Mensah, personal communication, October 23, 2014; A.B. Ocansey, personal communication, May 30, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Furthermore, Aguri, Attipoe, and Kafui indicated that music and dance contributed positively to other career paths (F.A. Aguri, personal communication, May 23, 2014; M.H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014). As Ghana struggles to provide jobs for youth, music and dance instilled an additional skill-set that was employable according to the participants in this study (Baffour-Awuh, 2014). Exposure to music technology and performance-based travel experiences further augmented career prospects in SHS students (F. A. Aguri, personal communication, May 23, 2014; F.D. Kwofie, personal communication, March 5, 2014). The identification that music and dance education led to the creation of job opportunities provided a counter-narrative to the existing negative perception that music and dance education is not marketable.

Another major finding was that the participants indicated that music and dance education in SHSs serves as a bastion of artistic and cultural education (F. A. Aguri, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; K. Amarteifio, personal communication, May 23, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at
The finding that music and dance education broadens knowledge of the arts and instills cultural values seemed significant, as these values are not transferred outside of the schools as frequently as they were in the past. As Ghana’s population continues to move to the urban centers, more Ghanaian youth are not afforded an opportunity to learn about the arts and culture, as was the case in the past when they were communicated via the traditional village (M.H. Attipoe, personal communication, May 27, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F.D. Kwofie, personal communication, March 5, 2014; E.A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

The current educational climate in Ghana has prioritized math, science, and technology over cultural education, which has tended to hinder implementation of music and dance education (F.A. Aguri, personal communication, May 23, 2014; M.H. Attipoe, personal communication, May 27, 2014). Yet, music and dance transfers pertinent knowledge to students, as reported in this study. Learning African and Ghanaian cultural
values, according to the participants in this study, has educated SHS students about the relevancy of these values to solving local and global problems. Participants have indicated that music and dance have instilled critical thinking regarding today’s culture and society (F.A. Aguri, personal communication, May 23, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Mfantsipim, personal communication, May 14, 2014, focus group at Winneba SHS, personal communication, March 6, 2014; F.D. Kwofie, personal communication, March 5, 2014; E.A. Mensah, personal communication, October 23, 2014). One female student described the importance of traditional music and dance to her as,

I think that the traditional music and dance should be encouraged because now the youth of today, most of us are losing our morals due to those Western music and their dances. So that if they encourage, the umm, African music. And just sometimes you don't understand why this is done, so we tend to do things that the White people do because we don't understand. But through music and dances they are able to explain to us the reason why these should be done and not be done the other way around so that we will be able to contain and preserve our culture because it is actually fading away. (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014)

Exposure of students to traditional culture has diminished in Ghana. For this reason, music and dance education in the SHSs appears to hold a pivotal role in educating Ghanaians about their culture and history. More specifically, the study participants described that music and dance classes have provided SHS students with the opportunity to participate, identify, and even challenge their culture.
An analysis of the reactions of the participant groups reflected that the students mentioned the benefits of music and dance more than did the participating educational administrators and teachers. This finding suggests that students are potentially more-in-touch with the benefits of these experiences. This occurrence could also indicate that the administrators and teachers may need to spend more time observing and researching the music and dance education experience of SHS students. However, the differences regarding the number of times the benefits were mentioned seem relatively small. In fact, the educational administrators and teachers frequently noted the benefits of music and dance education throughout their interviews. In particular, the benefit of success in school was mentioned approximately the same across the participant groups with the educational administrators mentioning the code “success in school” 14 times, teachers stating the code 11 times, and students using the code 18 times. Regardless, the benefits of (a) experiencing success in school, (b) broadening the knowledge of the arts, (c) increasing job opportunities, (d) teaching cultural values, and (d) enhancing therapeutic benefits seem significant, as the educational administrator, teacher, and student participants mentioned them consistently.

*Government mandated curriculum.*

A major finding in the study was that the student participants were instructed in a demanding curriculum that retained a focus on Western music instruction. All of the five SHSs participating in this study placed an emphasis on Western music theory with the exception of the Form 1 students at Aggrey-Memorial A.M.E. Zion SHS (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti
Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Students in this study learned a challenging curriculum consisting of composition, intervals, listening, melody writing, reading, rhythm, transposition, and writing (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; Focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). The aspects of this challenging curriculum appeared to be valuable for the students, particularly those who had not received music and dance education at the basic level. John, a student at a SHS in Accra, expressed the usefulness of learning music theory,

> Me for instance, coming here was let’s say, when I first started in music because I didn't know music theory. And right now from the short time of studying music, I was able to learn two instruments and I’m sort of good at it. It was good really. Music is just interesting. (focus group at SHS in Accra, personal communication, May 13, 2014)

The study participants frequently indicated that music practicals were a significant component of music and dance education. Yet significant barriers to learning practicals
in SHSs were reported (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). The challenges associated with the practicals are discussed in more depth in the section of this chapter that addresses the research question pertaining to challenges.

In addition to teaching Western music theory in the SHSs, a wide-range of topics was explored in preparation for the West African Senior School Certificate Examination (WASSCE). According to the participants, the SHS music and dance curriculum included African traditional music, dance, music history, practicals, and Western music theory. While African traditional music and dance were instructed, participants indicated that the curriculum was approached primarily from a Western theoretical over a Ghanaian practical perspective (R. Adebiyi, personal communication, May 14, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F.D. Kwofie, personal communication, March 5, 2014). An exception to the theoretical approach was that the music and dance classes at Aggrey-Memorial A.M.E. Zion included practical African traditional music and dance (E.A. Mensah, personal communication, October 23, 2014).

For this reason, Aggrey-Memorial A.M.E. Zion SHS appears to have served as a potential model for a more diverse approach to music and dance education that includes the practical African content. The Aggrey-Memorial A.M.E. Zion SHS’s framework,
which is focused on teaching traditional music and dance to all Form 1 students, and then reserving a more Western-focused curricular approach to the music majors in Form 2 and Form 3, appears to have represented a relatively balanced curricular approach. The structure at Aggrey-Memorial A.M.E. Zion SHS provided an answer to the challenge of SHS music and dance classes being overly Western focused. In other words, the Aggrey Memorial A.M.E. Zion SHS included practical instruction in traditional Ghanaian music and dance, which did not exist in the other schools that participated in this study.

Furthermore, the other schools in this study did not have compulsory music. Music was optional and primarily reserved for music majors. While Aggrey-Memorial A.M.E. Zion’s SHS would be served to include more African content in Form 2 and Form 3, which was reported to be more Western content based, it was significant that all of the students at the school gained exposure to traditional music and dance in Form 1 where it was compulsory (E.A. Mensah, personal communication, October 23, 2014). While the participants were frustrated by the lack of practical traditional music and dance in their SHSs, Aggrey-Memorial A.M.E. Zion SHS provided a refreshing reminder that some schools have the curricular structures in place to support traditional music and dance education. Furthermore, Brown stated that he taught dance and drama, which demonstrated that dance was present at another school besides Aggrey-Memorial A.M.E. Zion SHS, which had made space in its curriculum for traditional music and dance education. Unfortunately, the kind of dance and drama being taught by Brown is unknown due to the short written response that he offered to the inquiry (A.K. Brown, personal communication, June 13, 2014).
In response to the research question for this study, music and dance education reportedly remained important to SHSs because it served as a point of access to music and dance education. A significant finding of the study was that many students enter SHS without having acquired prior knowledge of music and dance education at the basic level (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014). According to the participants, students at public schools had less exposure to music and dance education than students attending private schools (E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). For some of the students, especially those at Winneba SHS, the students at the school could easily have gone through their entire pre-tertiary education without a class devoted to music and dance if they had not been offered at the SHS level (focus group at Winneba SHS, personal communication, March 6, 2014). As participants indicated, many students were not as fortunate as the students included in this study, as they had attended SHSs that did not offer music and dance education (F.A. Aguri, personal communication, May 23, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; A.B. Ocansey, personal communication, May 30, 2014). While hardships persisted, the schools in this study created opportunities for students to learn about music, and in some circumstances to learn about dance.
Relation to literature/body of knowledge.

The findings about the significance of music and dance in SHSs have been considered in this study in relation to the literature and the remainder of the body of knowledge, such as information that has been communicated in spoken language. This section explains the manner in which the study has contributed to the literature and body of knowledge. Also described in this section is the relation of key findings to the literature and body of knowledge, which include: (a) music and dance education improving student success at the SHS level, (b) the additional benefits of music and dance in SHSs, and (c) music and dance serving as a point of access from the SHSs.

The significance of empirical evidence about music and dance education in Ghanaian SHSs.

An intended outcome of this dissertation, which fortunately materialized, was for the study to identify empirical evidence pertaining to the significance of music and dance education in the SHSs in Ghana. However, no literary sources were found confirming the significance of music and dance education in the SHSs. Some of the literature addressed the significance of music and dance at the basic school level, in the community, and in the university. The available literature tended to focus on advocacy to teach more music and dance, descriptions of curriculums, explanations of music and dance traditions, and theoretical perspectives (Adinku 1994; Amuah, Adum-Attah, & Arthur; 2004; Badu-Younge, 2002; Flolu & Amuah, 2003; Kwami, 1994; Kofie; 1994; Mereku, 2008, 2000; Younge, 2011).

