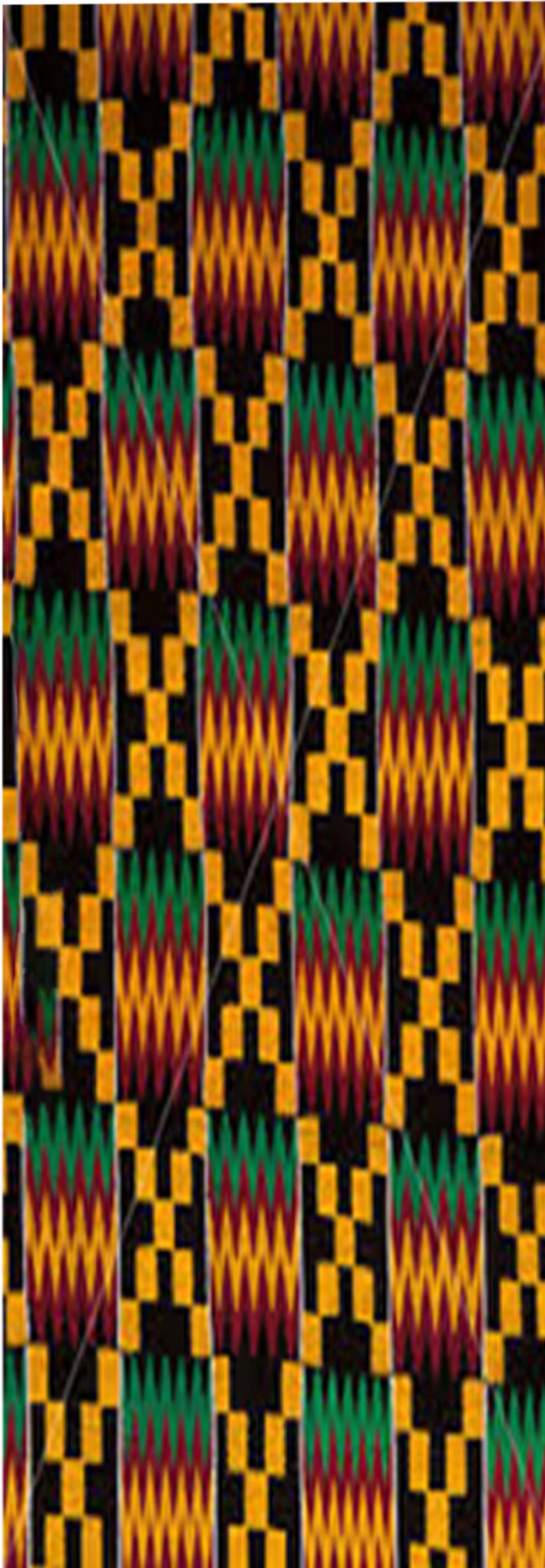


JANUARY
2023

NCC NEWSLETTER



NCC News for the month of January



The President of the Republic of Ghana shaking hands with the Executive Director of National Commission on Culture Madam Janet Edna Nyame.

INTRODUCTION

The National Commission on Culture is mandated to manage from a holistic perspective the Cultural life of Ghana. The Commission has 16 Regional Centres for National Culture with offices in all district and Municipal Assemblies.

The introduction of this newsletter is to continue to inform and educate the masses on our mandate, programmes and activities of both the Centres and the Commission.



CENTER FOR NATIONAL CULTURE COLLABORATES WESLEYAN SYMPHONIC CHOIR TO MARK END OF YEAR CORAL SERVICES



The Centre for National Culture, Western Region has collaborated with the Western Regional Co-ordinating Council and the Wesleyan Symphonic Choir, a non-denominational choir based in Takoradi to celebrate the 2022 festive season with melodious choral music at a well-organised event dubbed "Nacimiento De Jesu's"



The event, which took place at the Auditorium of Ghana Secondary School (GSTS) Takoradi, formed part of the Centre's flagship programmes for the year saw choral music lovers from all walks of life trooping to the venue with their families to enjoy melodious tunes sang by the choir in addition to Biblical Words of exhortation from seasoned men of God.

