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Symbolic Representation of Sculpture Artworks at the National Theatre of Ghana

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Abstract



The initial design of the National Theatre of Ghana, created by Chinese and Ghanaian architects, lacked indigenous artwork in spite of its architectural grandeur and cultural significance. Later, sculptures and other art pieces were integrated to enhance the theatre's cultural representation and highlight Ghanaian heritage. However, there is a gap in understanding the full significance and impact of these artworks on the theatre's cultural landscape, which undermines their potential benefits in cultural preservation, national identity, tourism, and intercultural understanding. This study aimed to explore the contribution of these art pieces to the theatre's cultural representation and their role in Ghanaian heritage. A historical case study design was used to examine the integration of art into the theatre's environment. Purposive sampling selected knowledgeable participants, ensuring

rich data collection through semi-structured interviews. Descriptive and narrative approaches provided a comprehensive analysis. Findings indicate that the sculptures and artworks at the National Theatre of Ghana play a crucial role in narrating Ghanaian stories and enhancing cultural representation. These visual narratives reflect the country's rich cultural heritage, offering both locals and visitors a deeper connection to Ghanaian traditions and history. In conclusion, the incorporation of these artworks underscores the importance of preserving and celebrating indigenous artistic traditions as vital components of national identity and cultural heritage. The study highlights the potential of such artworks to foster pride and continuity among Ghanaians. Additionally, it suggests future research and practical applications, such as informing cultural policy, promoting tourism through the theatre's unique artistic features, and fostering intercultural understanding through the appreciation of Ghanaian art.

Keywords: Ghana National Theatre, symbolism, architecture, sculpture, tourism

1. Introduction

The National Theatre of Ghana was established in 1992 and mandated by the Provisional National Defence Council (P.N.D.C.L. 259) to develop and promote the performing arts in Ghana. However, scholars such as Collins (2007) and Agovi (1989) have extensively written about the National Theatre of Ghana as a performing arts facility, emphasising its role in promoting the development of theatres and its cultural significance. While their contributions are valid and valuable, they largely overlook the sculptures and paintings in and around the theatre. This artistic dimension, which enhances the theatre's cultural landscape, has not been thoroughly examined beyond the construction of the facility itself. Again, a study shows that when the building was under construction these art pieces were not part of the initial concept as far as the beautification and cultural relevance of the facility were concerned (National Commission on Culture, 1995). Indeed, there is lack of documentation and transparency regarding the provenance and selection process of the art pieces within the National Theatre of Ghana. This gap in information does not only hinder a full appreciation of the cultural and historical significance of these artworks but also raises questions about the decision-making process and the criteria used for their inclusion. On that premise, it became significant to explore the symbolic representation of the artworks. The study was then guided by the question: What are the symbolic

meanings of the paintings and sculpture artefacts in the National Theatre of Ghana building facility? On that premise, it is important to know the symbolic meanings of the sculptures, and whether their interpretations align with the Ghanaian cultural belief systems.

2. Theoretical Framework and Related Literature

The theoretical framework on which the study hinges is symbolism theory propounded by Jones (1918). Accordingly, the theory of symbolism posits that symbols are powerful tools for conveying complex ideas and cultural values through visual and artistic representations. In the context of art, symbols can communicate historical narratives, social beliefs, and cultural identities in a nuanced and profound manner. Similarly in corroboration, Sutton (2014) affirms it as the general theory of signs that dovetails its nuances into the object and interpretational relationship. Within perspective, a sign mediates between its object and its meaning. Colapietro (1989) indicated that a sign is an object or thing that is in relationship to its object or thing on the hand, and to its interpretation. Thus, concerning signs, analysis of these inherent relationships is important. Sutton's sign relationships are trifold. First the role of the actual sign; secondly, the role of the sign's object and the role of the sign's meaning as formed into a kind of effect, which is known as its interpretation. Thus, examining the symbolic significance of the sculptures and paintings at the National Theatre of Ghana dovetails in this theory because the artworks are not merely decorative elements; they are imbued with symbols that reflect the rich cultural heritage and identity of the Ghanaian people.

Additionally, Ye and Kovashka (2018) corroborate with the argument that symbols are external sources of information that allow a person to understand, make sense of and organise the physical and social world which then becomes a communicative element of perception. The countless thoughts in which creative forms are used symbolically to mean or express a tangible or an intangible art form using visible or sensuous representations made through artistic presentations are enormous (Sill, 1975). Some promotions are traditional or acquire their legitimacy from a foundation of insignia.