While the significance of music and dance in Ghanaian SHSs has been discussed at conferences, everyday conversations, review panels, and symposiums, a paper trail
providing documentation of the benefits and successes of music and dance education in the SHSs appeared to be nonexistent. While dialogue and discourse are valuable, empirical research studies and reports of the same are needed, as they can contribute to an understanding of the role of music and dance education in SHSs by providing evidence that can often be used to inform additional policy, practice, research, and theory.

The findings in this dissertation provided a rather broad-based survey of the significance of music and dance education in SHSs, particularly from a qualitative perspective. Additional research on music and dance education is encouraged. Dissertation studies and resulting journal articles could help to form a more in-depth view of the topic. In fact, the limited available extant literature was a basis for this study. After all, this comprehensive study has been used to gather and report on the significance of music and dance education in SHSs in order to help obtain a wide-range of outcomes that are applicable to building related policy, practice, and theory.

In addition, this study presented empirical evidence from the perspectives of administrators, teachers, and students regarding the inclusion of music and dance in the curriculum of the SHSs. The value of the empirical evidence, which has emerged from this study, is that while some existing literature describes curricular and cultural practices, scant published research exists that discusses the experience of implementing the music and dance curriculum from the experience of the administrators, teachers and students (Adinku 1994; Amuah, Adum-Attah, & Arthur; 2004; Badu-Younge, 2002; Flolu & Amuah, 2003; Kwami, 1994; Kofie; 1994; Mereku, 2008, 2000; Younge, 2011). The outcomes of this study reflect that administrators, teachers and students have
important contributions to offer regarding the significance of music and dance education. For this reason, their perspectives also seem worthy of consideration for future research.

*Music and dance education contributes to students’ success in SHS.*

In examining the significance of music and dance education in Ghanaian SHSs, another key finding of this study was that music and dance education reportedly contributes to student success in SHSs. This finding appeared to be a significant outcome as literature about SHSs in Ghana has not explicitly examined the contribution of music and dance to student performance (GSS, GHS, & ICF Macro, 2009; Ministry of Education, 2013, 2012). Furthermore, improving the access to and quality of SHSs is currently a popular policy topic in Ghana. As stated in the introduction and literature review, Ghana is in the midst of a massive SHS reform movement that intends to make, by the start of the 2015/2016 school year, SHS tuition free for day school and boarding school students. President Mahama is devoting the largest share of the budget, 6.7 billion Ghana cedis, to education. As of the spring of 2015, work was in progress at 73 community-day SHSs to pursue this objective. Construction on an additional 50 new SHS sites has also begun (Gadugah, 2014; “Free SHS Programme,” 2015). While the reform of providing such an expansive free SHS program in a short time period is exciting and commendable, not much attention has been given to the quality of instruction that is occurring at the SHSs. Policies have emphasized building infrastructure, devoting more resources to science, technology, engineering, and math (STEM) subjects, modernizing and extending information and communication technology (ICT), and providing better teacher training. Limited attention has been given to the role that the arts could have on improving the quality of the SHSs and the learning
outcomes of the students (GSS, GHS, & ICF Macro, 2009; Ministry of Education, 2013, 2012). This dissertation has identified that music and dance education, in the context of this study, improves students’ learning, particularly in students who are struggling in school. The study suggests that the government of Ghana should consider the role that music and dance education serves in improving the achievement outcomes of students at the SHS and other levels.

While attention has been given to increasing the enrollment rates of SHSs, less focus has been given to increasing the completion rates. The attention to enrollment has been necessary because historically Ghana has had low SHS enrollment rates. Fortunately, these low enrollment rates are improving, as Ghana has doubled its overall SHS enrollment rate from 18% in 2002 to 32% in 2008 (Ministry of Education, 2012). While enrollment is important, attention should also be given to completion because there is room for improvement both in the completion of SHS and the success on the WASSCE exams. The Demography and Health Survey of 2008 indicated that 14.8% of men had completed SHS and 10.1% of women had completed SHS. The age cohort of 20-24 had the highest completion rate of 29.1% for men and 21.2% for women (GSS, GHS, & ICF Macro, 2008, 2009). There also appears to be room for improvement in the total pass rate of the WASSCE. In 2012, WASSCE total pass rate for English was 68%, Integrated Science was 57%, Mathematics was 50%, and Social Studies were 87%. Females underperformed males in every test category (Ministry of Education, 2013). As the participants indicated, music and dance education improves success in school and cross-subject learning in the SHSs. For this reason, music and dance education could
potentially enhance students’ outcomes in completion of SHS and performance on the WASSCE.

The participant’s discussion of student success in this study is supported by US literature that documents the success of arts education in improving overall student performance in school. The transferability of arts education to reading and math is of particular significance in studies that have been completed in the US. The literature contains evidence that correlations have been found between arts education and other disciplines. For example, the effects of drama education on improving basic reading skills and the effects of music on improving spatial reasoning necessary in mathematical learning are witnessed in the literature (Catterall, Dumais, & Hampden-Thompson, 2012; Deasy, 2002; McCarthy, Ondaatje, Zakaras, & Brooks, 2004; President’s Committee on the Arts and Humanities, 2011). Catterall’s longitudinal study documents a correlation in the US between arts education and student achievement in other disciplines. Catterall’s findings also reveal that the correlation between arts education and student achievement is more significant in studies of low socio-economic students (Catterall, Dumais, & Hampden-Thompson, 2012). The finding that the arts contribute to student success in low socio-economic students in the US could have potential application to low socio-economic students in Ghana. Increased attention by policymakers in Ghana regarding the manner in which music and dance education can contribute to increased student performance appears to be a recommendation worthy of consideration.

Additional benefits.

The benefits of music and dance education, which have emerged in this study, have been marginally reported in the literature about SHSs in Ghana. Kofie documented
the therapeutic benefits of music in education and society at large (Kofie 1994). Flolu and Amuah discussed the ways in which music and dance teach cultural values to students. However, these authors formed their conclusions from a general theoretical perspective, rather than an evidence-based approach. For this reason, more evidence-based research seems needed. Other benefits of music and dance education, which emerged from this study, such as increasing job opportunities, broadening the knowledge of arts, teaching cultural values, and providing therapeutic assistance also seem worthy of attention with policy discussions about the role of music and dance education.

An interesting connection in the literature is that some of the benefits of music and dance to the SHS setting overlap with the traditional benefits of music and dance to indigenous knowledge systems. Traditionally music and dance taught socio-cultural values and produced cognitive and emotional benefits (Badu-Younge, 2002; Obeng, 2003; Odamten, 1996).

Access.

The discussion in this dissertation, regarding music and dance education in SHS serving as a point of access, appears to have contributed to the literature. The basis of the claim is that this study provides empirical evidence that music and dance education is largely not happening at the basic level, which makes the SHS level as being the primary access point for students to learn about music and dance education in pre-tertiary education in Ghana. This evidence contradicts the intention of the creative arts syllabus at the basic level (Ministry of Education, Science, and Sports, 2007). While the syllabus intends for the provision of music and dance at the basic level, the evidence gathered in this study documents its scarcity. Furthermore, other such discrepancies have been
identified. For example, a discrepancy between the SHS level syllabus and the actual experience is described in the challenge section of this chapter.

To summarize, the findings of this study revealed contradictions between government arts education policy and its implementation. This study also identified and confirmed the benefits of music and dance education that have been noted in other studies. The findings of this study further provided new evidence about the benefits and significance of music and dance education that are specific to the experience of SHSs of Ghana. The reported contributions that music and dance education bring to school successes are especially significant given the importance of SHS reform on the educational policy agenda of the country.

Relation to prior assumptions about the study.

Prior to this study, I, as the researcher of this study, had been aware of the purported role that music and dance played in teaching cultural values in Ghana, as well as much of the existing literature regarding outcomes of the arts on education in settings outside of Ghana. Coming into the study, I assumed that the most popular benefit would be the role of music and dance in instilling cultural values, as this is the indigenous framework. The finding that success in school was the most common benefit listed among participants, followed by broadening the knowledge of the arts and job opportunities, was unexpected. The significance of this finding is that music and dance education, from the context of this study, appears to (a) improve student academic performance in SHS schools, (b) enhance knowledge of the arts, and (c) contribute positively to the employability of the students thereafter, and (d) instill cultural knowledge.
The global significance.

The knowledge about the significance of music and dance education in SHSs in Ghana also appears to have contributed to the discourse about this form of education in the global context. The benefits, curriculum, and access that music and dance education provided in SHSs in Ghana, as described throughout this report, support UNESCO’s call for member countries to develop an interdisciplinary approach to arts education (UNESCO, 2000). For that matter, the findings in this study offer potential contributions to the global literature that discusses the benefits and significance of music and dance education.

Challenges confronting music and dance education in Ghanaian SHSs.

The challenges confronting music and dance education are analyzed and then reported in four sections of this dissertation. The first section explains the manner in which the study answers the research question: What are the challenges of music and dance education in Ghanaian SHSs? The second section discusses the relationship of the findings to the literature and the body of knowledge. The third section considers the relationship of the findings to prior assumptions about the study. The fourth section examines the extent to which the findings increase knowledge regarding the challenges of music and dance education in a global context.

Answering the research question.

