

Charting the creative terrain: An exploratory conceptual mapping matrix of Ghana's creative economy

Benjamin Oduro Arhin Jnr

Department of Music Education, University of Education, Winneba, Ghana

ABSTRACT: Ghana's creative economy has significant potential for economic growth and cultural expression, but its development is hindered by the lack of a unified framework integrating formal and informal enterprises. This absence impedes effective policy-making and investment. This qualitative study develops the Ghana Creative Economy Mapping Matrix (GCEMM), a national framework adapting global models to Ghana's context. Through archival research and document analysis, the study identifies a vibrant ecosystem in music, film, and visual arts, constrained by infrastructural deficits, fragmented policies, and lack of cohesive data. To overcome these barriers, a three-pronged strategy is proposed: (1) implementing the GCEMM, (2) establishing a national creative economy policy, and (3) targeting investments in infrastructure and capacity-building. The GCEMM integrates traditional knowledge, ensuring contextual relevance. This research provides a foundational roadmap for policymakers, emphasizing collaboration and data-driven decisions. The GCEMM is a vital first step toward unlocking Ghana's creative potential. Further research is recommended to test and refine the matrix for practical application. By implementing the GCEMM and proposed strategies, Ghana can harness its creative economy to drive economic growth, cultural expression, and social development.

KEYWORDS: *Creative economy, cultural and creative industries, Ghana, mapping matrix, National policy framework, trade and employment*

I. INTRODUCTION

The global creative economy, recognized for its potential to drive economic growth by leveraging cultural and intellectual assets, has prompted nations to strategically quantify and enhance its contribution to national economies (Jonker, 2013; Ndou et al., 2018). Ghana's creative industries spanning music, film, art, and crafts are increasingly acknowledged within this global context for their rapid growth and significant contributions to GDP and employment (Aldianto et al., 2020; Bartels et al., 2016; Darkwah et al., 2024). As Howkins (2001) posits, the significance of the creative economy is evident in the countless hours people worldwide devote to cultural consumption, from music and film to crafts and folklore, making it an essential aspect of modern societies.

However, the full potential of Ghana's creative sector remains obscured by its fragmented nature and a critical knowledge gap. Despite previous mapping strategies that delineated the innovation ecosystem, the sector's contribution to national development has seen little improvement (Lema et al., 2021). The absence of a comprehensive mapping framework hinders effective policy-making, strategic resource allocation, and industry development, ultimately limiting the sector's ability to shape Ghana's economic and cultural identity (Alacovska et al., 2024). This lack of a systematic understanding prevents policymakers from prioritizing investments and creates barriers for entrepreneurs seeking to scale their ventures. These impediments including deficiencies in information and communication technology skills, underdeveloped markets, inadequate fiscal policies, and prevalent organizational risks - severely hinder the innovation capacity and maturation of the creative sectors (Bartels et al., 2016). A critical challenge is the inadequate intellectual property frameworks and limited human capital development, which stifle innovation and impede the collaboration between government, industry, and knowledge institutions crucial for advancement (Bartels et al., 2016; Lema et al., 2021). These issues are particularly acute in the informal sectors, where creative endeavors often thrive but lack adequate recognition, backing, and access to financial instruments (Fu et al., 2017).

Therefore, this paper seeks to address these challenges by providing a foundational conceptual mapping of Ghana's creative economy. Such an approach is valuable for addressing knowledge gaps and laying the groundwork for evidence-based policy (Edeh et al., 2022; Howkins, 2001). Following the

conceptual research aim outlined by Gilson and Goldberg (2015) - to develop logical and complete arguments about relationships among constructs rather than to test them empirically. this research endeavors to identify key sectors, actors, and interdependencies. By proposing new relationships and a structured framework, this research contributes to the burgeoning study of innovation systems in developing contexts and provides a necessary foundation for unlocking the transformative potential of Ghana's creative economy.

II. REVIEW OF RELATED LITERATURE

2.1 The National and Policy Context of Ghana

Present-day Ghana is a unitary multiparty republic whose political landscape has evolved significantly since the inception of its Fourth Republic in 1993. From an initial structure of 10 regions and 110 districts, the country has further decentralised into 16 regions and 261 Metropolitan, Municipal, and District Assemblies (MMDAs), reflecting its growing and diversifying population, which now exceeds 30 million people (Ghana Statistical Service, 2021; GODI, 2023). This demographic is culturally rich, with over 80 spoken languages, predominantly English, Akan, and Hausa (Obeng, 1997). The nation's vibrant cultural fabric provides a fertile ground for a dynamic creative sector, yet this very sector faces significant systemic challenges, including limited access to finance, inadequate infrastructure, and a lack of coherent policy frameworks (Darkwah et al., 2024).



Figure 1. Map of Ghana in 16 regions

Source: Ghana Statistical Service (2021)

2.2 Conceptualizing the Creative Economy and its Application in Ghana

The concept of the "creative economy" was pioneered by Howkins (2001), who defined it as the economic transactions of creative products and services that hold tangible value. This broad umbrella encompasses sectors from advertising and film to crafts and software (Policy Research Group Canada, 2013).