Knowledge representation and interpretation of the symbolism in the context of sculptures in light of the National Theatre has become very important because of the integration of sculptures into the theatre-building concept as an afterthought and has been debated over by some members of the Ghanaian public. Indeed, the symbolic artworks at the National Theatre enhance its

cultural representation by embedding Ghanaian traditions and values within the physical space of the theatre. These symbols serve as visual narratives that can educate and connect both locals and visitors to the cultural and historical essence of Ghana. These artworks at the National Theatre of Ghana are impressions that represent the ideas they carry, which is very significant to the identity of the National Theatre of Ghana as an iconic facility (Yeboah, 2016). Importantly, most symbolic art representations need no explanation and the intended meaning is usually discerned by the viewer. Often, the message or idea portrayed in art as indicated by Cage (1999), which is conformed to the cultural perception or belief that surrounds the artwork. MacBean (2013) has it that, there are countless ways to convey messages with right interpretative meanings. For most artists, design concepts are a powerful tool to communicate the artist's impression when done with circumspection. For instance, sculptures mounted in most public spaces possess elements of what they suggest in a more literal way. The theory does not only refer to the object design type, contours of the figure, or a discernible art piece that represents a meaning but significantly the location of the art piece also determines the intended purpose of it.

Donkor (2017) explored the architecture and dramaturgical work of the Ghana Experimental Drama Studio within the framework of Pan-African cultural nationalism during Ghana's early post-independence era. Under the leadership of Dr. Kwame Nkrumah, nationalism flourished, fostering a belief in the idea that a collective of individuals or communities shared a common origin, history, or cultural connections, thereby forming a distinct "nation" with a unified political-economic structure.

Several theorists, including Hess (2001), have argued that nationalism emerges from the historical processes and conditions of modernity, aligning with the nation-state, the primary political-economic unit in contemporary society. According to Donkor (2017), the process of creating a cohesive national identity involves significant cultural construction, which includes actively shaping the nation's identity in the minds of its people. In line with this objective, the Ghanaian government at the time made an agreement with the Chinese government to build a National Theatre Complex in Ghana, incorporating symbols of cultural identity.

A recent study by Yeboah (2021) suggests that when the National Theatre planning committee aimed to design a performance venue based on the principles of Sankofa, they faced a significant challenge: there was no local

precedent for theatre architecture to “go back and fetch.” Prior to the committee’s undertaking, Ghana had never had a building specifically and exclusively designed for theatrical performance. Yeboah (2021) commented on plans that informed the architectural designs of the building:

As a result, the council’s ideas for floor plans, building materials, and seating arrangements were informed by the performance styles of various ethnic groups across the country, which helped committee members to imagine a structure that could house the demands of these diverse performance genres. (p.158)

This necessitated an innovative approach by the committee members in constructing the National Theatre. Yeboah (2021) discussed the development of the Theatre’s concept:

The 3,000-seat theatre was to be located on a sprawling, six-and-a-half-acre property atop a hill next to the National Museum in central Accra. The front of the building would boast a massive lawn with a number of well-manicured paths leading up to the theatre’s gates. The rear of the building would abut a wooded area crowded with shrubs and trees so that if the audience were looking in the direction of the stage, they could imagine they were in a “natural outdoor setting of trees and landscaping and open skies. (p.158)

This is an indication that the design of the National Theatre in Accra is not just a feat of architectural innovation but also a thoughtful integration of natural and urban elements. It underscores the theatre’s cultural significance and its role as a beacon of artistic expression in Ghana, rooted in symbolism. Understanding such symbols embedded in the architectural design will not only enrich the aesthetic appeal but also resonates with the cultural ethos of blending modernity with the natural world, a principle deeply rooted in Ghanaian culture.

3. Methodology

The study employed the qualitative research approach and the reason to adopt this paradigm was arrived at because Denzin and Lincoln (2005) have it that qualitative methods are useful in the generation of categories related to human phenomena, inquiry and meaning that people make of events and their experience. Based on the research questions, the design employed was the historical case study which made the researcher gain adequate knowledge

of the oral histories (Agyedu et al., 2013). Another importance of case study according to Yin (1984, p.23) is that the design is “an empirical inquiry that investigates a contemporary phenomenon within its real-life context”. The historical case study design was well-suited for the study because it provided a comprehensive framework for exploring the origins, significance, and cultural impact of the art pieces at the National Theatre of Ghana. It also facilitated in-depth analysis through interviews and descriptive narratives, thereby enhancing the understanding of how these artworks contribute to the theatre’s cultural representation and broader Ghanaian heritage.