This study identified substantial challenges in music and dance education in Ghanaian SHSs. The challenges were organized into fourteen distinct categories, which were reported in Chapter 4, to account for the wide-range of obstacles. This section first discusses the consistency of the three most common challenges, which are (a) the
challenge of access to music and dance education at the basic level, (b) the challenge of resources, and (c) the challenge of the colonial legacy. Then, the other challenges are analyzed for consistency. Finally, distinctions across participants groups are discussed.

The challenge of access to music and dance education at the basic level.

A primary finding in this study was that music and dance education was inadequate at the basic level, which appears to have resulted in negative repercussions at the SHS level. The study participants most frequently discussed the challenge of access. The participants purported that their schools had inadequate incentives to include music and dance education at the basic level because it is non-examinable and therefore not compulsory (F.A. Aguri, personal communication, May 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; E.A. Mensah, personal communication, October 23, 2014; C.W.K. Mereku, personal communication, September 6, 2014; C.W.K. Mereku, personal communication, February 15, 2015). The participants further suggested that not teaching music and dance at the lower levels of the education system in Ghana created ill-prepared SHS and university students (R. Adebiyi, personal communication, May 14, 2014; K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; A.B. Ocansey, personal communication, May 30, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). Adebiyi summarized the rationale for wanting music and dance education at the basic level,
But our main problem is that music being recognized at the basic level. Because we want them to get the basis at the basic level and then JHS. Then when they get to SHS, those who have the interest for it will come and then build upon that. And those in the universities will in turn do the finishing work and we’ll get more qualified and professional musicians in the system. It’s just that, it’s just like; people are just doing the music because they are doing it for fun. But we want them to develop their interest right from their infancy. That is why we are pursuing this kind of course with the policymakers. (R. Adebiyi, personal communication, May 14, 2014)

To summarize, the study participants strongly offered concurring reactions that in order to improve the SHS music and dance education experience, the government needs to provide music and dance at the basic level.

The challenge of resources.

Another principle finding of this study was that SHSs lacked the resources to properly teach practical music and dance. With the exception of one SHS, which participated in this study, all of the schools lacked adequate facilities, instruments, and teaching materials to conduct music and dance classes (R. Adebiyi, personal communication, May 14, 2014; E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 14, 2014).
Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The case of Winneba SHS having only one drum illuminated the resource hardships confronting SHSs, and particularly the dilemmas facing public SHSs (F.D. Kwofie, personal communication, March 5, 2014). While Ghana has celebrated its culture with drumming and dancing at national celebrations, funerals, and social functions, this study documented that Ghana has neglected to pay attention to its culture by providing schools with adequate traditional instruments and other resources. In addition, the study participants agreed that more instruments, teaching materials, and adequate space are needed in music and dance SHS classrooms, if Ghana intends to promote its music and dance industry.

The challenge of the colonial legacy.

Another significant finding that emerged from the examination of the challenges of music and dance education at SHSs in Ghana were the ramifications of the educational structures that were created during the colonial period. The emphasis on privileging Western over African educational constructs was observable in the curriculum, educational priorities, perceptions about music and dance, and the SHS structure. With the exception of one school in this study, Aggrey-Memorial A.M.E. Zion SHS, the focus of music and dance education remained Western (R. Adebiyi, personal communication, May 14, 2014; E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication,
While teachers indicated that they wanted to spend more time teaching students traditional music and dance, the current structure did not provide the resources or time to teach bi-musical education, as with instruction of both African and Western musical systems. The current structure also inhibited adequate dance education (R. Adebiyi, personal communication, May 14, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Dance was taught at only one of the five SHSs participating in this study (R. Adebiyi, personal communication, May 14, 2014; F.D. Kwofie, personal communication, March 5, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). If educators want to teach Ghanaian culture to children, the inclusion of dance appears to be needed. The marginalization of traditional music and dance education from the SHS curriculum instruction seems to indicate that the current education system has not prioritized this form of education as important. According to participants in this study, the legacy of colonial educational structures, which deprecated the traditional arts, continues to confront SHSs.
**Additional challenges.**

Five other obstacles to music and dance education emerged from this study. They included (a) challenges in the curriculum, (b) inadequate teacher-training, (c) negative perceptions on music and dance education, (d) educational priorities that did not include music and dance education, and (e) the structure of SHSs failing to include music and dance education. These and other challenges, which seemed evident across this study, have been influenced by colonial constructs that have diminished the value of Ghanaian performing arts.

Another significant finding was that government schools were less likely to expose students to music and dance than private schools (E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). This finding appeared to indicate that government schools did not have adequate revenues to support access to music and dance education in a manner that was equitable by comparison to the resources available in private schools.

This study also uncovered additional challenges to music and dance education in SHSs, which included (a) certain effects of consumerism as practiced in Ghana, (b) gender imbalance, (c) a lack of authentic interest in arts education on the part of the parents, (d) a shortage of music and dance teachers (e) poor leadership, and (f) certain ramifications of religion. While these challenges were noted less frequently by the participants, the challenges still seemed significant, as they appeared to be negatively affecting the access and quality of music and dance education in the SHSs. Of these findings, the fact that religion continued to create barriers for music and dance in schools
appeared to be of significance. If Ghana wants to continue to promote religious
tolerance, then schools appear to need to avoid degrading traditional religions (F.A.
Aguri, personal communication, May 23, 2014). Another significant finding, was that
music and dance education presented challenges for women in terms of employment and
leadership. As gender equality has been a top priority for Ghana’s educational agenda,
greater attention needs to be given to this factor.

Challenges across participant groups.

All of the participants, the educational administrators, teachers, and students,
reported a wide range of challenges to music and dance education. (T.B. Ado, personal
communication, June 13, 2014; R. Adebiyi, personal communication, May 14, 2014; F.
A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal
communication, May 23, 2014; M. H. Attipoe, personal communication, May 27, 2014;
B.A.K., personal communication, June 13, 2014; S.E. Boateng, personal communication,
communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS,
personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti
Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal
communication, May 14, 2014; focus group at SHS in Accra, personal communication,
May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014;
E.S. Gillette, personal communication, June 13, 2014; K. Kafui, personal communication,
May 7, 2014; N. Kofie, personal communication, May 14, 2014; F. D. Kwofie, personal
communication, March 5, 2014; E. A. Mensah, personal communication, October 23,
2014; E.A. Mensah, personal communication, June 13, 2014; C. W. K. Mereku, personal
communication, September 6, 2014; C. W. K. Mereku, personal communication, February 15, 2015; A. B. Ocansey, personal communication, May 30, 2014; Peace Corps volunteer, personal communication, April 25, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The findings also documented that teachers and students noted the challenges associated with resources more frequently than the administrators, which suggests that more attention should be given to the perspectives of teachers and students in future evaluation, policy, and research on music and dance education in Ghanaian SHSs.

**Relation to literature/body of knowledge.**

The body of information regarding the challenges to the provision of Ghanaian music and dance education is only marginally covered in the extant literature. While the challenges to arts education in SHSs are discussed at symposiums, conferences, and universities, published information is in short supply. The findings of this study hopefully will help, at least in a small way, to stem this shortage of printed information regarding the challenges (Amuah, Adum-Attah, & Arthur; 2004; Flolu & Amuah, 2003; Mereku, 2008, 2000).

The findings of this study appear to have contributed to the wider topic of post-colonial educational literature. The findings from this study seem to support the literature about some of the negative colonial effects on schooling in Ghana and Africa (Davidson, 1969; Dei, 2004; Freire, 2005; Wa Thiong’o, 1986). For example, the Western focus of the curriculum and the structure of SHS seem to represent a challenge across educational subjects in Ghana (Dei, 2004). The evidence emerging from the study regarding the
inequitable access to music and dance education between public and private schools appear to have signified that policy and practice have widened the income-gap in education in Ghana in terms of music and dance education.

In addition, the findings in this study regarding limited instrument resources, particularly drums, appear to have contributed to a need for a focus regarding the challenges of educational resources in Ghana. For example, educational policy literature in Ghana has emphasized the need to develop ICT and STEM across Ghana (GSS, GHS, & ICF Macro, 2009; Ministry of Education, 2013, 2012). While this need is significant, the literature should also consider music and dance resources. If allocations were made to provide children with access to drums, not just computers, an education system would likely emerge that is more balanced in its African and Western approaches. Furthermore, the connections between dance, music, and technology appear to need more thorough exploration in policy discussions and research.

Relation to prior assumptions about the study.

The challenges confronting music and dance education in the SHSs clashed with my prior assumptions, as the researcher for this study, about music and dance education. Before going to Ghana, I anticipated that music and dance education was occurring in schools due to its presence in the syllabus and the literature celebrating the value of the arts in Africa and Ghana. Within a week of beginning to collect data for this study, I quickly realized the error of my assumptions. Through discussions with educational administrators, teachers, and students, it became apparent that the students were not receiving the kind of arts education that the syllabus stated, especially at the basic level (Ministry of Education, Science, and Sports, 2007, 2010). For this reason, I had to
consider and include in this study the challenges facing music and dance education, as opposed to focusing strictly on the benefits and success of music and dance education. Among other things, the participants mentioned the challenges frequently in a serious and concerned manner.