The evening also saw prominent personalities within the Sekondi-Takoradi with diverse backgrounds reading scriptures (Nine Lessons of Carol) that tell the story of the birth of our Lord Jesus Christ.

These personalities included the Executive Director of the National Commission on Culture, Madam Janet Edna Nyame, Rev. Dr Stephen Ebo Kessie (Ag. Regional Director, CNC), Lawyer Fiifi Buckman, Mr Benjamin Afful Eshun, (CEO of Ahantaman Rural Bank, Ltd.), Lt. Col. Daniel Atobrah Bondah, (Commanding Officer of the 2nd Infantry Battalion of the Ghana Armed Forces, Apremde Barracks), Prof. Dr Grace Ayensu Danquah, Mr. Charles Nana Darko



GREATER ACCRA -CENTRE FOR NATIONAL CULTURE COLLABORATES WITH NII AMASAH ABIFAO TO HOLD ART EXHIBITION “CATCH EYES”

Recreating the lifestyle of the people around him into his paintings and performances is a beloved passion he cherishes very greatly.



He tells his stories by the use of vivid colours and other interesting materials to force his messages into the emotions of art lovers, thereby trying to catch their eyes and attention to bring them to their senses.

Nii Amasah Abifao, the artist in his exhibition tries to bring the hope and aspirations of the ordinary men, women, children and families life with the belief that one can dream; even dream bigger and look forward to experience it. He tells his stories from major facet of his locality Osu, a local township in the capital city of Accra- Ghana.

Great scenes like the beach is discovered whilst the impatient fish traders wait for the fisher folks to bring to the shore their catch, catch a glimpse of the township to discover the heartbeat of the people and what makes them proud to be indigenes of the area.



His story telling then jumps to the very colourful settings of the markets scattered around the vicinity, where traders feverishly tries to sell their stuffs and wait patiently for those who can spot them to buy their goods.

Nii Amasah briefly touched on the colourful side of the people on the street, relaxation or past times in their joyful moods and quite times. He boldly hits on the emotional chords of the esteem fashion sense of the man and woman, they tell quite a significant amount of stories of how one uses fashion to elevate his status thereby telling the world of their Ghanaian identity and make their present and future aspirations known.



He present an unseen fashion runway where creative and fashionable people prefer to come and display their “wear”, just like an African market place or in a democratic parliament where colours and shapes do the talking and shouting.

The art exhibition “Catche Eyes” subtly tells the world of artist conspicuous connection with the old and present generation, whereby the modern man and woman looks to the forbearers for inspirations while trying to forge ahead with some twist of creativity.

One outstanding feature is the use of our esteem local fabrics, which is of sharp decline in use and appreciation, to fulfill the desires of the modern day’s sharp taste of fashion among the up and coming teeming youth.

He still does not hold back in boasting of his African roots; with the little at our disposal, creativity can bring out the beauty of our society begging to be freed from imaginary captivity to be seen and felt. It is our great belief and hope that this Art Exhibition will really live up to its lively billing to catch eyes and keep them fixed on the reality.



HEADY BRAINS THEATRE HOUSE STORMS WESTERN REGION WITH AN ELECTRIFYING STAGE PLAY

Heady Brains Theatre, a theatre group based in Sekondi-Takoradi stormed and thrilled patrons of drama with an interesting and educative stage play titled “Fate of the Nations Address” to mark 2023 Constitutional Day



The play, which was written and directed by the Executive Director of the group, Mr Evans Apraku, a tutor of the Ahantaman Senior High School, sought to shed some light on what it takes to be a good leader with vision.

The cast displayed eloquence, precision and professionalism in stage delivery as real life issues of importance were captivatingly presented in a way that the audience had no option than to get glued to their seats with laughter and applause.

The stagecraft was very impressive with quality furniture and decorative props which completely gave the stage a new and beautiful outlook as a result of the exceptional decorative works done to both the stage and the interiors of the auditorium.



Speaking to reporters at the end of the play, Mr Evans Apraku indicated that, he was overwhelmed by the patronage and support for the night. “I was surprised by the turnout for the night, we didn’t anticipate many people coming like this.”



To him, this clearly shows that the people of Sekondi Takoradi love theatre art display and called on stakeholders to take a cue from this and come on board to help promote this agenda.”

