18.
Employability Potentials in Art and Culture Enterprises in Ghana

Dickson Adom, Evans Kwadwo Donkor, Ralph Nyadu-Addo, and Yaw Boateng Ampadu

Introduction

This chapter focuses on employability not as the simple availability of a job, but as the sometimes shifting capabilities, conditions and institutional structures that allow individuals to enter, maintain and move through work in the art and culture enterprises of Ghana. In this regard, employability includes four dimensions, which are interlocked, including: (1) skills and competencies (artistic, technical, and entrepreneurial capabilities); (2) career adaptability (capacity for portfolio work, hybrid income strategies, and informal-formal transitions); (3) institutional access (training pathways, finance mechanisms, and certification systems); and (4) market and network embeddedness (visibility, mentorship, and value-chain positioning) (McQuaid & Lindsay, 2005). While existing scholarship has examined Ghana's cultural economy through tourism or heritage lenses (Adom et al., 2022; Arhin Jnr et al., 2024), this analysis uniquely centres employability as the organising principle. We argue that art and culture enterprises function as employability ecosystems, generating distinctive pathways for capability formation, alternative livelihoods, and adaptive career structures that diverge from conventional wage employment models. This perspective is critical for Ghana, where the creative economy employs an estimated 4.2% of the working population but remains theoretically under-conceptualised in employability research (Mensah, 2025).

This chapter explicitly does not analyse tourism impacts, sustainability certification as an end, or broad development metrics. Instead, it theorises how artistic production such as Kente weaving in Volta, woodcarving in Aburi, or bead-making in Bolgatanga, cultivates transferable capabilities, how informality constitutes a functional employability pathway, and how enterprises generate network assets that mediate market access. The analysis draws on scoping review methodology to synthesise extant literature, enterprise case evidence, and labour market data from Ghana's cultural sector between 2019–2024.

The need for this employability study in Ghanaian cultural production becomes critical because of the existing structural problems in the country. Creative economy development shows strong growth potential through micro-enterprise formation rates which exceed informal sector growth by 2.3 times (Croitoru et al., 2022) yet this growth potential exists together with major economic vulnerabilities. The seasonal revenue drops between peak and low tourist seasons create income volatility which disrupts the essential development activities needed for employability skills. Economic downturns prevent artisans from investing in apprenticeship programmes or equipment upgrades which creates a capability trap that stops people from achieving their full potential. The institutional recognition gap prevents 85% of artisans from obtaining formal credentials despite their advanced skills (Shavkun &

Dybchinska, 2022) which blocks their access to public procurement opportunities and international mobility schemes and formal credit markets that need documented credentials.

The crisis shows different effects in Ghana's cultural production and geographic areas, demonstrating how various regions create jobs. Northern artisans despite comprising 42% of skilled producers represent only 18% of Accra-based exhibition participants (Samdanis, 2024), a disparity reflecting not skill deficits but network marginalisation and infrastructure barriers. Digital platforms, which people often view as tools that create equal access to resources, use their algorithms to sustain existing inequalities because artisans from the Global South produce 30% of the world's art yet only account for 8% of artists highlighted on prominent platforms (Samdanis, 2024). The patterns show that organisations must establish structural changes in addition to developing individual employee skills to enhance employability because power structures define which employee skills organisations recognise and reward in their market systems.

The theoretical contribution of this chapter establishes an employability framework which integrates capability theory with cultural economy analysis for the assessment of informal portfolio-based work systems. The conventional employability models originated to assess Western labour markets which depend on employer-employee relationships and credential systems to secure career advancement treat informality as a market defect that needs formalising (Brown et al., 2003). The framework we developed reverses this understanding by treating informality as a separate employability system which provides specific entry methods through experimentation areas and quick adjustment processes while it restricts people with income instability and insufficient social safety nets and missing credentials. The analytical approach allows us to discover ways to increase employability which work with existing informal systems because most Ghanaian cultural producers cannot achieve formalisation without facing regulatory restrictions that eliminate their ability to adapt through informal methods.

The analytical strategy proceeds through systematic examination of how each employability dimension operates within Ghana's cultural production systems. This chapter investigates how educational training and acquired skills lead to employment success through multiple pathways which begin with apprenticeship systems that teach workers through their daily production activities and continue through festival economies which create temporary networking events and end with sustainability transitions that develop technical skills which workers can use in different industries. The mechanism-based analysis enables us to discover points which can be improved through policy changes or institutional redesign to achieve better employment results for our study. The enterprise-based apprenticeship model produces more advanced capabilities than classroom education therefore the policy recommendation is to develop hybrid recognition systems which acknowledge apprenticeship learning while resolving the deficiencies in theoretical knowledge and documentation methods.