In Ghana, the creative economy is a multifaceted ecosystem characterized by a vibrant informal sector and nascent formal structures (Fu et al., 2017). It includes a wide array of activities, from traditional arts and crafts to digital media. However, the entrepreneurial ecosystem for creatives is fraught with hurdles, including an arduous business environment, inconsistent regulations, restricted access to capital, and weak legal enforcement mechanisms that contribute to a large informal economy (Amoa-Gyarteng & Dhliwayo, 2023; Amankwah-Amoah et al., 2019). This context necessitates a broader understanding of innovation—one that moves beyond patents to include frugal, reverse, and user-driven innovations born from necessity, which are often missed by traditional metrics (Fu et al., 2017).

The existing literature, predominantly focused on developed nations, often overlooks the unique challenges and opportunities within low-income countries, necessitating a dedicated examination of innovation policies tailored for contexts like Ghana (Dossou & Hanaa, 2020). Specifically, innovation in low-income countries has only recently become a focus of extensive scholarly inquiry, moving beyond traditional associations of innovation solely with patents and groundbreaking discoveries (Fu et al., 2017). This new perspective acknowledges diverse forms of innovation, including frugal, reverse, and user-driven innovations, which are particularly relevant in resource-constrained environments and can emerge from necessity or improvisation (Fu et al., 2017). This broader understanding is crucial for countries like Ghana, where a significant portion of economic activity, including creative endeavors, operates outside formal structures and traditional innovation metrics (Fu et al., 2017). There have been several attempts to create a framework to map Ghana's creative economy. However, these efforts often grapple with the scarcity of comprehensive firm-level data and the complexities associated with adequately capturing innovation within informal sectors (Fu et al., 2017).

The nature of creative economy in Ghana is multifaceted, encompassing a wide array of activities from traditional crafts to digital media, often characterized by a vibrant informal sector and nascent formal structures that face numerous systemic challenges (Fu et al., 2017). The Ghanaian entrepreneurial ecosystem, particularly within the nascent creative sectors, frequently encounters significant hurdles including an arduous business environment, inconsistent regulatory frameworks, restricted access to capital, and inadequate infrastructure (Amoa-Gyarteng & Dhlwayo, 2023). These challenges are further compounded by a dual-economy system prevalent in developing countries, where informal firms, despite employing a substantial portion of the workforce, often face additional barriers to innovation and formalization (Fu et al., 2017). Moreover, weak legal enforcement mechanisms exacerbate the issues faced by businesses, contributing to a large informal economy where entrepreneurs can evade regulation and taxation (Amankwah-Amoah et al., 2019).

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The people of Ghana engage in numerous cultural and creative industries that generate economic activities. These economic activities have attracted attention from academicians, governmental institutions, and international organisations. However, there appears to be a missing link in a mapping tool that should facilitate the formulation of a creative economy. Few records exist of individuals and groups who have initiated discussions on Ghana's creative economy. In April 2008, the 12th session of UNCTAD was held in Accra, Ghana, focusing on "Promoting Partnerships and Concrete Initiatives for Enhancing the Creative Economy in Africa (Kajsa, 2023)." The UNCTAD launched the Creative Africa initiative to provide a pragmatic approach and policy discussion platform for promoting development in Africa through the creative economy (Kajsa, 2023). Unfortunately, the Creative Africa initiative lacked a mapping toolkit to develop a model framework for the creative economy in Africa and Ghana. The UNCTAD used the 12th session to launch a Creative Africa initiative meant to provide a pragmatic approach and a policy discussion platform on the creative economy's ability to promote development in Africa (Kajsa, 2023). Unfortunately the Creative Africa initiative deliverables missed a mapping toolkit that could be used to develop a model framework of the creative economy specifically for Africa and even Ghana.

The discussion on Ghana's creative economy has been significantly advanced by initiatives such as The Adventurers in the Diaspora series and the Advancing Creative Industries for Development in Ghana (ACIG). In May 2013, The Adventurers in the Diaspora series held a pivotal discussion at Golden Tulip, Accra (as illustrated in Figure 3), where panelists identified key challenges hindering the growth of Ghana's creative economy. These included limited data on the sector, lack of government support, inadequate

cooperation and information sharing, insufficient education, and limited funding for intellectual property law enforcement (Kajsa Adu, 2023). The panelists emphasized that the extent of Ghana's creative economy remains unknown, with no clear data on the size of the arts market, the GDP contribution of creative sectors like beads and traditional crafts, or the potential impact of the creative economy on Ghana's GDP. They concluded that there is a pressing need for research to bridge this knowledge gap and proposed that a pragmatic framework could help address these challenges (Kajsa Adu, 2023).