According to Mr. Apraku, issues of carpeting, good stage panelling and excessive echoes were few challenges which hampered the free flow of the evening’s programme at the Centre’s Auditorium.

He revealed that, as a result of non-completion of the theatre, there is no mechanism in place to absorb excess sound, hence the massive echoes made it difficult for the audience to hear what was being said at certain stages of the play.

Although, patrons expressed their excitement at the end of the event, some of them, who were mostly first-time visitors to the theatre lamented on the total neglect of the Theatre by government.

They could not come to terms as to why such a huge project with one of the biggest seating capacity should be left to rot, and added their voice to call on stakeholders to do everything possible to get the facility completed to enable the people of Sekondi-Takoradi, and Western Region for that matter, get a suitable place of recreation, especially at weekends.



WESTERN REGION-CENTRE FOR NATIONAL CULTURE MAKES PRESENTATION ON THE CENTRE'S ACTIVITIES

The Acting Director for the Centre for National Culture, Western Region, Rev Dr. Stephen Ebo Kessie has made a presentation on operations and activities of the Centre at the Annual Review Meeting of the Sekondi-Takoradi Cluster of Compassion International, Ghana, a Non-Governmental Organization on Friday, January 13, 2023 at the Conference Room of Radio Shama in Shama, Western Region.



Compassion International is a Non-Governmental Organization (NGO) with Christian orientation operating about 84 Project Centres in collaboration with Churches and Basic Schools with Christian backgrounds in 10 Regions across the country with the exception of the six newly created regions.

Compassion International has set up these Project Centres in some selected communities that are classified to fall within the poverty-endemic areas of Ghana with the aim of supporting Basic School pupils in such communities financially and materially.

The event afforded the Ag. Regional Director, Rev. Ebo Kessie the opportunity to interact with officials of Compassion International and enlighten them on activities of the Centre which makes it a Centre of Excellence when it comes to training and imparting knowledge to people, especially the youth in the acquisition of employable and workable skills.

The Acting Director touched on the laws and legislative instruments that established the National Commission on Culture and the Cultural Centres as well as their Mandates, Mission and Vision Statements.

Starting his presentation, Rev Ebo Kessie asked participants to jettison the erroneous notion they have about the Centres as being there for only “Drumming and Dancing.”

He then took the audience through the Centre's activities and production areas such as Pottery/Ceramic Wares, Brick and Tile, Kente Weaving (Southern/Northern fabrics), Batik Tie and Dye, Beads Making, Macramé, Fashion Designs, Painting/Collage, Jewellery, Graphic Design and Photography.



According to Rev. Kessie, the numerous logistical and financial challenges facing the Centre, the Centre has been very consistent with the organization of some of its flagship programmes such as Drama & Poetry Festivals for SHS, SHS Arts Exhibition Festivals, Drama & Poetry Festivals for JHS, KG Festival & Arts Exhibition, Fashion Festivals, and many others.

He appealed to the gathering and other well-doing people to collaborate with Compassion International and the Centre to enable them provide skills training to the pupils during vacations as they believe that, it would help them acquire employable skills that would be beneficial to them in future

Mr Stephen Appiah Larbi, the Partnership Facilitator for the Sekondi-Takoradi Cluster of Compassion International, Ghana, expressed his appreciation to Rev. Kessie and his team.

“We are grateful for the knowledge shared by the Regional Director for the Centre and to be honest, we are so lucky to be exposed to these opportunities that the Centre for National Culture provides. Most of us here have all these years been thinking that, CNC is only good when it comes to drumming and dancing but today, we have been enlightened and so I entreat all facilitators at the various Project Centres to take the opportunities offered by CNC and secure some skills training for our beneficiaries.”



EFFECTS OF MODERNISATION ON CULTURE

Culture is seen an umbrella term which embodies the social behavior, institutions, and norms that are found in human societies, as well as the knowledge, believes, arts, customs, and habits of individuals; which often originates from or attributed to a specific region or location.

Humans acquire culture through the learning processes of acculturation and socialization exhibited by diverse cultures across different societies.

Today, the traditional culture of societies has undergone various changes due to modernity, which is characterized by urbanisation and industrialisation.