As I am a dancer of African contemporary and traditional dance from the US, my assumptions, prior to conducting this study, also carried bias. As I personally experienced the benefits of African and Ghanaian music and dance education, I was similarly hoping to be able to document the positive contributions that music and dance were bringing to students in Ghana. I was shocked to learn that I was more familiar with some of the traditional Ghanaian dances than were some of the students. I realized that I needed to document both the positive and negative sides of Ghanaian music and dance education.

At times I found it frustrating to hear the challenges because I had hopes that my dissertation would provide a largely positive perspective about music and dance education in Ghana. I wanted to break away from the negative portrayal of Africa. I quickly realized that educational and social problems are not that simple to study and describe. Alongside the discussion of the positive effects of music and dance in Ghana, I also needed to document the complex challenges that educators and students faced, in order to present a truthful, balanced account of the situation. Additionally, participants desired accurate representations of their experiences in hopes of contributing to the improvement of music and dance education.

The story of one drum at Winneba SHS and the limited instrument resources at the other schools further challenged my prior assumptions. I thought that because dance
and drumming are so celebrated in Ghana, they would have equal emphasis in education. My assumptions about the priority of traditional music and dance in schools in Ghana were proven incorrect. Students in Ghanaian SHSs today lack facilities, instruments, and resources to participate in their own traditional performing arts. It is an outrage, at least to me, that African music and dance is celebrated via the world market, tourism, and anthropological-research in Ghana, yet are not supported more fully in the schools of Ghana.

Due to the lack of instruments, many Ghanaian students are left to use their voices to create the exciting musical traditions of choral music, gospel, and hiplife. Yet, the Ghanaian performing arts involve more than just singing. The performing arts in Ghana involve the community, dancers, dramatists, musicians, and visual artists. If music continues to be left to singing, significant aspects of the Ghanaian arts are going to be lost eventually. For this reason, the extensive challenges purported by the participants in this study appear to require careful consideration in policy and practice reform.

*The global significance.*

The challenges of music and dance education in SHSs in Ghana contribute to the global discussion about arts education in two ways. First, the challenges documented in this study support the finding in the literature review that arts education is marginalized in schools throughout portions of the world, particularly in post-colonial Africa, Asia, and the Asia-Pacific (Abraham, 2002; Akuno, 2005; Dunmill, Ga’a & Hurworth, 2003; Kavanagh, 2006; Sirayi, 2007; UNESCO, 2005). Many of the countries in these regions lack research and studies regarding the implementation of arts education policies. For these reasons, the findings of this study, particularly those documenting the challenges
from perspectives of educators and students, can contribute to a discussion about the post-colonial SHS experience.

Second, the challenges described by participants in this dissertation appear to be significant to the role of the African arts in African and Western education systems. The reported hurdles experienced by the SHS students bring into question the inequities of access to African arts education in Ghana and on a global scale. The literature review indicated that African arts education is encouraged in some schools in the US (Anderson & Campbell, 2010; Pollard, & Ajirotutu, 2000). As African arts education is accessible in the US and Western countries, worldwide educators and policymakers might question the ethics of exposing children in Western countries to African arts and leaving children in Ghana and Africa without exposure to their own art forms. While there is a push to include African arts education in schools in the Western world, this advocacy also appears to need emphasis and reform in Africa. While many people would likely agree with the need for the advocacy, the identification of those who would be responsible appears to represent a major challenge.

The challenges documented in this study have illustrated that not all children in Ghana are exposed to the traditional arts of their country. Urban population growth appears to have destabilized the traditional avenues to learn the arts. This study has documented that the music and dance education system has been challenged by the legacy of colonialism, which has rejected the value of the arts in schools. With consideration of these manifestations, policymakers, administrators, teachers, and students seem to need to be involved in the improvement of music and dance education in Ghana and the globe.
The influence of Ghanaian economic growth on music and dance education in SHSs.

The influence of the Ghanaian economic growth on music and dance education is analyzed in four sections. The first section explains the manner in which the study answers the research question: How has the growth in the Ghanaian economy in recent years influenced music and dance education? The second section discusses the relation of the findings to the literature and other related bodies of knowledge. The third section considers the findings in relationship to prior assumptions about the study. The fourth section examines the extent to which the findings increase knowledge regarding music and dance education in a global context.

Answering the research question.

A finding emerged regarding the influence of Ghana’s economy on music and dance education. The majority of the educational administrators and teachers, 15 out of 18, suggested that Ghana’s economic growth is not benefiting music and dance education. The participants indicated that the government has not allocated more resources to music and dance education. The teachers were dissatisfied that SHSs lacked (a) access to music and dance classes across primary, JHS, and SHS schooling, (b) adequate resources, (c) better job opportunities for the students, and (d) music technology, and (e) innovative materials (R. Adebiyi, personal communication, May 14, 2014; E.A. Mensah, personal communication, October 23, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). Aguri, Amarteifio, Attipoe, Kafui, and Mereku were frustrated music and
dance was not a priority for the education system (F.A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014; M.H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014; C.W.K. Mereku, personal communication, February 15, 2015). Attipoe summarized the problem,

The records indicate, you see, we are looking at, you see GDP [gross domestic product] growth, with music and dance for instance, for me does not reflect so much in the music and dance sector. And that goes with what I just said that when this talk about science and technology came up, all of the resources are going into this area, unfortunately to the exclusion of music and dance research. As I said that, normally we would have music and dance properly structured at the basic – the main level, but I think that can seriously help there [unclear]. So we have not felt that one seriously, um. And of course, allocation, the growth in GDP, it does not reflect so much in this sector. Uh, we would have wished a lot more, but that is one of the challenges. [Unclear] The institutional building, support for institutions, the training of personnel. (M.H. Attipoe, personal communication, May 27, 2014)

Collins and Kofie explained that the lack of financial allocation to music and dance education reflected a broader problem in Ghana’s economic and education systems. Collins and Kofie argued the education system in Ghana did not leave space for culturally relevant learning (J. Collins, personal communication, May 10, 2014; N. Kofie, personal communication, May 14, 2014). In fact, the majority of the participants expressed that the growth of the GDP did not benefit music and dance education in Ghana.
Another perspective regarding the influence of Ghana’s economic growth emerged from the three participants who suggested that Ghana’s GDP growth was having some positive effects on music and dance education (T.B. Addo, personal communication, June 13, 2014; F. A. Aguri, personal communication, May 23, 2014; A. B. Ocansey, personal communication, May 30, 2014). Aguri indicated the Ministry of Tourism, Culture, and Creative Arts was a positive reform (A. Aguri, personal communication, May 23, 2014). Ocansey indicated that the GDP growth was benefiting the music industry (A.B. Ocansey, personal communication, May 30, 2014). However, the positive effects described by Addo, Aguri, and Ocansey were not related directly to providing support for music and dance education in SHSs.

**Relation to literature/body of knowledge.**

The findings from this study about the influence of Ghana’s economy on music and dance education presented a counter-narrative to the propositions that Ghana’s development is steadily improving (African Development, 2015; the World Bank, 2015). The findings of this study support the literature indicating that benefits of Ghana’s GDP growth have not been enjoyed by the education sector (Bosu, Dare, Dachi, & Fertig, M, 2011; Konadu-Agyemang 2000). While access to Ghanaian education has improved, the World Bank has indicated that the quality of the education has been relatively poor (World Bank, 2015). The findings support the argument that the educational quality has been low, particularly in the area of music and dance education. These findings suggest that the quality of education in SHSs requires additional attention with respect to music and dance education, as the country’s economy grows.
Relation to prior assumptions about the study.

Prior to the collection of the data for this study, I thought that more participants would indicate that the growing Ghanaian economy was benefiting music and dance education. While I knew there would be some challenges to the idea, my overall impression of Ghana, from my previous research, suggested that the country was on a path towards growth in education. My assumptions appear to have been proven inaccurate in relation to the findings. While more schools are under construction and greater attention is being given to ICT resources, this reform movement has largely excluded music and dance education (“Free SHS Programme,” 2015; Gadugah, 2014; GSS, GHS, & ICF Macro, 2009; Ministry of Education, 2013, 2012). The lack of music and dance education at the basic level surprised me, as music and dance serve such a significant place in Ghana’s cultural history. The fact that the implementation of National Festival of Arts and Culture (NAFAC) was uncertain in spring 2014 also caught my attention. The uncertainty appeared to indicate that music and dance education would not just be marginalized and ignored, but could also face further financial cuts. I was pleased to learn that the NAFAC occurred in 2014 (F. A. Aguri, personal communication, May 23, 2014; National Commission of Culture, 2014a; Prince, 2014). Regardless, the findings of this study have demonstrated that Ghana’s economic growth has not benefited music and dance education according to most of the study participants.

The global significance.

The challenges discussed by participants of this study pertaining to the lack of funds allocated to music and dance education, despite a growing economy, are significant to the topic of the role of African arts with tourism. The literature has documented that
the arts contribute to tourism and economic development in Ghana. Yet the importance of educating students to be creative artists within the tourism sector is barely discussed (Ashley, De Brine, Lehr, & Wilde, 2007; KPMG, 2014). While the creation of opportunities for tourists to experience the arts seems economically beneficial, policymakers seem to have ignored the need to give attention to the significance of the arts in the schools in order to maintain and invigorate this sector of the economy.