The interview and the descriptive narrative focused primarily on the symbolic representation of the sculptures at the National Theatre of Ghana, its interpretation and the role the artwork plays within the theatre space as a cultural element. It also encompassed detailing information on the traditional stories from the participants about the artworks.

The population for the study consisted of designers of the artworks at the National Theatre of Ghana, Architects of the building facility and the Executive Director of the National Commission on Culture. The sample for the study were three (3) participants, consisting of a designer of the artworks at the national theatre, an architect of the building facility and the Executive Director of the National Commission on Culture. A purposive sampling technique was employed to select participants for the study, as it focused on knowledgeable experts in the visual art, architectural, and cultural domains. Consequently, the researcher deliberately chose participants who could provide essential information specific to the study, which would not be obtainable from other sources. These participants contributed valuable historical, cultural, and technical insights. All the participants were informed about the objectives of the study, individually at the same time of a different week days in their offices.

Again, observation was also employed to take critical look at the artworks, inscriptions written on them as well as how they had been arranged. According to Yin (1984) observation is often a useful method in case studies, especially, in the case of single case studies. Interview and observation data were analysed using the descriptive and textual analytical approaches which underscored the relatedness of the artworks to the promotion of the theatre-building facility and the projection of arts and culture in Ghana.

4. Discussion of Findings

Per the focus of the study, the researcher deemed it important to understand and appreciate the symbolic representation of the paintings and the sculptures in an environment like the National Theatre of Ghana. Kim (2006) asserts that designs such as sculptures stimulate artistic meaning and aesthetic reasons to create new forms of beauty within the environment and thus to be appreciated by a given society. For ethical considerations, the names of the respondents were put in pseudonyms so that their identities would not be revealed. For instance, the two Designers of the artworks at the National Theatre are referred to as D1 and D2. The Executive Director of the National Commission on Culture at the time of the building construction is referred to as ED. ED for instance talked about the necessity of the artworks in the building:

It was imperative to place Ghanaian artworks in and around the theatre building to tell the Ghanaian story, promote, accentuate and reinforce cultural visual communication of the theatre building in the interest of Ghanaians and to promote the cultural identity of Ghanaians.

D2 intimated gave a similar idea:

The presence of the sculptures are to give a better interpretation to the theatre facility.

This corroborates what Byrnes (2022) indicated that incorporating sculptures into a theatre facility can transform it from a mere performance space into a holistic artistic environment. This is to say that they contribute to the cultural, aesthetic, symbolic, and interactive aspects of the theatre, enriching the experience for both performers and audiences.



Figure 1. The Friendship

One of the sculpture artworks found in the facility is *The Friendship* as found in Figure 1. Ghanaian art form. According to the D1, *the friendship are two imposing symbolic human figures, positioned at the entrance of the forecourt of the theatre. The sculpture represents a male and a female in a relaxed intimate posture and they appear to be engaged in conversation.* Per the submission of the respondent D1, the significance of the art piece represents people going to the theatre to meet friends, make new ones, interact, and get entertained. Although Wuthnow (1987) intimates that the interpretation of symbols may differ in different context and cultural background, the overarching theme remains one of meaningful and cherished companionship. Thus, the relaxed, intimate posture engaged in conversation primarily symbolizes deep friendship, mutual respect, and emotional intimacy. It portrays the essence of a strong, supportive relationship that transcends romantic implications, embedded in Ghanaian culture as indicated in the work of Addai et al. (2015).