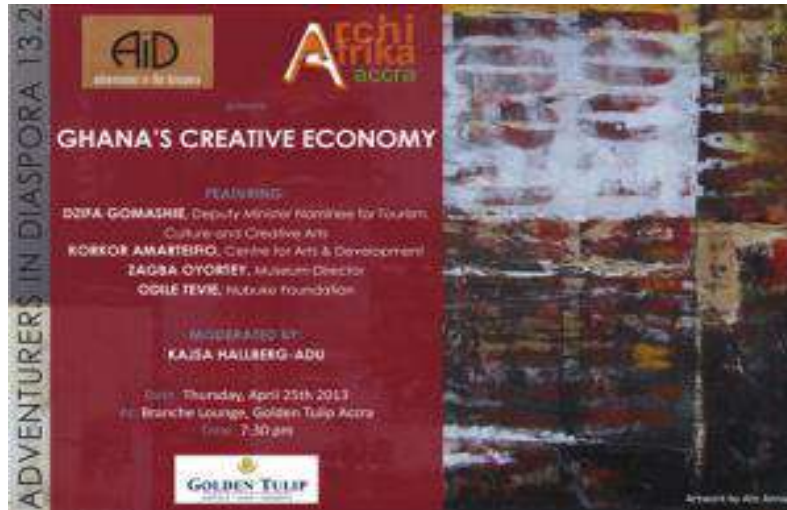


Figure 2. Ghana's creative economy conference poster 2013

Source: (Kajsa Adu, 2023)

Similarly, ACIG has been actively promoting Ghana's creative economy through research and stakeholder engagement. Funded by the Ministry of Foreign Affairs of Denmark (DANIDA), ACIG aims to generate new knowledge about Ghana's creative and cultural industries, investigate the dynamics of creative work and entrepreneurship, and assess the impact of current policies and government efforts. By producing empirical and theoretical insights, ACIG hopes to lay the groundwork for policy co-design and business model co-production in collaboration with stakeholders, ultimately ensuring decent jobs and thriving enterprises in the creative sector (ACIG, 2023). These initiatives underscore the importance of research and collaboration in unlocking the potential of Ghana's creative economy (ACIG, 2023).

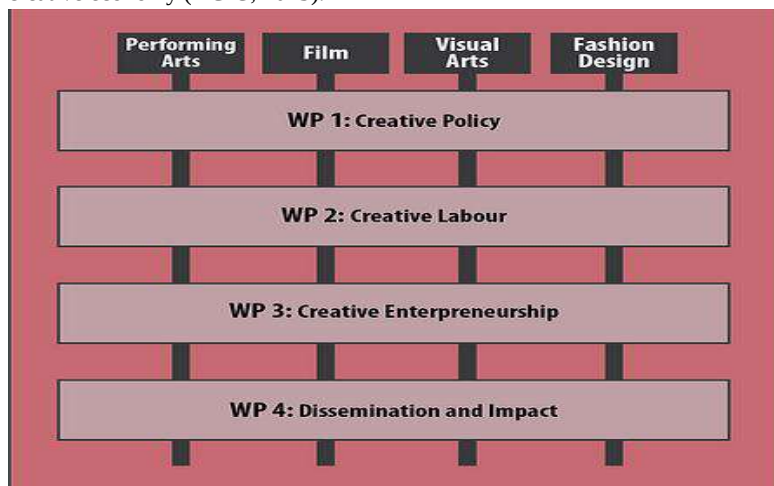


Figure 3. ACIG Work Packages for the CCIs in Ghana

Source: (ACIG, 2023)

Although the Arts and Culture Industry Group (ACIG) has made a commendable effort by focusing on four key creative industries in Ghana - performing arts, film, fashion design, and visual arts - its scope appears limited. Notably, there seems to be no complementary organisation addressing the remaining creative industries, resulting in an imbalance in support across the sectors that comprise the creative economy. Despite these efforts by the Adventurers in the Diaspora series and ACIG to advance the discourse on Ghana's creative economy, a comprehensive framework to map the entire sector remains notably absent. While these initiatives have highlighted key challenges and contributed to the understanding of the creative economy's potential, a standardized and integrated framework is still needed to accurately

capture the sector's size, scope, and impact, and to inform effective policy-making and industry development.

Despite these initial efforts, a comprehensive and robust mapping matrix is still lacking, one that can systematically integrate both formal and informal creative enterprises and provide actionable insights for policy formulation and economic planning. Such a matrix is essential for understanding the critical role of innovation in fostering firm growth, especially within an environment characterized by a large proportion of informal businesses operating with low productivity (Fu et al., 2017).

III. METHODOLOGY

This study employs a qualitative, desk-based research design focused on conceptual synthesis and framework development. The primary objective is to construct a conceptual mapping matrix for Ghana's creative economy by systematically integrating and adapting existing global models to the local context. The methodology is structured around three core analytical approaches—Mapping, Typology, and Modeling—supported by a systematic document analysis.