**The role of educational administrators, teachers, and students in making decisions about music and dance education in Ghanaian SHSs.**

The role of educational administrators, teachers, and students in making decisions about music and dance education in SHSs is analyzed in four sections. The first section explains the manner in which the study answers the research question: What are the roles of educational administrators, teachers, and students in making decisions about music and dance education in Ghanaian SHSs? The second section discusses the relation of the findings to the related literature and the body of knowledge. The third section considers the findings in relation to prior assumptions about the study. The fourth section examines the extent to which the findings have increased knowledge about music and dance education in the global context.

**Answering the research question.**

The findings indicated that educational administrators and teachers had some role in the decisions made in relation to music and dance education in SHSs. The attention that the Cultural Unit at the Ghana Education Service (GES) gave to considering the opinions of community members and educators demonstrated a shared perspective on the part of the leadership (F.A. Aguri, personal communication, May 23, 2014; Yukl, 2002).
The NAFAC seemed to have benefited from incorporating the feedback from community members, educators, and festival participants, by incorporating their comments into the creation of the Traditional Way component of the festival and by moving the festival outdoors (F.A. Aguri, personal communication, May 23, 2014). The Celebrating Accra project also appeared to be open to the opinions of educational administrators in planning and envisioning the festival (K. Amarteifio, personal communication, May 23, 2014).

The democratic structure of the Musicians Union of Ghana (MUSIGA) also facilitated shared leadership. The professional members of MUSIGA, each have a say and vote on important resolutions. For example, the decision to employ KPMG to conduct research regarding the music industry was decided by a vote of the whole membership body of MUSIGA (A.B. Ocansey, personal communication, May 30, 2014). While the KPMG study incorporated shared-leadership, it would have benefited from involving more teachers and educational administrators, as the study failed to survey music educators.

Despite the shortfalls of the KPMG study, Celebrating Accra, MUSIGA, and the NAFAC appear to actively listen to the perspective of educational administrators and teachers. In addition, the willingness of the headmasters to support the participation of the music and dance teachers in this study and in their SHSs, particularly with the reforms implemented at Aggrey-Memorial A.M.E. Zion SHS, demonstrated a positive climate of shared leadership between headmasters and teachers in some of the SHSs in Ghana (E.A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

While educational administrators and teachers were involved in decisions concerning music and dance education, some decisions, particularly at the governmental
level, appear to have suffered from a hierarchal, tightly-coupled structure that does not leave room for participation of stakeholders in policy formation (Hoy and Miskel, 2005, p.116-117). The participants of this study documented that the implementation of the governmental syllabus is strictly expected of the teachers. On the other hand, the Ministry of Education (MOE) and the Curriculum Research and Development Division (CRDD) do not seek and utilize input from educators in terms of music and dance education.

The CRDD’s failure to wait for the guidance of educators on the music and dance components of the creative arts syllabus showed an authoritative approach that does not recognize the value of sharing responsibilities (C.W.K. Mereku, personal communication, February 15, 2015). By not considering the advice of the educators, the experts in the field, the CRDD passed the creative arts syllabus without sufficient focus on music and dance. Music and dance education was also passed as a non-examinable subject, which goes counter to what music and dance educators in this study have reported recommending (C.W.K. Mereku, personal communication, February 15, 2015).

Public educational enterprises typically benefit from a shared leadership model that suggests the value of listening to the perspectives of administrators, teachers, and students. Research also indicates that when teachers are able to participate in significant decisions their efficacy and motivation increases (Goddard, Hoy, and Hoy, 2004). Unfortunately, the CRDD and policymakers have employed a hierarchical model of leadership and organizational structure, limiting the involvement of educational administrators and teachers in decision-making. Furthermore, policymakers, according to
this study, have not considered the student experience, which appears to represent another important voice.

The findings appear to indicate that there is need for more transformational leadership in relation to music and dance education in Ghana. There seems to be a lack of effective organizational structure to listen to the concerns of educational administrators, teachers, and students. Ocansey recommended the creation of the Creative Arts Council to allow for more participation in arts reform. Given the lack of attention to the perspective of administrators, teachers, and students, an organizational structure that provides more voice to these constituents could be beneficial.

**Relation to literature/body of knowledge.**

The findings of this study pertain to the literature about leadership and organizational theory. For example, the NAFAC has demonstrated shared leadership in decision-making. Lambert believes that shared leadership better utilizes the capabilities of communities, teachers, and students (Lambert, 2002). With the incorporation of participant feedback into decision-making, the NAFAC has authentically exemplified shared leadership.

Furthermore, the NAFAC, as well as the Celebrating Accra initiative, appear to utilize a natural organizational system that is attentive to the needs of the organization, involving listening to the educators, participants, and students. According to the participants, the Ghana Cultural Unit at the GES, which has organized the NAFAC, and the Mayor’s Office, which has organized the Celebrating Accra initiative incorporate a loosely-coupled structured organizational model that is open and receptive to changes proposed from the outside. Both the Ghana Cultural Unit and the Mayor’s Office appear
to have embraced an organizational climate that enables reforms and transformational change in music and dance education (Hoy & Miskel, 2005).

In contrast, the structure of policy formation within the CRDD and the government of Ghana appear to indicate authoritative leadership, a rational organizational system, a tightly structured organizational model, and a climate that hinders music and dance education reform (Hoy and Miskel, 2005). The CRDD’s decision to implement the creative arts syllabus, without the recommendations of music educators, represented an authoritative model of leadership. The inability to change and review the current creative arts syllabus and music syllabus at the SHS level appears to indicate that the government of Ghana has used a tightly structured organizational model that follows bureaucratic rules and hierarchies (Hoy and Miskel, 2005). For that matter, practical changes and reforms to the syllabus cannot be easily amended. The government of Ghana appears to operate on a rational system that follows rules and procedure over flexible reform and change. According to the participants in this study, the organizational climate of the government of Ghana does not appear to be receptive to music and dance education reform (Hoy & Miskel, 2005). Regardless, establishing an environment that is receptive to debate and discussion concerning organizational and leadership approaches to music and dance education policy reform in Ghana is vital. For the reasons described above, the current and proposed approaches to music and dance education in SHSs can contribute respectively to the body of knowledge on leadership and decision-making in Ghanaian education by describing and contrasting ineffective and effective practices. These practices may also provide insights for other disciplines within the country.
In addition to the observed models of authoritative leadership and shared/distributive leadership, this study has also found an absence of additional leadership models that could potentially contribute to positive reform for music and dance education in Ghana. The leadership models that were not apparent in the research included: (a) authentic leadership, (b) charismatic leadership, (c) ethical leadership, (d) servant leadership, and (d) spiritual leadership (Lambert, 2002; Shapiro & Stefkovich, 2011; Yukl, 2002). The CRDD, MOE, and the government of Ghana could potentially benefit from a leader utilizing authentic leadership in terms of music and dance education. The leader would make use of honest observations and research on the experience of music and dance education. Rather than delay policy reviews, the leader would ensure that reviews happened efficiently and honestly. As music and dance education remains a low priority in government policy and initiatives and public opinion, a charismatic leader that is passionate about music and dance education could also potentially be useful in the position of the Minister of Education or the President of Ghana. As Ocansey indicated, Ghana has lacked a president that is an ardent advocate of African arts since the time of Kwame Nkrumah. A charismatic leader in the higher echelons of the government of Ghana and its Parliament, who would support the arts, could possibly improve the attention given to music and dance education in policy and public opinion.

In addition to the incorporation of authentic and charismatic leadership, the government of Ghana could also potentially benefit from ethical leadership in regards to music and dance education. As the participants indicated, music and dance education has been inequitable in terms of access between public and private SHSs. A leader, who is
attentive to the ethics of equity, could aim to close the disparities of music and dance education with other forms of education in Ghana. The government of Ghana could also benefit from having more government officials and policymakers uphold the principals of servant leadership. Rather than looking to the interests of some Western business corporations and Western funding agencies that favor promoting education in business, science, and technology, leadership, which is attentive to the needs of the everyday Ghanaian and the cultural needs of Ghana, could also promote arts education in addition to business, science, and technology. The spiritual leadership occurring in Ghana’s churches could also use reform, as many of those leaders still demonize traditional music and dance. Explaining the purported benefits of music and dance education to religious leaders could hopefully help them to understand the positive role that music and dance education can have in the lives of Ghanaian children. The incorporation of more diverse leadership styles in the government and other civil and spiritual organizations in Ghana has the potential to positively contribute to improving its music and dance education.

**Relation to prior assumptions about the study.**

The findings of this study confirmed my prior assumptions about the role of educational administrators, teachers, and students in making decisions. I was aware of the rigid bureaucratic organizational structure of the government of Ghana and expected that it would be challenging to implement new ideas and reforms via the input of administrators, teachers, and students. I was not certain about the leadership climate in SHSs in regards to music and dance. So, this study contributed to my knowledge relating to the practices and challenges confronting decision-making with respect to music and dance education. The existing shared/distributive leadership practices provided a counter
point to the narrative that educational administrators and teachers have a limited role. In some schools and organizations in Ghana, leaders are actively incorporating the opinions of administrators, community members, and teachers to improve policy and practice.