Modernisation, which is seen as an evolutionary transition from a traditional to a modern society, has been known to cause tremendous effects on societal cultures through the process of urbanisation, industrialisation and the spread of western or foreign education.

This phenomenon (modernisation) has been linked to the emergence of sophisticated machinery, improved technology and other structures which are intended to make life convenient, but has ended to influence societal culture in terms of its socio-economic conditions, values, customs and norms.

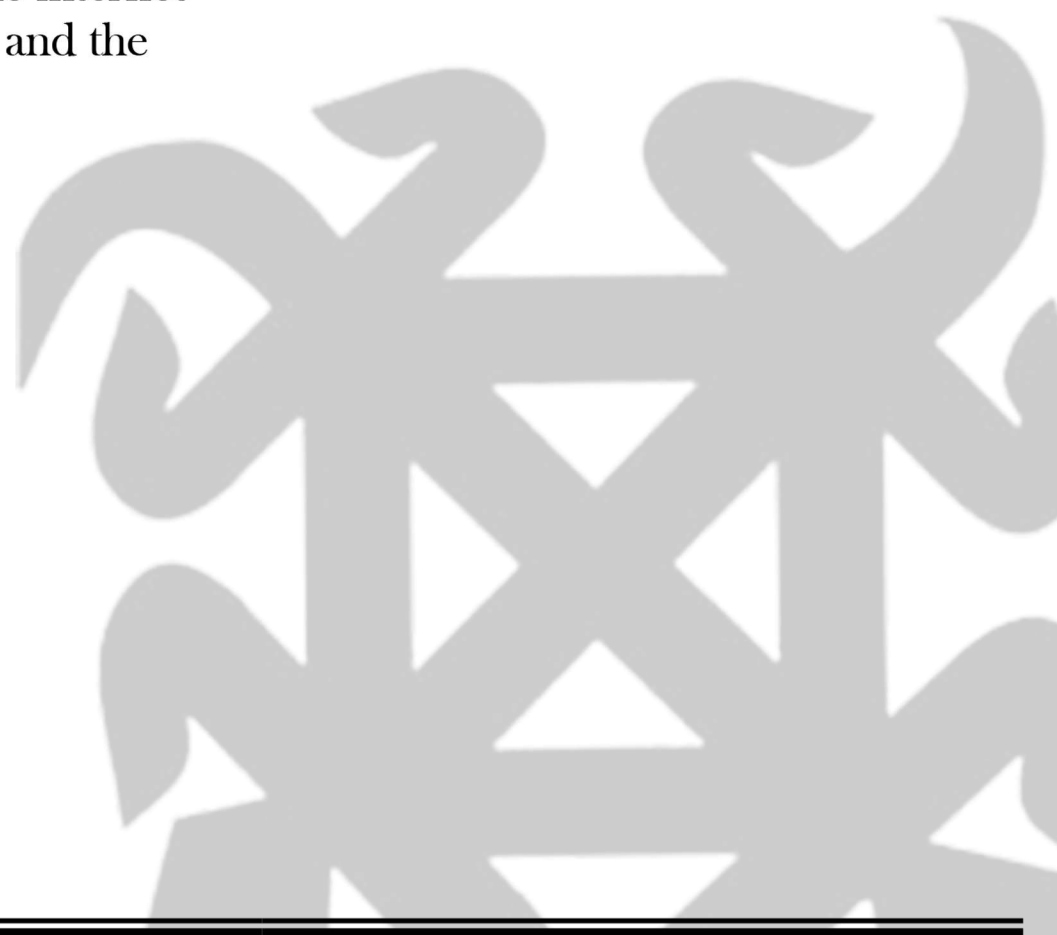
As culture is dynamic and every society strive to develop, the acculturation of other society's or country's cultures and increased modernity, has led to the creation of new technologies which are gradually changing the customs, values, traditions and the socio-economic structures of societies as people by nature tend to stick to trends and new inventions.