Figure 2. The Big Bird

Figure 2, happens to be one of D1's prominent carvings in Ghana - "The Big Bird" - which is symbolic of a huge skeletal bird carved out of a natural intricate tree stem. Respondent D1, who designed this sculpture explained that he was inspired by the original contours of the stem of the tree because the expression of the wood in the forest naturally looked like a skeletal bird from a certain angle and perspective. The designer significantly used "The Big Bird" to represent the numerous animals in Ghana and to represent the rich authentic natural resources endowed in Ghana that promote tourism. Shannon (2010) explains that birds, especially large ones like eagles or hawks, often symbolize freedom and liberation due to their ability to soar high in the sky. According to this scholar, such birds represent the idea of rising above earthly concerns and constraints. Similarly, Andrews (2010) is of the view that in many cultures, big birds are seen as messengers between the earthly realm and the spiritual world. They symbolize transcendence, spiritual awakening, and a connection to the divine. However, it was explained that "the big bird" at the National Theatre encompass freedom, vision, strength, spirituality, protection, and renewal as postulated by Barker (2020) that big birds are often seen as majestic and powerful symbols that convey important qualities and messages. Infact, the big bird symbol is the first landing of the theatre space overlooking the foyer. The specific placement of the bird was to give it a better view in a bid to attract the attention of the general public and place emphasis on the intricate contours and the imposing nature of the art piece from the ground floor point of view to enhance appreciation of the craft.



Figure 3: The Northern Xylophone Instrument

Figure 3, the “Northern Xylophone Instrument” is said to represent all xylophones in Ghana. Significantly, according to D1, it represents the rich diverse cultural folktones of the Northern Region of Ghana. The xylophone is called “Gyile” (also known as “gyil”) among the people of Northern Ghana and surrounding regions as a musical instrument (Mensah, 1982). As a symbol, the gyile holds significant cultural, social, and spiritual meanings. Culturally, the gyile is a strong symbol of cultural identity and heritage for the Northern Ghana cultural heritage (Gbagbo, 2012). Meanwhile Acquah and Boahen (2017) postulate that gyile represents the preservation of traditional music and the transmission of cultural values and practices from one generation to the next as it features in the communal settings during festivals, ceremonies, and social gatherings of the Northern Ghana communities.

According to the respondent D1, the gyile serves as a medium for storytelling and communication. Through its music, important stories, histories, and messages conveyed. D1 said this:

The gyile symbolizes the oral tradition and the importance of storytelling in preserving history and educating the community. Apart from that, it showcases the artistry and creativity inherent in traditional African music. Its use at the National Theatre indicates a symbol of joy, celebration and also as an educational tool.

As a symbol of joy, he explained that the vibrant and rhythmic sounds of the gyile are often associated with joy, celebration, and happiness indicating festive spirit and the role of music in enhancing social gatherings.

He said this in addition to explain the educational tool aspect:

The gyile is used as an educational tool to teach younger generations about music, rhythm, and cultural practices among the Northern Ghana communities. Its use in the National Theatre stresses on the importance of education and the passing down of knowledge to the younger generation.

This is to say that the xylophone symbol is a multifaceted symbol that embodies cultural identity, community unity, communication, spirituality, artistic expression, and resilience. It holds deep cultural and social significance, serving as a powerful representation of the traditions and values of the Northern Ghana

and its people as Acquah and Boahen (2017) have indicated. The xylophone instrument is positioned at the rear of the foyer of the Theatre which is towards the southern part of the theatre's foyer.



Figure 4: The Slave Boat

It was found out from the study that Figure 4 above represents a slave boat, which is symbolic of the slavery activities that were experienced during the colonial era in Ghana. Significantly, the artwork reveals the nature of the experiences in different artistic expressions.



Figure 5: A Group of Traditional Musicians

Figure 5 is a group of traditional Ghanaian musicians performing in an ensemble to a particular tune as indicated by D2. D2 had this to say:

Symbolically, the ensemble sculptural pieces represent all musical performing groups in Ghana portraying various musical forms promoting the unique African musical ensemble in diversified forms.

This is to say that figure 5 is a powerful symbol that portrays cultural heritage, community, joy, artistic expression, and historical continuity. It serves as a visual representation of the vital role music plays in human life, both as a form of artistic expression and as a means of connecting people across time and space. The sculpture can evoke a sense of pride in cultural identity, a celebration of communal bonds, and an appreciation for the timeless beauty of folk music (Marini, 2003). Significantly, the artworks were sited in an open-air space close to the theatre folk's venue, an open-air theatre where performances are held.