*Global significance.*

The findings of this study regarding the roles of educational administrators, teachers, and students have informed the extant literature about music and dance education in SHSs. However, there is limited literature addressing the process of decision-making and educational reform in regards to music and dance education in Ghana and in other global contexts. The findings of this study relevant to the role of educational administrators, teachers, and students in decision-making can inform literature concerning arts education and decision-making in Africa and other parts of the globe. The finding, which was offered by the participants, regarding a need to develop shared leadership and loosely coupled organizational structures to better facilitate music and dance education reform in Ghana deserves further attention. The implementation of the finding appears capable of contributing to the development of arts education reform practices on a global scale and to the literature pertinent to such practices.

**Ghanaians’ vision of the future of music and dance education in SHSs.**

Ghana’s vision of the future of music and dance education is analyzed in four sections. The first section explains the manner in which the study answers the research question: How do Ghanaians envision the future of music and dance education? The second section discusses the findings in relation to the existing literature and the body of knowledge. The third section considers the findings in relation to prior assumptions
about the study. The fourth section examines the extent to which the findings increase knowledge about music and dance education in a global context.

**Answering the research question.**

A primary finding in this section is that the majority of participants exhibited a positive vision of the future of music and dance education in Ghana. Some participants argued that, inevitably, music and dance education will return to a more favorable climate (M.H. Attipoe, personal communication, May 27, 2014; K. Kafui, personal communication, May 7, 2014). Other participants indicated that the future will be positive if policymakers implement the policies that they have created (F.A. Aguri, personal communication, May 23, 2014; K. Amarteifio, personal communication, May 23, 2014). Mereku purported a positive perspective because children inherently enjoy music and dance in Ghana and it would be difficult to remove that passion from them (C.W.K. Mereku, personal communication, February 15, 2015).

Another study finding regarding the future vision of Ghana was that the majority of teachers held pessimistic views about the future of music and dance education in Ghana (R. Adebiyi, personal communication, May 14, 2014; F.D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The finding was significant because teachers are close to the experience of the students on a daily basis. The bleak outlook from the teachers also possibly relates to the limited resources available to SHS teachers and the shortage of music and dance teachers. Additional research regarding the effects of the negative SHS climate on music and dance
teacher retention could yield useful findings and possibly even solutions to improve the apparent negative job environment.

Several of the study participants recommended making music and dance education compulsory at the basic school level (R. Adebiyi, personal communication, May 14, 2014; M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; K. Kafui, personal communication, May 7, 2014; F. D. Kwofie, personal communication, March 5, 2014; E. A. Mensah, personal communication, October 23, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The student participants appeared to feel particularly passionate about this recommendation. In the first focus group session conducted at Winneba SHS, the fourteen students all responded to the question, “would you like music and dance education in basic and JHS level?” by reacting loudly with a unanimous, “yes!” (focus group at Winneba SHS, personal communication, March 6, 2014). The students’ collective spirit on wanting to enhance music and dance education in Ghana was repeated consistently throughout the focus group sessions (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014).
It also seems significant that some of the SHS student participants were conscious of the fact that students at other levels and schools do not always get the opportunities and access to music and dance that they receive and enjoy (focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

The findings of the study documented that the most common recommendation for SHS music and dance education was the need for change to the curriculum. Participants frequently recommended adding more innovation to the SHS curriculum (R. Adebiyi, personal communication, May 14, 2014; K. Amarteifio, personal communication, May 23, 2014; J. Collins, personal communication, May 10, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014). The participants also recommended that the curriculum should include more practical dance instruction (R. Adebiyi, personal communication, May 14, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; F. D. Kwofie, personal communication, March 5, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; teacher at SHS in Accra, personal communication, May 8, 2014). The participants also indicated that more attention needs to be given to the traditional African music and dance components of the syllabus (M. H. Attipoe, personal communication, May 27, 2014; J. Collins, personal communication, May 10, 2014; N. Kofie, personal communication,
Another consistent recommendation discussed by participants was the need to make more resources available to music and dance education in SHSs. The participants stated that more funding needs to be committed to building adequate facilities, increasing access to instruments, and making available teaching materials and resources (R. Adebiyi, personal communication, May 14, 2014; M. H. Attipoe, personal communication, May 27, 2014; focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at Christian SHS in the Ashanti Region, personal communication, May 22, 2014).

The study participants also recommend changing (a) the attitudes and perceptions of music and dance education, (b) the process of decision-making, and (c) the funding of music and dance education. Another apparent significant finding, was that students articulated innovative and practical recommendations for music and dance education in SHS, such as, conducting field trips and other excursions, creating concerts, engaging in live
ensembles and music clubs, focusing on music performance, and providing rehearsal space (focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014; focus group at Christian SHS in the Ashanti Region, personal communication, May 22, 2014; focus group at Mfantsipim, personal communication, May 14, 2014; focus group at SHS in Accra, personal communication, May 13, 2014; focus group at Winneba SHS, personal communication, March 6, 2014; teacher at SHS in Accra, personal communication, May 8, 2014).

**Relation to literature/body of knowledge.**

The vision of the future of music and dance education in Ghana and the recommendations, which emerged from this study, appear to have contributed to an understanding of music and dance education in SHSs. As previously mentioned, only a marginal amount of literature has existed regarding these topics. The empirical documentation of what educational administrators, teachers, and students have recommended in this study for the future of music and dance education in Ghana should be valuable for informing policy and practice.

**Relation to prior assumptions about the study.**

My prior assumptions about this study led me to believe that there would be a mix of optimism and pessimism regarding the opinions about the future of music and dance education in Ghana. I was excited to learn that the majority of participants, regardless of the existing challenges, continue to have a positive spirit about the future. The positive outlook appears to be needed in order to enact transformational changes. The recommendations stated by participants also supported my assumption, that educators, teachers, and students are most familiar with the challenges on the ground and for this
reason can articulate innovative and practical recommendations. For these reasons, the teachers and students appear to be useful participants to have as contributors to recommendations for policy change, as policymakers may be less aware of the daily intricacies facing music and dance education in SHS classrooms.

**The global significance.**

The recommendations suggested by the study participants could be applicable to music and dance education policy and practice in other contexts around the globe. Comparative research on the perspectives of educational administrators, teachers, and students from diverse geographic and socio-economic settings are recommended. The research could also reveal additional commonalities and distinctions across participant groups. Such outcomes could inform the creation of useful policies and practices.

**Conclusion**

This dissertation studied the current state of SHS music and dance education in the context of a growing economy and socio-cultural transformations occurring in Ghana. The research focused on five key research questions.

- How is music and dance education significant to Ghanaian SHSs today?
- What are the challenges of music and dance education in Ghanaian SHSs?
- How has the recent growth in the Ghanaian economy influenced music and dance education?
- What are the roles of educational administrators, teachers, and students in making decisions about music and dance education in Ghanaian SHSs?
- How do Ghanaians envision the future of music and dance education?
These research questions were examined through the perspectives of educational administrators, teachers, and students in Ghana. The analysis also paid attention to the influence of Ghanaian music and dance education on global trends. This dissertation employed an interdisciplinary qualitative approach informed by ethnographic and educational multiple case study research. Educational administrators consisted of professionals at educational organizations and institutions in Ghana, government offices, and universities in Ghana. Additionally, teachers and students were primarily from five SHSs in the Ashanti Region, Central Region, and the Greater Accra Region. Data was collected through archival document review-, focus group sessions, interviews, observations, participant observation, and written responses. The data was examined using Robert’s 5-step process and ATLAS.ti to assist with coding and analysis (Roberts, 2010).

The broad scope of this dissertation study produced findings from the perspectives of educational administrators, teachers, and students in Ghana. In order to distill the findings into major themes, attention was given to consistencies across the participant groups. The twelve key findings are listed below.

• Music and dance education, according to the outcomes of the data collected, provides substantial benefits to SHSs in Ghana, particularly in improving student success in SHS.
• The majority of participants described that music and dance education is taught marginally at the basic level, which negatively affects the SHS experience.
• The majority of participants recommended compulsory music and dance education at the basic level.
• The majority of participants indicated the existence of resource deficiencies in SHS music and dance education.

• The majority of the study participants indicated that current music and dance education focuses on a Western approach to music education, with a significant absence of traditional music and dance education.

• According to the participants, SHS music and dance education needs to devote more time to the instruction and learning of music and dance through practical experiences.

• The most common curriculum recommendation by the study participants was that the current music and dance education curriculum needs to be made more innovative.

• The majority of educational administrators and teachers indicated that Ghana’s GDP growth is not benefiting the country’s music and dance education.

• Music and dance education, according to the participants, needs to be given a higher priority by the government in the allocation of its funds.

• Teachers, according to the study participants, need to be active contributors in the development and implementation of educational policy decision-making.

• Music and dance education in Ghana requires more effective leadership and organizational structure, according to the participants.

• The majority of the participants expressed optimistic views about the overall future of music and dance education in Ghana. Yet the majority of teachers interviewed exhibited a pessimistic perspective.

The twelve concluding points are briefly discussed as a summary of the study.
Music and dance education, according to the outcomes of the data collected, provides substantial benefits to SHSs in Ghana, particularly in improving student success in SHS.

According to the participants included in this study, music and dance education has brought significant benefits to the students in SHSs. The most common benefit listed by the participants was that music and dance education has contributed to students’ success in terms of (a) cross subject learning, (b) developing individual talents and cognitive abilities, (c) improving discipline, and (d) improving grades. Several participants mentioned that music and dance education particularly helped low-performing students improve in studies. Music and dance education, according to the participants, broadened knowledge regarding the arts, created job opportunities, created therapeutic effects, and taught cultural values. Music and dance education also provided a comprehensive curriculum to SHS students and served as a point of access to music and dance education.