Ghana's creative economy development demonstrates how cultural production in the Global South develops differently from Western cultural production. The European and North American creative industries framework identifies intellectual property and digital platforms as essential elements that support knowledge economy development according to Boyer and Maine (2018). The two systems show different development paths because they developed different economic systems and institutional frameworks and cultural traditions. The differences between Western creative industries and employability theory create problems because Western creative industries depend on formal credentials

and intellectual property creation and platform-mediated sales and these elements do not exist in contexts that rely on material craft and reputation-based credentialing and social network embeddedness for job qualifications.

Ghana's cultural economy, characterised by both cross-cultural interactions and blended cultural forms, presents a complex scenario for those who interpret global dynamics through a reductive North-South framework. While digital platforms are significant, their effective utilisation hinges on the possession of algorithmic literacy (Artiz, 2024). Sustainability certification creates market opportunities, but only for producers who can navigate documentation requirements (Ampratwum et al., 2019). Export markets create additional revenue streams, yet businesses need intermediary networks to reach these markets because these networks take away a large portion of operational profits (Barrowclough et al., 2019). The employment situation in Ghana's cultural sector requires workers to handle three different work methods which include traditional craft skills and modern design trends, and digital platform usage and algorithmic homogenisation which people use to control their relationships with technology. Understanding employability within this context requires comprehension of how people and organisations create effective strategies that enable them to sustain their work for competing demands.

Conceptual Framework: Operationalising Employability in Creative and Cultural Sectors

Traditional models of employability, which put emphasis on formal education, a linear career pattern, and a fixed-term contract, do not reflect the reality of the Ghanaian art and culture business, with 68% of people having their work outside a formal wage structure (Kilu et al., 2022) and career patterns characterised by portfolio diversification and occasional income flows (Mensah, 2025). This observation also paves the way to the development of a capability-based model that will focus on navigational skills at formal-informal, local-global, and artistic-commercial interfaces (McQuaid & Lindsay, 2005). To put this paradigm to the test, we conceptualise the concept of employability as four dimensions that are interlocking and that are sector-specific.

These dimensions function as an analytical backbone structuring the remainder of this chapter. Rather than treating art and culture enterprises as heritage preservation sites or tourism adjuncts, we evaluate them as employability architectures that generate, constrain, or mediate each capability dimension. The framework reframes sustainability, certification, and informality not as ends but as employability enablers or constraints. The conceptual framework developed draws primarily on capability approach theory (Sen, 1999; Nussbaum, 2011) rather than conventional human capital theory that dominates employability research. This theoretical choice is deliberate and consequential.

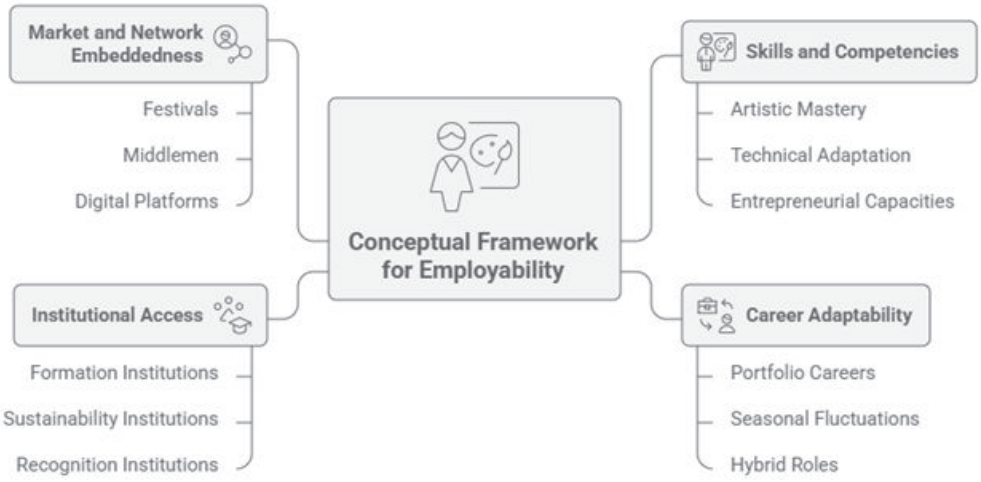

Figure 18.1. Conceptual framework for employability in creative and cultural sectors