Given the exploratory and conceptual nature of this research, the study relied exclusively on secondary data. This approach is appropriate for synthesizing existing knowledge and developing a novel conceptual framework where none comprehensively exists. The data collection involved a systematic review of four categories of documents:

1. Academic Literature: Scholarly articles and books on creative economy theory, existing mapping methodologies (e.g., UNCTAD, DCMS models), and studies on Ghana's cultural sectors.
2. Policy and Government Documents: National development plans, cultural policy drafts, and reports from ministries such as the Ministry of Tourism, Arts and Culture.
3. Industry Reports: Publications from national and international organizations (e.g., World Bank, British Council, AU) and analyses of specific creative sectors like music, film, and fashion in Ghana.
4. Archival and Media Records: Documented histories of cultural institutions, reviews of major creative events (e.g., Chale Wote Street Art Festival, Ghana Music Awards), and industry analyses from reputable news sources.

3.1 Analytical Procedure: A Tripartite Approach to Framework Development

The analysis was not a thematic analysis of primary data but a conceptual process of constructing the Ghana Creative Economy Mapping Matrix (GCEMM). This was achieved by applying three distinct but interrelated approaches:

1. Mapping: This approach was used to locate and define the scope of the creative terrain. Practically, this involved: (1) Using the 17-sector framework (De Beukelaer, 2014; Kemeny et al., 2020) as a starting point. (2) Systematically reviewing the collected documents to confirm the presence and activity level of each proposed sector within the Ghanaian context. Sectors with no documented evidence of activity were flagged for review or exclusion.
2. Typology: This approach was used to categorize and classify the components within the mapped terrain. Practically, this involved: (1) Identifying key characteristics from the literature, such as operational scale (formal vs. informal), primary revenue models, and types of cultural expression. (2) Creating classificatory schemas for these characteristics. For example, the matrix distinguishes between 'Formal Enterprises' (registered businesses) and 'Informal Ventures' (individual artisans, kinship-based production), a critical adaptation for the Ghanaian economy.
3. Modeling: This approach was used to propose relational and structural dynamics within the creative economy. Practically, this involved: (1) Synthesizing documented challenges (e.g., "infrastructure deficits") and opportunities (e.g., "digital distribution") from the literature. (2) Integrating these synthesized factors into the matrix to show their proposed influence across different sectors, thereby transforming a static map into a dynamic diagnostic and planning tool.

3.2 Data Analysis and Synthesis

The analytical process was iterative and conceptual. The documents were analyzed to extract information relevant to the three approaches above. Instead of generating codes from interview transcripts, the study identified, synthesized, and contextualized concepts from the literature.

For instance, the concept of 'informal funding networks' was not a theme that emerged from coded data but a key concept consistently identified across multiple sources, including academic papers on Ghanaian music production and reports on artisan apprenticeships. This concept was then logically placed within the Typology (as a financial characteristic) and the Model (as a critical factor for sustainability). This rigorous process of conceptual synthesis, guided by the Mapping, Typology, and Modeling approaches, allowed for the systematic construction of the GCEMM, ensuring it is grounded in existing knowledge while being tailored to the documented specifics of the Ghanaian creative landscape.

IV. FINDINGS AND DISCUSSION

Documents and policy reviews confirm Ghana's creative sector is highly fragmented: while music and film contribute 4.3% of creative GDP (KPMG, 2014), visual arts and crafts though culturally significant-lack formal market structures. This aligns with UNCTAD's 'Visual Arts' sector warnings about undervalued indigenous knowledge. However, the sector faces challenges in terms of infrastructure, capacity building, and policy support. There are 3 approaches engaged in this study. First is the mapping (BOP Consulting, 2010), second is typology, and third is the model (Jaakkola, 2020).

The mapping approach here means the process involving inputting of construct interest of things that produces an interpretable pictorial view of ideas of how the elements in a domain interrelate with the range (Trochim & McLinden, 2017). BOP Consulting (2010), and the British Council pioneered a prototype of mapping that extend beyond maps but is intended to guide the implementation of linking the cultural and creative industries to the creative economy. This mapping strategy otherwise known as the mapping toolkit is the main method adopted to underpin this study. The basic reason for "Mapping is intended especially to give an overview of the industries' economic value, particularly in places where relatively little is known about them" (BOP Consulting, 2010). Secondly, typology is defined as organised systems of exploring dimensionality and organising explanatory claims (Collier et al. 2012). Typology has been used in different works for different purposes but the basis of its inclusion in this article is the need to utilise its assortment, categorisation, classification, and compartmentalisation capability in any research work. In the work of Collier et al. (2012), they structured and positioned typology into four forms which vary in application and context. The research reveals a diverse and vibrant creative sector in Ghana, with strengths in music, film, and visual arts. However, the sector faces challenges in terms of infrastructure, capacity building, and policy support. The study employed three approaches: mapping, typology, and modeling. Mapping involved visualising the relationships between elements in a domain and a range. The mapping toolkit, pioneered by BOP Consulting and the British Council, guided the implementation of linking cultural and creative industries to the creative economy. Typology was used to organise and structure data, employing a multidimensional approach that matches multiple dimensions of concepts to rows and columns. This enabled the identification and definition of phenomena being studied. The study also adopted two models: the UNCTAD classification and Singapore's classification of the creative economy. These models explained variations and built an exploratory concept of Ghana's creative economy. Out of the aforementioned forms the study hinges on the method of multidimensional typology which entails matching multiple dimensions concepts to the rows and columns by cross-tabulating two or more variables of the typology (Collier et al., 2012). Rows and column cells are used in typology to identify and define the phenomena that are being studied (Colquhoun, 2009). Thirdly, model adopted in this study is the UNCTAD classification and the Singapore's classification of the creative economy shown in Table 1. and Table 2. below.