The majority of participants described that music and dance education is taught marginally at the basic level, which negatively affects the SHS experience.

The study participants overwhelmingly stated that music and dance education is being taught marginally at the basic schools. Educational administrators and teachers consistently discussed that students are not prepared for music and dance education in SHSs because it is not being taught in the lower levels. Students frequently mentioned that the SHS level was the first time they were exposed to music and dance.
The majority of participants recommended compulsory music and dance education at the basic level.

In response to the negative manifestations of music and dance not being taught in most of the basic schools in the regions of Ghana that were studied, the majority of participants recommended that music and dance should become compulsory at the basic level. In other words, to improve the experience of music and dance education at the SHS level, the experience at the basic level requires improvement.

The majority of participants indicated the existence of resource deficiencies in SHS music and dance education.

The challenge of resources in music and dance classes in Ghanaian SHSs was abundantly clear through ethnographic observations and participant descriptions. The hard resources of facilities, instruments, teaching materials, and textbooks were reported as being needed in four of the five SHS participating in this study. Improvement to the quality of teacher-training and an increase of the number of teachers available to instruct music and dance education would likely improve the quality of the instruction that the SHS students receive. Educational administrators, teachers, and students agreed that more funding is needed to improve the resources available to teach music and dance education at the SHS level.

The majority of the study participants indicated that current music and dance education focuses on a Western approach to music education, with a significant absence of traditional music and dance education.

The educational administrators, teachers, and students, who participated in this study, indicated that more attention needs to be given to teaching practical traditional
music and dance. With the exception of one school in this study, students learned about traditional music and dance from a theoretical, as opposed to a practical perspective. For that matter, the majority of time was spent learning music from a Western music theory approach. Participants indicated that the marginal time devoted to learning traditional music and dance was due to lack of attention in the syllabus, lack of traditional instruments, and the limited time in the SHSs’ structure. The majority of participants recommended that more attention be given to traditional music and dance in the SHSs.

**According to the participants, SHS music and dance education needs to devote more time to the instruction and learning of music and dance through practical experiences.**

Participants indicated that the current curriculum does not allow proper time and adequate resources to teach the subject of music and dance through a practical approach. Teachers and students both expressed hardships in terms of finding time to teach Western and traditional practical music and dance. For this reason, participants frequently recommended an allocation of more time devoted to practical music and dance education in SHSs in Ghana.

**The most common curriculum recommendation by the study participants was that the current music and dance education curriculum needs to be made more innovative.**

Participants recommended that the SHS curriculum needs to be revised in order to be more relevant to the needs of students in terms of culture and innovation. Participating teachers discussed that they wished that they had more time to teach about traditional music and dance in order to have students learn about the significance of their
Participants also felt that the current curriculum does not leave room for creative composition and performance, exploring music technology, and learning about the role of hiplife, gospel, and other popular music trends, which are important in the lives of SHS students.

The majority of educational administrators and teachers indicated that Ghana’s GDP growth is not benefiting the country’s music and dance education.

The majority of the study’s participants indicated that Ghana’s recent GDP growth has not benefited music and dance education. According to the participants, music and dance was not viewed as a current priority in the allocation of educational funds in Ghana.

Music and dance education, according to the participants, needs to be given a higher priority by the government in the allocation of its funds.

Due to the lack of funding and resources devoted to music and dance education, the majority of the study participants recommended that the government of Ghana devote more financial resources to improving the access to and the quality of music and dance education.

Teachers, according to the study participants, need to be active contributors in the development and implementation of educational policy decision-making.

While some governmental and professional organizations incorporated the opinions of administrators, community members, and teachers into decisions regarding music and dance education, the findings of this study indicated that more effort is needed
to include teachers and students in the decision-making process. For example, limited avenues exist for teachers to express their concerns to the government. The tightly coupled bureaucratic structure of the Ghanaian government does not easily create space for open feedback, dialogue, and discussion. The role of students in decision-making also appears to necessitate further examination.

Music and dance education in Ghana requires more effective leadership and organizational structure, according to the participants.

The study participants described a need for more effective coordination in leadership and organizational structure to improve reform efforts in music and dance education.

The majority of the participants expressed optimistic views about the overall future of music and dance education in Ghana. Yet the majority of teachers interviewed exhibited a pessimistic perspective.

The majority of the participants in this study expressed an optimistic perspective on the future of music and dance education in SHS. The optimism of the majority of study participants should be coupled with the four out of five SHS teacher participants who expressed pessimistic points of view. The experience of music and dance education appeared the most daunting from the teacher’s perspective. The challenges confronted by the teachers should be considered and addressed in order to improve the future of music and dance education in Ghana.

**Recommendations**

Based on the findings, analyses, and conclusions, the following recommendations are offered for future policy, practice, and research. These recommendations include:
• Additional research studies should be conducted regarding music and dance education in Ghana.

• Team research on music and dance education in Ghana should be explored and conducted.

• Research should be pursued on comparative topics.

• Music and dance education should become compulsory at the basic level.

• Practical traditional music and dance should be a larger component of the curriculum.

• Practical instruction of music and dance should be more available to SHS students.

• The SHS curriculum should be revised to include more innovative topics.

• Increased financial support should be dedicated to music and dance education at all levels.

• An annual teacher and student forum on music and dance education in Ghana should be conducted.

• Shared leadership strategies and open organizational structures for policy development regarding music and dance education in Ghana should be implemented.

• Ghanaian and global policymakers should consider the benefits of and positive experiences in music and dance education in Ghana.

**Proposed additional research studies.**

As the literature of music and dance education in SHSs seems to be limited, a recommendation of this study is to encourage further research on the topic. In order to
have more empirical validity, repeated studies on the topic would be helpful. As this study took place in the Ashanti Region, Central Region, and Greater Accra Region, future studies would benefit from researching music and dance education in other regions of Ghana. The Northern Region, Upper-East Region, and Upper West Region of Ghana would be particularly interesting to study, as they have lower socio-economic populations than the regions included in this study. Additional research on music and dance education at the basic level could also contribute to the understanding of music and dance education in SHS, given the challenges of access in the lower levels of education, as discussed in this document. Furthermore, the gender imbalance of music and dance education reported in this study requires additional attention, particularly given the popular political initiative that aims at reducing the gender inequities in the Ghanaian education system.

**Proposed team research.**

Another recommendation for future study is to conduct research regarding music and dance education in Ghana using a team approach. Given my role as an outside researcher, the approach, which I used for this study, carried the bias of a White American female. While I have tried to present the participants’ voices through accurate transcriptions, attentive analysis, and triangulation across data sources, it seems inevitable that misunderstanding happened at some point. To ensure greater credibility, a research team comprised of Ghanaian and outside researchers would be useful. Furthermore, research by Ghanaians with backgrounds in music and dance would likely be helpful.
Proposed research on comparative topics.

In addition to a greater variety of research on music and dance education in Ghana, further research on comparative topics is recommended. The finding that music and dance education in SHSs in Ghana improves student success, especially for low-performing students, relates to the research done in the US pertaining to the benefits of arts education improving school performance on low socio-economic students. A comparative study between music and dance education in Ghana and the US would hopefully yield more useful results regarding the effects of the arts on improving school success. Furthermore, comparative studies between Ghana and other music and dance education settings in Africa and the global context should be considered. Comparative research on the difference between male and female encounters with music and dance education at the SHS level and the basic level could provide more information pertinent to methods of establishing music and dance as a more acceptable profession in Ghana.

Proposal to make music and dance education compulsory at the basic level.

This study recommends that the Ghanaian government implement compulsory music and dance education at the basic level. Given that the majority of participants offered this action as a recommendation, policymakers should consider this opinion of educational administrators, teachers, and students.

Proposal to make practical traditional music and dance a larger component of the curriculum.

Given that the majority of participants in this study described inadequate practical traditional music and dance education occurring in SHS classrooms, the SHS syllabus should make practical traditional music and dance a larger component of the curriculum.
Proposal to make practical instruction of music and dance a larger component of the curriculum.

Practical instruction in all styles of music and dance, both Africa, Western, and global forms of music and dance need to be made more available to SHS students. A greater allocation of instruments, space, and teachers have the potential to improve the amount of time spent on practical instruction in SHSs.

Proposal to make the current curriculum more innovative.

Attention should be paid towards making a revised syllabus more innovative with room for learning about music technology, popular music and dance, and other emerging trends.

Proposal to increase the financial support for music and dance education at all levels.

The government of Ghana should devote more financial resources to music and dance education at all of the educational levels and should make music and dance education a more prominent educational priority.

Proposal to hold an annual teacher and student forum on music and dance education.

This study recommends holding an annual teacher and student forum on music and dance education in Ghana to discuss possible reforms. Administrators, policymakers, and representatives of multiple ministries should also attend the forum and would likely benefit from listening to the concerns of teachers and students. This study found that teachers and students have insights that diverge from educational administrators. For this reason, the perspectives of teachers and students should be given consideration.
Proposal to develop shared leadership strategies and open organizational structures for policy development regarding music and dance education.