Gone are the days where Ghanaian children were used to playing local games such as "Chaskele, Pilolo, Chemp3, Tuumatu, **pimpinaa**, Alikoto", eat local foods such as "**Hausa Koko, Omo Tuo, Tuo Zaafi, Oto and Tubaani**", and sit around fire at night to tell stories. But the invention of modern technological tools like mobile phones, TV games and computers has caused a shift in the current generation from the pre traditional games. And this in a way has increased social vices like internet surfing, computer fraud and the likes.

Western civilization and modernization aside its positive impact is gradually sweeping away the traditions and culture of the society, affecting changes in the behavior and thinking of people.

It is obvious and evidential as modernisation, globalization and civilization are seen as big threats to the Ghanaian culture as the younger generations are mostly adapting the culture of western style.

This has become unfortunate and worrying as societies believe they have lost their traditional culture, and when measures are not taken to curb the situation, their indigenous cultures and values will disappear.



By Gifty Adjei

TRADITIONAL MARRIAGE IN GHANA



Every society has its own different type of traditional marriages that are legally accepted by the people. Looking at the Ghanaian culture, traditional marriage sometimes called “engagement” could be a stand-alone ceremony where the process is seen as complete when the man and the woman can live happily after the lady’s family has accepted the dowry by the man’s family.

However, these traditional marriages are performed depending on the tribe of the people of Ghana.

Before a family accepts a man to ask for their daughter’s hand in marriage, there are some rites the man and his family has to perform before the engagement day. The lady introduces the man to her family for familiarity which is mostly called ‘kokooko’ for him to announce his intentions to the lady’s family.

The knocking or Kokooko process is when the lady’s family hands over a list of things that will be needed for the marriage ceremony. Some of the list for the marriage rite includes dowry / bride price, a new suitcase with pieces of African print, jewelry, Bible, rings money for the bride’s mother and father. Also, the brothers of the lady are given a token normally called ‘Akonta Sekan’, culturally it is done to thank her brothers for taking good care of their sister.



Depending on the family one is marrying into, the list can be short and inexpensive or it can be long and cost-intensive and very daunting.

Preparation of the marriage ceremony begins after the knocking ceremony has been performed and accepted by the lady’s family.

The traditional marriage usually takes place at the bride’s home. Culturally, this signifies that, the man is taken the lady away from her father’s house to his home. A lot of activities happen during the day of marriage. People from both families showcase their cultural dance, food and language.

The bride’s family gets seated to welcome the groom and his family. The groom and the family come in bearing items on the marriage list given to them by the lady’s family with one person from each family acting as a spokesperson.



The groom’s family presents the items to the lady’s family in order to take their daughter’s hand in marriage. After the presentation, the groom is being introduced to the people present at the ceremony.

However, a family member of the lady will ask for money from the groom’s family to go culturally as a transportation to bring the lady to her soon to be husband. The bride normally comes out from the room dressed in a nice traditional kente with some nice beads depending on her tribe. She goes round to exchange pleasantries with the groom’s family as a sign of welcoming them to her home.

After being introduced, the bride will be asked by the father to confirm if the items should be accepted or rejected. If she responds by saying “yes” then traditionally she has agreed to marry the groom. The bride is then presented to the “*abusuapanyin*” (head of family) of the groom’s family, asking that she would be kept as good-looking as she is that day. The bride moves to sit with her groom. Pieces of advice are given to the couple – some humorous, some serious. As to be expected, the advice focuses on areas like household responsibilities, sex, finances.



By Claudia Owusua Akoto

THE ART OF DANCE

TRADITIONAL DANCES IN GHANA

Ghana over the years has gained global recognition for her indigenous dance skills. Music and dance are commonplace in Ghana, and this passion has grown the Ghanaian dance community.

Dance is an engaging art which senses, comprehends, and communicates ideas, experiences, feelings, information, events, etc.

Dance connects people to their history and culture. Traditional dances reflect the lives of diverse ethnic bodies in Ghana.

To be adept in the art of dance, one must understand and apply content, skill, technique and meaning to the dance.

The numerous ethnic groups in Ghana execute a variety of dances. Some of these dances are portrayed during festivals, celebrations, rites, etc. to remember past events, greet gods, spirits, and legends, to re-enact a story, to honour ancestors, to celebrate stages of life, joyous occasions and other social recreation.

There are over 70 ethnic groups in Ghana and they all have their dances.