Table 1. Creative Economy Classification by UNCTAD

Architecture
Visual and performing arts
Craftwork
Design
Publishing
Film, Video, and Photography
Art and Antiques market
Fashion
Music
Advertising
Computer software and computer services
Interactive entertainment software (video games)
Television and radio

Source: (UNCTAD, 2022)

Table 2. Singapore's Classification of Creative Economy

Arts and Culture	Design	Media
Photography	Software	Publishing
Visual Arts	Advertising	TV & Radio
Performing Arts	Architecture	Digital media
Arts and Antiques	Interior design	Film and video
Trade	Graphic design	
Craft	Industrial design	

Source: (Heng, Choo, & Ho, 2003)

These models are selected to explain the variations and also to use it to build an exploratory concept of the creative economy of Ghana. The Singapore classification model has 3 section which features arts and culture as the title of one section. The arts and culture category also point to factor that culture has an influence in the creative industries and hence the need to delve into it using a mapping tool ideally to bring out the 3 importance of creative economy.

4.1 Adopting 2 Mapping toolkits by BOP Consulting, (2010)

The British Council and its BOP consultants laid out seven steps to a productive creative industries mapping project, and two of them :1. Why do mapping and who is it for? 2. Which policy questions can mapping be used to adress?, are incorporated into this exploratory conceptual research (BOP Consulting, 2010). The creative economy is a topic of discussion all over the world as a significant and expanding aspect of the global economy. Governments and the creative industries are rapidly realising its significance as a source of employment, revenue, and cultural participation, (BOP Consulting, 2010) and Ghana cannot be an exception.

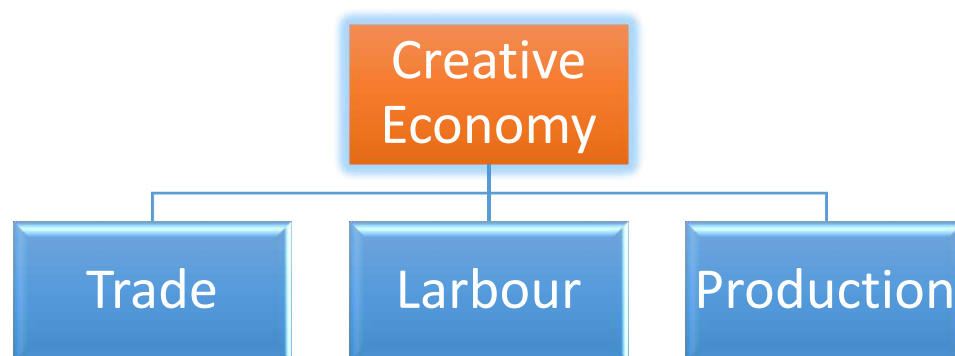


Figure 2. The Importance of the Creative

Source: Based on the framework of Arshad and Irijanto (2023)

The creative economy is a vital sector that has gained recognition globally for its significant contribution to national development. It is a sector that encompasses various creative industries, including music, film, visual arts, and craftwork, among others. The creative economy is important for three main reasons: trade, labor, and production (Arshad & Irijanto, 2023). Firstly, the creative economy is a significant source of trade. Creative industries produce goods and services that are traded locally and internationally, generating revenue and creating jobs as noted in Figure 7. In Ghana, for example, the creative economy has the potential to increase foreign exchange earnings through the export of creative goods and services. Secondly, the creative economy is a source of labor.

Creative industries employ a significant number of people, both skilled and unskilled, in various roles such as artists, designers, musicians, and craftspeople (Alacovska et al., 2024). In Ghana, the creative economy has the potential to create jobs and reduce unemployment, particularly among youth. Thirdly, the creative economy is a source of production (Kanó et al., 2023). Creative industries produce goods and services that are essential to the well-being of society. In Ghana, for example, the creative economy produces goods such as textiles, woodcarvings, and pottery, which are essential to the country's cultural heritage. The importance of the creative economy in Ghana cannot be overstated. It has the potential to contribute significantly to the country's economic development, create jobs, and promote cultural heritage. However, the sector faces challenges such as limited infrastructure, capacity building, and policy support (Takyi et al., 2024). One of such example that Ghana could take inspriation in the minsted where creativity is part of Singapore's DNA and has always been intertwined with our national development. Singapore's transformation into a modern nation is a testament to the power of intentional design and creativity.