Organizational and leaderships practices that create room and space for open dialogue with educational practitioners and students to inform policy currently exist in a very limited manner in Ghana. For this reason, leadership and organizational structures require additional reform.

Proposal for Ghanaian and global policymakers to consider the benefits and positive experiences of music and dance education.

Ghanaian and global policymakers are encouraged to consider the findings of this research study, particularly as they pertain to the benefits of music and dance education in SHSs. While Ghana confronts challenges of access and quality, the literature review of this study discovered that Ghana is rather progressive in its arts education policies and practices compared to other countries. Education practices throughout the world would benefit from learning the positive effects of music and dance education in Ghanaian SHSs. The structure of the music and dance education program at Aggrey-Memorial A.M.E. Zion SHS, which included traditional music and dance as a core subject, was an effective model that could be used in other schools in Ghana, Africa, and other regions throughout the world. Mensah’s active approach in advocating for music and dance as a core component of the SHS curriculum and his decision to promote music and dance are also models of shared leadership and arts advocacy that should be considered for replication. Furthermore, the stories of the wide benefits of learning music and dance can be used to promote music and dance education and the arts and potentially improve students’ success in SHSs in Ghana and other global contexts.
Summary

The current state of music and dance education in the SHSs in Ghana is like a shkeshe that is missing most of its cowry shells. While there is some sound being produced by the instrument, it is not nearly as loud and vibrant as it could be. The shkeshe is the traditional shaking instrument of the Gas, made of a hollow calabash gourd with cowry shell beads tied to the outside (Younge, 2011). While the SHSs in this study are able to teach a comprehensive music and dance curriculum to students and produce benefits, each SHS has challenges that prevent it from educating students fully. Lack of facilities, instruments, teaching material, and time are among the limitations teachers and students currently confront in the SHSs.

The analogy of the shkeshe also represents envisioning the state of access to music and dance education in Ghana. Some SHSs, JHSs, and primary schools do not offer any music and dance education. If the cowry shells represented specific schools teaching music and dance in Ghana, a large number of the shells are unfortunately missing. For this reason, the educational outcomes in music and dance that Ghana could produce in SHSs are not as dynamic as they could be.

Ghanaian music and dance is a powerful force and conveyer of cultural knowledge. Yet, the shkeshe is missing pieces. Music and dance is not being transferred as well as it could be to the next generation. Yet, the calabash gourd is not broken and music and dance education is still present in Ghana. Music and dance education continues to bring therapeutic benefits, develop creativity, expand knowledge of the arts, improves student success, increase job opportunities, provide economic benefits, and teach artistic and cultural values.
Now is the time to mend the *shekeshe* and tie the cowry shells back together. With an enhanced priority and greater allocation of finances, music and dance education could grow stronger in Ghana. Music and dance education needs to be a beneficiary of the economic growth occurring in Ghana. Educational administrators, teachers, and students remain positive that music and dance education can be reformed to increase its access and quality. Children in all schools in Ghana deserve to experience the energy of dancing to the *shekeshe*, traditional drums, and bells, as well as learning the musical and dance practices available throughout the globe. Now is the time for the government of Ghana to wholeheartedly support Ghana’s rich cultural heritage of music and dance and transfer it to the next generation.
References


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http://www.oac.state.oh.us/news/NewsArticle.asp?intArticleId=587


Education website:
http://www.moe.gov.gh/assets/media/docs/FinalEducationSectorReport-2013.pdf


National Dance Association.


## Appendix A: Accuracy of Transcripts

<table>
<thead>
<tr>
<th>Interview Name</th>
<th>Number of Unclear Words</th>
<th>Total Words</th>
<th>Transcription Inaccuracy (TIA)</th>
<th>TIA Percent</th>
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<tr>
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</tr>
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<td>Professor Nicholas Kofie</td>
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</tr>
<tr>
<td>Bosco Ocansey</td>
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</tr>
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<tr>
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<td>Edward Augustus Mensah</td>
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<td>Winneba SHS Focus Group</td>
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</table>

*Table 1.* Transcript accuracy table.

This table reflects the accuracy of the transcriptions based on the percentage of unclear words to the total number of words.
Appendix B: Network View Function on ATLAS.ti

Figure 19. Network View Function on ATLAS.ti.

This figure exhibits a network view function of the codes related to challenges in music and dance education (ATLAS.ti Version 7, 2015). Berlin, Germany: Scientific Software Development. Written communication has been received from the publisher of the software that permission is not needed to include this figure in the dissertation.
Figure 20. Codes-Primary Documents Table Analysis Function on ATLAS.ti.

This figure shows the frequency of codes about arts benefits across the three participant groups, which include administrators, teachers, and students (ATLAS.ti Version 7, 2015). Berlin, Germany: Scientific Software Development. Written communication has been received from the publisher of the software that permission is not needed to include this figure in the dissertation.


### Appendix D: Participant List

<table>
<thead>
<tr>
<th>Educational Administrators</th>
<th>Teachers</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thomas B. Addo</td>
<td>Richard A. Adebiyi</td>
<td>Focus Group at Aggrey-Memorial A.M.E. Zion SHS (9 students)</td>
</tr>
<tr>
<td>Freeman A. Aguri</td>
<td>Sam E. Boateng</td>
<td>Focus Group at the Christian SHS in the Ashanti Region (5 students)</td>
</tr>
<tr>
<td>Korkor Amarteifio</td>
<td>Alberta Kum Brown</td>
<td>Focus Group at Mfantsipim (6 students)</td>
</tr>
<tr>
<td>Michael H. Attipoe</td>
<td>Emanuel Sylvester Gillette</td>
<td>Focus Group at the SHS in Accra (4 students)</td>
</tr>
<tr>
<td>Professor John Collins</td>
<td>Felix Danso Kwofie</td>
<td>Focus Group at Winneba SHS (14 students)</td>
</tr>
<tr>
<td>Bernard A. K</td>
<td>Edward Augustus Mensah</td>
<td></td>
</tr>
<tr>
<td>Professor Kenn Kafui</td>
<td>Peace Corps Volunteer</td>
<td></td>
</tr>
<tr>
<td>Professor Nicholas Kofie</td>
<td>Teacher at the Christian SHS in the Ashanti Region</td>
<td></td>
</tr>
<tr>
<td>Professor Cosmas W.K. Mereku</td>
<td>Teacher at the SHS in Accra</td>
<td></td>
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<tr>
<td>Ahuma Bosco Ocansey</td>
<td></td>
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<td><strong>Total: 9</strong></td>
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<td><strong>Total Participants: 57</strong></td>
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*Table 2. Participant list.*

This figure presents the list of participants in this study organized in the participant groups.
Appendix E: Personal Communications

Personal Communications

R. Adebiyi, personal communication, May 14, 2014
T. B. Addo, personal communication, June 13, 2014
F. A. Aguri, personal communication, May 23, 2014
K. Amarteifio, personal communication, May 23, 2014
M. H. Attipoe, personal communication, May 27, 2014
S. E. Boateng, personal communication, June 13, 2014
A. K. Brown, personal communication, June 13, 2014
J. Collins, personal communication, May 10, 2014
Focus group at Aggrey-Memorial A.M.E. Zion SHS, personal communication, May 9, 2014
Focus group at Christian SHS in the Ashanti region, personal communication, May 22, 2014
Focus group at Mfantsipim, personal communication, May 14, 2014
Focus group at SHS in Accra, personal communication, May 13, 2014
Focus group at Winneba SHS, personal communication, March 6, 2014
E. S. Gillette, personal communication, June 13, 2014
Interview with informant 1, personal communication, 2010
Interview with informant 2, personal communication, 2010
Interview with informant 3, personal communication, 2010
Interview with informant 4, personal communication, 2010
B. A. K., personal communication, June 13, 2014
K. Kafui, personal communication, May 7, 2014
N. Kofie, personal communication, May 14, 2014
F. D. Kwofie, personal communication, March 5, 2014
E. A. Mensah, personal communication, June 13, 2014
E. A. Mensah, personal communication, October 23, 2014
C. W. K. Mereku, personal communication, September 6, 2014
C. W. K. Mereku, personal communication, February 15, 2015
A. B. Ocansey, personal communication, May 30, 2014
Oral history with informant in Accra, personal communication, 2010
Oral history with informant in Winneba, personal communication, 2010
Peace Corps volunteer, personal communication, April 25, 2014
Personal observation at Aggrey-Memorial A.M.E. Zion SHS, May 14, 2014
Personal observation at Christian SHS in the Ashanti Region, personal communication, May 22, 2014
Personal observation at Mfantsipim, May 14, 2014
Personal observation at SHS in Accra, personal communication, May 8, 2014
Personal observation at Winneba SHS, personal communication, November 11, 2013
Personal observation at Winneba SHS, personal communication, March 6, 2014
Personal observation of senior class discussion in Winneba, personal communication, 2010
Personal observation in Accra, personal communication, November, 2013
Personal observation in Accra, personal communication, May, 2014
Personal observation in Swedru, personal communication, 2010

Personal observation in Winneba, personal communication, 2010

Personal observation in Winneba, personal communication, November 2013

Personal observation in Winneba, personal communication, March 6, 2014

Personal observation in Winneba personal communication, May, 2014

Teacher at Christian SHS in the Ashanti region, personal communication, May 22, 2014

Teacher at SHS in Accra, personal communication, May 8, 2014