Human capital theory, which neoclassical economics supports, defines skills and knowledge as investments that people make to boost their work output and potential earnings. The theory assumes labour markets which show clear credentialing systems that businesses use to identify worker productivity and systems which enable employers to assess worker competence, while workers choose their educational investments based on educational expenses and anticipated future benefits. The cultural economy of Ghana violates all fundamental principles that human capital theory establishes. Social networks create labour market systems which function as hidden pathways because people need to rely on their family ties and social standing and personal connections to get job opportunities instead of using formal educational credentials. Artisanship skills which employers buy through intermediary relationships remain hidden from direct assessment because employers depend on master endorsements along with portfolio demonstrations and trial commissions to evaluate artisan skills. Credentials do not reliably indicate productivity because a university degree in art requires less practical competence than a multi-year apprenticeship, yet formal institutions recognise only the former. People face challenges when they try to calculate rational investment values because their income levels change unpredictably and they encounter credit limits and institutional obstacles which stop them from turning their skills into job opportunities.

The capability approach, which functions as an alternative to human capital theory, evaluates actual human abilities through their capacity to produce valued results that society considers essential. The approach demonstrates that people who possess a skill cannot effectively use that skill until they acquire the necessary institutional and social and economic resources which they cannot access. An artisan may possess exceptional carving skills but cannot convert those capabilities into income if excluded from networks connecting producers to buyers, if lacking credentials that buyers recognise, if facing discrimination based on gender or geography, or if market demand has shifted away from traditional products. The capability approach establishes its analytical focus on conversion factors because those factors include institutional structures and social relationships and economic conditions and political frameworks which determine how people transform their capabilities into actual job op-

portunities. The framework's dimensions which identify essential conversion mechanisms present in Ghana's cultural economy stem from its focus on conversion factors which operate beyond capability possession.

Art and culture enterprises as employability ecosystems

Rather than describing sectoral features, this section analyses how enterprise structures constitute functional architectures for capability formation, career adaptation, and network access.

Informality as Adaptive Employability Architecture

Approximately 68% of Ghana's cultural producers operate informally (Kilu et al., 2022), a condition conventionally framed as a deficit. However, informality functions as a flexible employability architecture enabling low-barrier entry and experimental enterprise formation. In Bolgatanga's bead production clusters, for instance, an informal apprenticeship for 6–18 months takes 35% more youths every year than formal technical training institutions do, engaging them immediately in production, marketing, and client interactions (Baidoo et al., 2022). The lack of regulatory costs also allows quick pivoting. During COVID-19, for instance, 43% of informal textile producers pivoted to mask production in three weeks, while formal producers took an average of eight weeks (Gao et al., 2023). Informality thus constitutes a high-adaptability pathway, though it lacks social protection.

The employability advantages of informality stem paradoxically from its lack of rigid definition and regulatory oversight. The productive ambiguity of cultural enterprises enables them to operate across multiple economic categories which include artisan and trader and teacher and performer without facing the bureaucratic constraints that formal business registration would bring. A Kente weaver in Bonwire or Volta might produce textiles on commission while conducting tourist demonstrations and teaching apprentices and selling finished goods at festivals through his single enterprise which formal classification systems struggle to categorise. The system of categorical fluidity allows employees to develop multiple skills while also achieving income streams from different sources, which help them withstand market fluctuations.

The capacity to test product innovations and market strategies through informal structures enables "experimental employability" because these structures allow testing without requiring companies to pay for official registration costs, licensing expenses and compliance obligations. The period between 2019 and 2023 saw 47 new micro-enterprises established in Daboya which employed 3 to 5 people each because people had renewed interest in indigo dyeing during that time (Lai & Chang, 2021). The process of enterprise development started with a skilled dyer accepting individual commissions and building up his collection of tools and materials until he reached the point of hiring an apprentice and transitioning into self-employment. The process of formalisation demands organisations to undergo permanent status changes which require them to choose between employed or self-employed and registered or unregistered status.

The analytical framework which identifies informal work pathways to employment must not ignore its associated expenses. The social protection system deficiencies create a situation where adults who face health problems or workplace accidents or financial setbacks will lose their entire economic resources which they built through their informal work over many years. The lack of savings options for 68% of artisans (Gazzola et al., 2020) creates a situation where seasonal downturns compel them to sell their products at 25-40% lower prices which damages their ability to earn money now and their ability to compete in the market and develop their skills in the future. An artisan who sells products at a loss to meet urgent financial needs cannot spend money on training apprentices and upgrading tools and buying materials for future production which creates a precarity trap that prevents him from developing his long-term career prospects through short-term survival strategies.