As Wee and Loo (2021) aptly put it, Singapore is a nation by design.. This mindset has enabled Singapore to transform itself into a thriving hub of innovation and creativity, where art and technology converge to drive progress. Creativity is indeed part of Singapore's DNA, and it has always been intertwined with the country's national development. Similarly, in Ghana, the importance of creativity and cultural industries cannot be overstated. The Registrar General Department of Ghana has recognised the significance of these industries, and our research aims to build upon this foundation. By mapping the cultural and creative industries in Ghana, Ghana can identify key areas for growth and development, and

harness the power of creativity to drive national development. The inside highlighted a dynamic and diverse creative industry, ripe for innovation, job creation, and cultural exchange. Key areas for intervention include infrastructure development, capacity building, and policy support.

Drawing lessons from Singapore's creative economy model, this research proposes an adapted framework for Ghana, leveraging its unique context to unlock the sector's full potential and contribute to national development. This study introduces a novel mapping matrix, tailored to Ghana's creative economy, by synthesizing existing frameworks and models. This integrated approach aims to provide a comprehensive understanding of the sector's dynamics, stakeholders, and relationships, ultimately informing strategies for growth, innovation, and sustainable development.

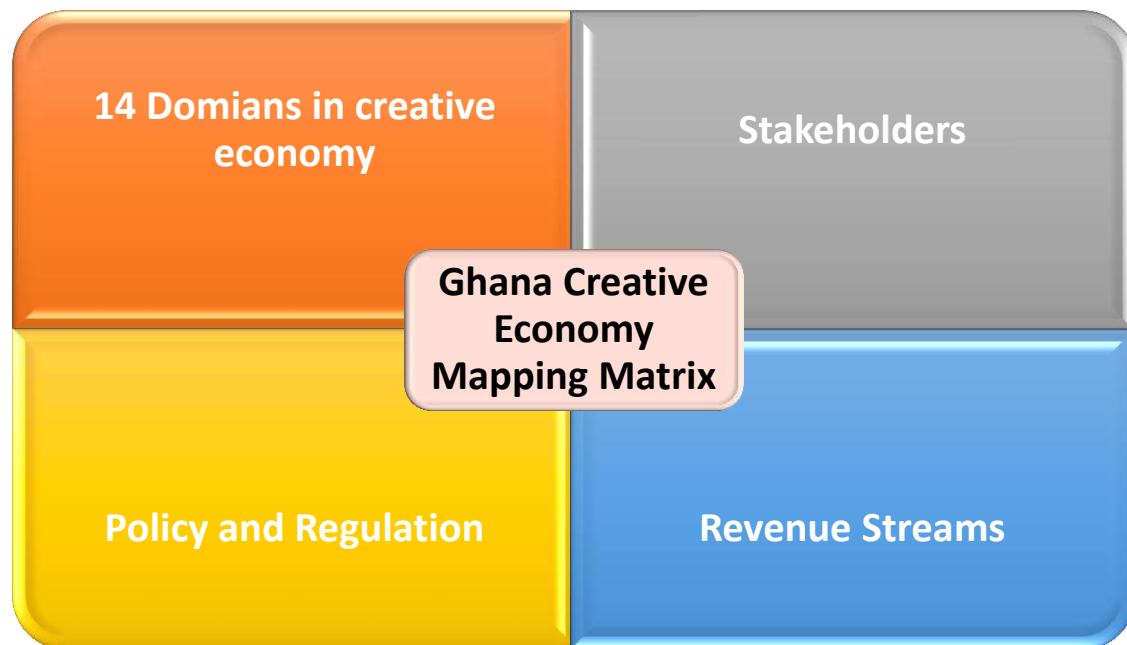


Figure 3. Ghana Creative Economy Mapping Matrix (Abridged)

Introducing the Ghana Creative Economy Mapping Matrix, a groundbreaking framework that maps the creative sector's stakeholders, revenue streams, and tax contributions. By gathering data from key stakeholders and leveraging insights from Ghana Statistical Service, this initiative can inform policy regulations, drive economic growth, and create employment opportunities through the National Youth Employment Authority. With its 24-hour economy potential, Ghana's creative sector can become a significant contributor to national development, making this matrix a game-changer for the country's economic future.

The creative economy, recognized globally as a significant driver of economic growth and cultural expression, encompasses a diverse array of sectors that leverage individual creativity and intellectual property for economic value (Gasparin & Quinn, 2020). In Ghana, harnessing this potential requires a comprehensive mapping matrix that systematically analyzes the 14 recognized domains of the creative industries, considering their intricate relationships with various stakeholders, revenue streams, and contributions to national development (Jonker, 2013). This analytical framework, informed by data gathered from existing literature, is crucial for developing targeted policies and regulations that can stimulate sustainable economic growth and potentially integrate with Ghana's proposed 24-hour economic policy (Comunian et al., 2021). Such a mapping strategy will delineate the current economic footprint of these industries, enabling a granular understanding of their contribution to GDP, employment generation, and tax revenues, thereby providing robust evidence for policy formulation (Abdul-Salam, 2024). Furthermore, an in-depth stakeholder analysis will identify key actors—from individual artists and creative enterprises to governmental bodies and educational institutions—and their interdependencies, fostering an integrated approach to industry development (Mangifera & Isa, 2019). This systematic approach ensures that policies are not only well-informed but also reflect the dynamic nature and diverse needs of Ghana's creative sectors (Gasparin & Quinn, 2020). Moreover, this paper explored how strategic investment in Ghana's cultural and creative industries can act as a catalyst for sustainable development, aligning with broader African development agendas and global initiatives (Edeh et al., 2022). The creative industries, particularly in