Adowa, Boborbor, Kete, Kpanlogo,

Bamaya, Gome, Agbadza, Bima,

Patsa, Kpanalumni, Kple, Kundum,

Apatampa, Takai, Sikyi, Klama,

and many more.

Communicating bravery, unity, honours, initiations, etc., through dance became part of our culture and has continued to teach and inspire the world. This is how Ghana communicates to others the essential information about her culture.

Additionally, it provides a method for others to understand, respect, and value our customs and standards.

There are over 50 cultural troops in Ghana who exhibit their dance skills in the country and beyond. By passing down the dances to younger generations, our culture has been preserved. Our history is also preserved via dance.

By Asheikh M. B. Ibn Hassan

NAFAC—A Culturally-Diverse Forum in Ghana

The term NAFAC is an acronym for National Festival of Arts and Culture. It is a festival of arts and culture celebrated in Ghana by Ghanaians to project the country's rich and diverse cultural heritage to the whole wide world and to give meaning to one of the country's cultural policy objectives of 'promoting the harmonisation of African cultures in fulfillment of Ghana's objectives of promoting Pan-Africanism.' With the constitutional mandate to manage the cultural life of the people of Ghana from a holistic perspective, the National Commission on Culture; NCC, proudly organises this festival every two years to fulfill that mandate placed on her as the lead state agency responsible for, among other functions, *preserving, conserving and promoting* Ghana's cultural assets for wealth creation and poverty alleviation.

Instituted some sixty years ago and designed to be celebrated at three different societal levels namely; *District, Regional and National*, NAFAC broadly aims at promoting unity and national orientation within Ghana's cultural diversity, cementing the cultural basis of the country's development, providing a forum for appraising the work of the Ghanaian society and the celebration of its achievements,

promoting grassroots participation to unearth new talents and inventions that will represent the regions at the National Festival, creating awareness and enthusiasm among the general public about our culture and the values that portray our uniqueness as Ghanaians, showcasing the natural peculiarities and economic endowments of the districts and regions photographic exhibitions, local technological inventions and innovations to boost investments opportunities, promoting creative goods and services to boost our creativity and to develop and strengthen the creative arts industry for active participation in the global trade in creative goods and services and opening up the districts and regions for the promotion of cultural tourism to generate income and development among others.

Sadly however, despite all these beautiful aims and objectives, one can still argue that Ghana is yet to take full advantage of the numerous potentials associated with the celebration of this unique national event to, as a matter of social and economic progress of the country and its citizens, develop an effective and efficient all-inclusive strategic national plan within the context of cultural diversity and sustainable development to guide its national development aspirations. Not too long ago in December 2022,

the country celebrated sixtieth anniversary of the festival since its inception in 1961 under the theme; *"reviving patriotism, peace and unity through cultural diversity for sustainable development."* As usual, the event was marked with beautiful and colourful displays and performances by the various regions of the country where each region showcased their diversities with regards to music, dancing and some ritual practices. What has been missing however according to observed facts, has been the lack of deliberate attempts or some form of innovativeness to transform these 'diversities' into economic commodities capable of generating some revenues for the state. This is really not an undoable effort!

As the festival aims at promoting unity and national orientation within the country's cultural diversity, it is worth noting that the term 'cultural diversity' means more than mere convergence of people to display their music and dancing dexterities. In fact according to the United Nations cultural agency (UNESCO), cultural diversity is an outstanding source of exchange, innovation and creativity, and has the enormous potential to accelerate sustainable development. It is therefore prudent that in celebrating future NAFAC events (*i.e. NAFAC beyond 60*), Ghana takes pragmatic steps to attract investments into these celebrations in order to generate revenue for the state and create employment for its people.

NCC EVENTS IN PICTURES





kindly contact us on:

www.ghanaculture.gov.gh Email: info@nccg.gov.gh
GPS GA-019-4293 Tel.: **0302-917164/907778/907781**
1GAMAL ABDUL NASSER EVENUE,
PRIVATE MAIL BAG,
MINISTRIES POST OFFICE, ACCRA.

-  **gov.ncc**
-  **National Commission on Culture**
-  **GhanaCultureHub**
-  **National Commission on Culture**