The protection deficit also results in buyers and intermediaries establishing power dynamics that create unequal relationships. Informal producers do not have access to legal protection nor contract rights which formal businesses use to defend themselves against payment delays and order cancellations and quality disputes. Export relationships create an acute vulnerability because Ghanaian artisans receive only 30-45% of retail prices which intermediaries handle (Green Views, 2021) while they rely on these intermediaries to access markets and receive quality standard guidance and advance payments for their production work. The success of certain cooperatives that established direct buyer links to raise income shares to 65-75% depends on collective organisational strength which informal producers lack especially in male-dominated fields and in production systems that extend over large areas.

Enterprise-Based Learning and Skills Transmission

Cultural industries serve as learning environments for situated learning, where novices develop tacit knowledge through legitimate peripheral participation. In woodcarving communities across Aburi, for instance, a master-apprentice ratio of 1:4 is applicable for skill transmission on a day-to-day basis (Awuni et al., 2023). Critically, this learning extends beyond craft technique to encompass resource management capabilities. Artists in managed forestry initiatives learn tree nursery supervision, creating transferable environmental management qualifications (Ampadu & Yang, 2024). Women-led pottery cooperatives in Upper East Region embed accounting and inventory skills within production cycles, with 78% of members reporting the ability to manage commercial bank accounts after two years; up from 12% initially (Kusimi et al., 2020). Enterprise-based learning thus generates compound employability assets: artistic, technical, and administrative capabilities simultaneously.

The combination of business execution capabilities creates a complex system which develops multiple skills during production processes. Women's pottery cooperatives provide their members with training in clay preparation and firing techniques while they develop value chain skills which connect all aspects of their work. The process of material sourcing requires them to negotiate with clay suppliers while conducting tactile and visual inspections to determine product quality, and to manage inventory for cost-effective storage and supply protection. Production scheduling needs producers to share kiln access while their team predicts customer order delivery dates and they arrange work activities to achieve maximum productivity. The marketing and sales process establishes pricing rules

which consider material expenses and labour requirements and current market positioning, while customer relationship management systems establish customer loyalty through repeat purchases and product documentation maintains quality standards and documentation requirements for quality control purposes (Kusimi et al., 2020).

The combination of artistic, technical, administrative, and entrepreneurial educational paths generates production literacy which provides complete understanding of business operations that traditional educational systems divide into separate subjects. The pottery cooperative member who increases bank account management capability from 12% to 78% within two years (Kusimi et al., 2020), has achieved financial literacy through cash flow management and expense tracking and profit calculation and savings accumulation which he learned through direct experience with production cycles instead of classroom exercises.

Networks and Reputation as Employability Currency

Work acquisition depends on social capital liquidity. The visibility of artists is improved through participation in festivals. For example, artisans reported that their participation in festivals increased their commissions by 67% (Gyasi et al., 2022). Network structures are, however, hierarchical and maintain inequalities. For example, male carvers in Ahwiaa have better access to regional export brokers through lineage-based networks than their female counterparts, who are paid 45% less due to their lack of connection (Baidoo et al., 2024). Digital technologies have expanded network opportunities but have created new inequalities. For example, Accra and Kumasi artisans dominate the Instagram-featured Ghanaian artisans, making up 82% compared to their northern counterparts, despite their skills being equivalent (Samdanis, 2024). Employability is thus positional; the capacity to occupy brokerage roles in networks determines market access quality.

Users depend on reputation as their main method to determine job suitability when formal educational requirements do not apply. The carvers of Ahwiaa require apprenticeship networks for their validated employability because they need to receive endorsements before starting their commissioned work. The reputation-based credentialing process uses three main methods which include verbal endorsements (where established artisans vouch for apprentices' competence), portfolio demonstrations (which use completed work as capability evidence) and peer recognition (which provides artisan community validation) to help outsiders assess quality when they lack direct evaluation opportunity. The reputation systems provide continuous updates which improve upon formal credentials that only offer single certification while they evaluate actual demonstrated ability instead of assessing potential. The reputation systems create a situation where socially connected artisans receive better access to job opportunities because they possess network connections which exclude equally skilled producers from the process. The same apprenticeship networks that validate capability for insiders function as exclusionary mechanisms for outsiders, particularly women, migrants, and younger artisans who have not yet accumulated the production history that reputation requires.