Africa, are increasingly recognized for their potential to alleviate poverty and unemployment, aligning with the Sustainable Development Goals and Africa's Agenda 2063 (Salvador & Comunian, 2023; Edeh et al., 2022).

This recognition underscores the necessity of robust frameworks to effectively measure and maximize their impact, moving beyond traditional economic indicators to encompass social and cultural returns (Salvador & Comunian, 2023). Therefore, understanding the multifaceted and often fragmented nature of these industries is paramount, especially given their historical neglect by policymakers despite their substantial and growing economic contributions (Salvador & Comunian, 2023).

This paper posits that by systematically mapping Ghana's creative economy, policymakers can identify critical intervention points to foster its growth, integrating it into broader national economic strategies like the proposed 24-hour economy (Abdul-Salam, 2024). The implementation of a 24-hour economy, for instance, could significantly amplify demand within the creative sector, generating further employment and income (Abdul-Salam, 2024). This policy, though beneficial for economic growth, necessitates comprehensive strategies, including workforce development and energy security, to ensure equitable distribution of economic gains and long-term sustainability (Abdul-Salam, 2024). The potential for increased government revenue from business and household income taxes under a 24-hour economic framework further strengthens the case for integrating creative economy strategies into national policy (Abdul-Salam, 2024). This integration requires a robust evidence base, underscoring the critical role of data from the Ghana Statistical Service in quantifying the creative sector's economic impact and informing regulatory frameworks (Abdul-Salam, 2024).

4.2 Implementation of Ghana Creative Economy Mapping Matrix

The Ghana Creative Economy Mapping Matrix serves as a critical tool for understanding and developing the nation's creative sectors, offering a systematic approach to identify, analyze, and strategically support these industries (Jonker, 2013). This matrix provides a comprehensive framework for policymakers to evaluate the current landscape of creative enterprises, ensuring that interventions are targeted and effective in fostering economic growth and cultural preservation (Gasparin & Quinn, 2020). By systematically mapping the creative economy, Ghana can better identify key stakeholders and their interrelationships, which is crucial for orchestrating cohesive policy development and implementation (Mangifera & Isa, 2019). This strategic approach can aid in the formulation of targeted policies that support sectoral growth while addressing potential disparities and ensuring equitable distribution of economic gains (Abdul-Salam, 2024). Moreover, such a matrix enables a granular assessment of value chains within diverse creative sub-sectors, ranging from traditional crafts to digital media, thereby facilitating evidence-based interventions that bolster nascent and established industries alike (Edeh et al., 2022).

The concept of a creative economy, encompassing sectors like arts, culture, and innovation, has garnered significant attention globally as a driver of sustainable development and economic diversification (Lakshana et al., 2024). Early conceptualizations often focused on cultural mapping and the identification of creative industries, particularly evident in methodologies adopted by countries like the Czech Republic and the Baltic Sea nations where such mapping initiatives gained prominence after 2005 (Chaloupková et al., 2023; Lyck, 2013). These initiatives frequently utilize diverse datasets and indicators to differentiate between potential and performance within the creative economy, informing policy aimed at leveraging creativity for national competitiveness (Ndou et al., 2018). Such an approach acknowledges that creative industries, while distinct, often share common needs for infrastructure, funding, and intellectual property protection, necessitating a holistic policy framework (Chaloupková et al., 2023). The effectiveness of these frameworks is often enhanced by engaging a broad spectrum of stakeholders, from policymakers and regulators to operational participants and supporting institutions, to foster a collaborative environment for value creation (Ndzibah et al., 2021; Mangifera & Isa, 2019). This necessitates a robust understanding of the various actors involved in policy and programs, including their interrelationships and relative influence, to ensure that interventions are well-coordinated and impactful (Aryeetey et al., 2021). A thorough stakeholder analysis is therefore essential, classifying participants into categories such as tourists, policymakers, local action groups, and infrastructure providers, which can then be refined based on specific analytical needs (Block et al., 2022).

The successful implementation of the Ghana Creative Economy Mapping Matrix largely depends on identifying the part players within the framework and gathering data on their production, labour, and trade activities as indicated in Figure 5, based on the framework of Arshad and Irijanto (2023). The data gathering which follows the matrix 14 domains will initiate the engine of the potential of the creative economy in Ghana. A thorough stakeholder analysis is crucial for the Ghana Creative Economy Mapping Matrix, which involves classifying participants into key categories such as tourists, policymakers, local

action groups, and infrastructure providers. These categories can be refined based on specific analytical needs to ensure a comprehensive understanding of the creative sector's dynamics (Block et al., 2022).