Figure 6: Symbolic Representation of Libation Making

Figure 6 according to D2, symbolizes the Ghanaian linguist making libation. This personality is an important person in the Ghanaian community, attached to the chief as his right-hand man in terms of communication and transmission of information to the citizenries. As Adjaye (2001) postulated, libation is a multifaceted practice that holds deep cultural, spiritual, and social significance in African communities. It serves as a means of preserving tradition, communicating with ancestors, purifying and sanctifying spaces, strengthening community bonds, marking important events, and expressing gratitude and respect for nature (Otanga, 2023). In this case, through the act of libation, individuals and communities connect with their past, seek guidance for the present, and ensure blessings for the future. This is why when the theatre was commissioned, libation was one of the memorable activities performed, giving homage to the ancestors and inviting them to participate in the function. Again, in the course of the study, I met a journalist, Dadson, who happened to be an arts and entertainment critic at the Graphic Group of Communication, and who was present at the commissioning of the National Theatre of Ghana. I accidentally chanced on him and he gave me the following insight of the National Theatre at the time of its commissioning, which I found very imperative in the study. He had this to say:

When the National Theatre was commissioned in 1992, by the P.N.D.C., a special ceremony was conducted to welcome the theatre idea which sought to develop and promote arts and culture in Ghana. At that ceremony, the libation was made to thank our ancestors for the safe return and arrival of the heritage ship which was symbolic of the National Theatre building, and a welcome of our brothers from the diaspora back to Ghana our motherland. (N. Dadson, personal communication, August 20, 2020).

To explain this, it seems to me that the commissioning of the National Theatre in 1992 was marked by a libation ceremony that carried profound symbolic meaning. The ceremony honoured the ancestors, celebrated the establishment of the Theatre as a cultural institution, and welcomed the African diaspora back to Ghana. This act of libation reinforced the Theatre's mission to develop and promote the arts and culture in Ghana, while also fostering unity and continuity between the past, present, and future. The symbolism of the heritage ship and the involvement of the diaspora highlight the Theatre's role in preserving

cultural identity and bridging connections across the African world (Ekumah-Asamoah, 2015).



Figure 7: Expressive Carving Embossed on a Glass panel behind the Youth Musical group of the National Theatre of Ghana.

Figure 7 shows the expressive carving motifs embossed on a glass panel fixed to the wall in the Theatre's foyer. The carvings symbolize a series of Ghanaian movement patterns and dance forms of various cultures. The significance of the various artistic expressions that represent diverse cultures in Ghana and their unity in diversity. This symbol, according to the respondent, enhances the visual appeal of the space, connects performers and audiences to Ghanaian cultural heritage, and serves as a source of inspiration and education. This artistic feature underscores the Theatre's role in promoting the arts, empowering youth, and preserving cultural traditions. The symbol then makes representation of the celebration of Ghanaian culture, the importance of the arts, and the empowerment of youth. It serves as an artistic, cultural, and educational element that enhances the experience of both performers and audiences, connecting them to the rich heritage of Ghana.



Figure 8: A Lady Washing

Figure 8 shows the lady washing. It tells of the nature of an ideal African woman with regard to the house chores. She is hardworking, industrious and cares for the family. The interpretation received by the respondent on this is that:

the symbol of a lady washing carries rich and diverse meanings. It reflects cultural traditions, acknowledges the role of women in society, and can symbolize purity, renewal, and community. Its interpretation can vary based on the context, emphasizing different aspects such as daily life, female empowerment, and the connection to nature.

Again, in some cultures, washing is part of ritualistic practices (Speltini & Passini (2014). The symbol can thus represent preparation for a ceremony or an important event, emphasising its ritual significance.



Figure 9: A dancing lady

Figure 9 represents the dancing lady. According to the respondent who revealed the meaning of Figure 9, the image reveals the nature of the curly rounded African woman's body portraying rich dance movements and patterns accompanied with African melodies. In addition, he had this to say:

It shows the celebration of the African heritage, natural beauty, and female empowerment. It emphasises the social, artistic, and spiritual significance of dance within African cultures, but it highlights themes of unity, vitality, and cultural continuity.

However, Igbo (2021) who studied choreographic designs in dance intimates that the dancing sculpture highlights the beauty and grace inherent in African dance. It captures the fluidity and rhythm of movement, showcasing the artistry involved in dance.

This is to say that the symbol of a curly rounded African lady dancing is multifaceted, encompassing themes of joy, resilience, tradition, nature, diversity, education, and modern cultural movements. It celebrates the rich tapestry of African culture and its profound impact on both local and global scales, providing a powerful visual representation of the values, history, and artistic spirit inherent in African societies.