The successful implementation of the matrix largely depends on identifying the key players and gathering data on their production, labor, and trade activities within the 14 domains. This data-driven approach will unlock the potential of Ghana's creative economy by providing informed decision-making for policymakers and industry stakeholders. To achieve this, the Ghana Statistical Service can play a vital role in providing accurate and reliable data on the creative sector's contribution to GDP, employment, and tax revenue. By leveraging this data, the matrix can inform policy decisions that support the growth of the creative sector and promote economic development.

The potential benefits of this approach are substantial, with the creative economy projected to generate significant revenue and create employment opportunities. According to recent estimates, the African creative sector has generated more export revenue than cotton, coffee, and cocoa combined, highlighting the immense potential of this sector (Chaloupková et al., 2023; Darkwah et al., 2024.; Takyi et al., 2024). By harnessing the power of the mapping matrix for the creative economy, Ghana can drive economic growth, enhance cultural heritage, and elevate its international profile (Jonker, 2013). This requires a multifaceted approach that encompasses policy development, funding, education, infrastructure, market access, legal support, digital transformation, networking, cultural tourism, and public awareness (Ndzibah et al., 2021).



Figure 4 Ghana Creative Economy Mapping Matrix (Extended)

V. CONCLUSION

This study has mapped Ghana's creative terrain as an ecosystem of untapped potential and systemic challenges. By adapting global frameworks like UNCTAD's 17-sector model to local contexts, reveals a paradox: while music, film, and visual arts thrive through informal networks (e.g., community festivals and street festivals such as Chale Wote Street Art Festival, PANAFEST, and event collaborations), their growth is stifled by formalisation gaps-inconsistent policy, fragmented infrastructure, and underfunded cultural institutions. The BOP Consulting mapping toolkit, applied here, highlights how data-driven strategies could bridge this divide, turning cultural assets into equitable economic opportunities. The study uses three approaches: mapping, typology, and modeling. Mapping involves visualising the relationships between elements in a domain and a range. The mapping toolkit, pioneered by BOP Consulting and the British Council, is used to guide the implementation of linking the cultural and creative industries to the creative economy. Typology is used to organise and structure the data, employing a multidimensional approach that matches multiple dimensions of concepts to rows and columns. This enables the identification and definition of phenomena being studied. The study also adopts two models: the UNCTAD classification and Singapore's classification of the creative economy.

In conclusion, the creative economy is a vital sector that has the potential to contribute significantly to Ghana's economic development. Its importance lies in its ability to generate trade, create labor, and produce goods and services. This study proposes the Ghana Creative Economy Mapping Matrix as a strategic framework for developing the creative sector and promoting national development. By emphasizing collaboration, data-driven decision-making, and targeted interventions in infrastructure, capacity building, and policy support, this matrix offers a roadmap for policymakers and industry stakeholders. This research contributes to Ghana's sustainable creative economy development, providing valuable insights for informed decision-making. Future research should focus on digital creativity, innovation, and other emerging areas to further unlock the sector's potential. To develop the creative economy in Ghana, the following recommendation is to the Ghana government through the Ministry of Trade and Industry, and, the Ministry of Tourism, Culture, and Creative Arts: 1. Implement this mapping strategy to identify and connect creative industries, cultural institutions, and stakeholders. 2. Establish a national creative economy policy framework to provide support and guidance for the sector. 3. Develop infrastructure and capacity-building programs to enhance the skills and knowledge of creative entrepreneurs and workers. 4. Foster partnerships and collaborations between creative industries, government agencies, and international organisations. 5. Promote digital creativity and innovation in the creative industries through training and funding programs. The Ghana Creative Economy Mapping Matrix is a comprehensive framework that utilizes 14 domains to map the creative sector's stakeholders, revenue streams, tax contributions, and employment generation. By leveraging data gathering services from the Ghana Statistical Service, this matrix informs policy and regulations capable of driving economic growth and potentially integrating the 24-hour economic policy in Ghana. With its vast potential, the creative economy can become a significant contributor to Ghana's economic development.

Future studies should build on the foundation laid by this research and focus on testing and refining the Ghana Creative Economy Mapping Matrix. Specifically, research could explore the effectiveness of this matrix in different contexts and industries within Ghana's creative economy. Additionally, studies could investigate digital creativity, innovation, and other emerging areas to further unlock the sector's potential. This could include examining the impact of digitalization on Ghana's creative economy, developing creative industry-specific policies, and investigating effective capacity-building programs for creative entrepreneurs. By testing the Ghana Creative Economy Mapping Matrix and exploring these key areas, future research can provide valuable insights and inform evidence-based decision-making to drive the growth and development of Ghana's creative economy.

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