Figure 10: Sankofa

The *Sankofa* symbol in figure 10, often depicted as a bird with its head turned backwards while holding an egg in its beak, is one of the Adinkra symbols from Ghana. It carries deep cultural, philosophical, and moral significance. According to the respondent, and which is also a trite knowledge, the *Sankofa* bird's backward glance signifies the importance of looking back at the past to understand and learn from it. Ansong (2022) intimates that the symbol embodies the concept that wisdom is gained through reflecting on past experiences. Thus, it encourages individuals and communities to value and integrate the lessons of history into their current and future endeavours. Its inclusion as a symbol in the National Theatre, therefore, serves as a reminder of the resilience and perseverance of past generations. It inspires contemporary individuals to draw strength from their heritage and to continue striving for improvement and excellence.



Figure 11: Single Pairs of two Huge State Drums at the Foyer of the Theatre

Figure 11 is a single pair of two huge State drums. These drums were specifically carved to symbolically reveal our rich culture, enhance the national identity and to indicate the fact that the theatre is one of the communicative platforms for addressing social issues. Some scholars are of the view that drums in the African communities often symbolize authority and power in many cultures. They might represent the presence and influence of leadership, such as kings, chiefs, or state officials (Bokor, 2014; Omojola, 2010). According to the scholars, they could symbolize the ritualistic and spiritual practices of a community and might be used in ceremonies to call upon ancestors, deities, or to bless important events. However, the respondent who talked about the drums had this to say:

The pairing of the drums shows unity and harmony within Ghana between different groups. It suggests that Ghanaians have to work together in rhythm and coordination. This will help us to maintain our rich cultural heritage and artistic traditions. In fact, they are also seen as carriers of history and tradition, reflecting the craftsmanship and artistic expression of our people as much as the Theatre is concerned.

This indicates that the concept of pairs represents harmony because in the traditional Ghanaian communities, drums are often used to gather people for communal activities. Therefore, to buttress what the respondent indicated, it is worthy of note that its inclusion as a symbol in the Theatre represents sense of community and the importance of coming together for social and cultural events. The drums are more than musical instruments but they are powerful symbols that embody the cultural identity and traditions of a people, reflecting the Ghanaian history, values, and social cohesion.



Figure 12: Sefa Twerefour the Designer and Sculptor of the National Theatre

The designer of the sculptures as seen in Figure 12, Sefa Twerefour, was of the view that Mohammed Ben Abdallah, who happened to be at the apex of the National Theatre project, saw the need to enhance the theatre surroundings and building with sculptures and other art forms to give it a more representative Ghanaian appearance after the construction of the facility. This became necessary since the outcry of the public was that “The National Theatre of Ghana facility looked like a Chinese building, others also said it looked like a bird from the southern point of view”. These and other thoughts were the reactions of the public. However, the designer indicated that the artworks were deliberately put in and around the Theatre to make statements of cultural representativeness of the Theatre edifice. As the respondent emphasized:

These symbols are an enhancement of aesthetic appeal, the fostering of education and awareness, and the facilitation of cultural exchange and diplomacy.

Thus, the significance of placing cultural symbols at the Theatre encompasses the preservation and celebration of cultural heritage, the promotion of national pride and unity.

5. Conclusion

The artworks at the National Theatre of Ghana were brought into the National Theatre of Ghana space after the construction of the Theatre facility. These works were displayed in and around the theatre building to enhance the public space, create a sense of identity, add creativity, and to promote Ghanaian arts and culture. The variety of public art available in public commercial spaces creates vibrancy and connection among the audience. In the case of the National Theatre, the works stimulate learning and thought about the experience of the past, interconnected lives, and the cultural sphere as a whole. The National Theatre, however, happens to be a historic monumental edifice that reflects the Ghanaian cultural aspiration as a nation. Per the promotions of the designers of the artworks in the Theatre, it was necessary to put the works in the theatre to tell the Ghanaian history and to reinforce cultural visual communication of the theatre building in the interest of Ghanaians. Indeed, the artworks are freely available for everyone to interact with physically or intellectually which may affect the environment, not only in the beautification of the city but also in the general public psyche about the past. To this end, public art activates the imagination and encourages people to pay attention and perceive more deeply the environment they occupy. These symbols transform buildings into cultural landmarks that resonate with the identity, values, and history of a nation, making them essential elements of national and cultural expression.

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