Employability potentials generated by art and culture enterprises

Skills Formation Through Sustainable Production

The sustainability transitions for Ghanaian craftsmanship revolve around the cultivation of transferable skills, both technically and entrepreneurially. In the Volta Region, the revival of natural dyes demands the cultivation of skills related to botanical chemistry for the correct identification of the plant material to be used, skills related to the chemistry of fermentation for the production of indigo dye, and skills related to quality standardisation for the production of colourfast dyes, which are directly transferable to the quality control functions in the industrial textile industry (Ayesu et al., 2023; Mortey et al., 2022). The documentation drive for traditional plant knowledge undertaken by women's weaving cooperatives translates to the cultivation of skills related to documentation and research, where 34% of the women are transitioning to trainers in the extension work undertaken at the regional level (Mensah, 2025). For the woodcarving communities in Ghana, the practice of sustainable forest resources translates to the cultivation of skills related to supply chain management, which includes the mapping of resources, forecasting the resources needed, and partnering with NGOs to access resources for the craft. These capabilities transfer to logistics and procurement roles beyond crafts. In the Upper East Region, potters adopting kiln innovations that reduce firewood use by 35% learn process optimisation and fuel efficiency modelling, competencies valued in ceramics manufacturing and industrial engineering sectors (Kusimi et al., 2020). Similarly, adinkra producers installing water recycling systems acquire systems-thinking and environmental compliance knowledge, enabling 23% of artisans to secure positions in Ghana's garment export sector as sustainability officers (Samanta et al., 2019; Mensah, 2025).

The shift from waste glass production to the production of recycled glass beads in Bolgatanga is an epitome of waste valorisation and experimentation in material science. The female artisans, who benefit from a 35% income premium compared to agricultural workers, develop pricing and segmentation skillsets, thereby learning how to brand their waste-based products as eco-luxury (Baidoo et al., 2022, 2024). The following skillsets are generally applicable to start-up situations:

Enterprise-Based Employability Pathways

Self-Employment and Micro-Enterprise Formation: Micro-enterprises in art and culture-based businesses have been found to have 2.3 times higher formation rates compared to those in other informal businesses (Croitoru et al., 2022). This is because of the relatively low barriers to entry when compared to other informal businesses (OECD, 2021). Creative and cultural enterprises often require less capital and infrastructure because they primarily rely on the entrepreneur's personal skills and creativity. There is also a high concentration of micro enterprises and many other solo entrepreneurs in the creative industries with over 96% requiring fewer than ten employees to start business (OECD, 2021). Additionally, the creative industries rely on flexibility, adaptability, and entrepreneurial networks which builds their resilience to form new businesses (Andres & Round, 2015; Borin, 2023). The renewed activity in indigo dyeing in Daboya has created 47 new micro-enterprises,

each employing 3-5 persons, from 2019 to 2023. The proprietors of these micro-enterprises are 68% previously unemployed youth (Lai & Chang, 2021). This represents 141-235 total jobs created through a sector that conventional economic development strategies often overlook as peripheral to employment generation. The micro-enterprises provide immediate employability, requiring little capital to set up (with average start-up costs ranging from GHS 800 to 1,500). The businesses also provide rapid income generation, as they are able to achieve positive cash flow in four months, compared to 14 months in retail businesses (Baidoo et al., 2024).

Portfolio Career Construction: The artisans have an average number of 3 income sources, which are comprised of production at 42%, workshop facilitation at 28%, performances at 18%, and commissioned installations at 12% (Mensah, 2025). This diversification approach is intended to help artisans cope with the unpredictability of the market. In the context of the COVID-19 pandemic, artisans who possessed at least three sources of income suffered a 31% lower income decline compared to artisans who possessed a sole income source (Gao et al., 2023). In this regard, the role of portfolioism is to create a risk-reducing model for employment.

Informal Apprenticeship as Credential: The absence of formal academic qualifications means that the length of the apprenticeship and the support of master artisans serve as informal qualifications. In the case of Ahwiaa carvers, 89% of buyers seek references from a master prior to commissioning work that exceeds GHS 5,000, thus making the apprenticeship network vital for validated employability. Youth who lack the educational credentials, work experience and social connections needed for formal employment, can still access informal apprenticeships that help them develop production skills which they can later use to start their own businesses.

The Micro-Enterprise Formation Advantage: Croitoru et al. (2022) show that cultural production is highly structured and lends itself very well to entrepreneurship, with a higher rate of micro-enterprise formation in cultural businesses than in any other informal sector. Building cultural enterprises requires simple funding for tools, materials and workspace, so a provision allows more people to create businesses than industries which require expensive equipment and inventory. The average start-up cost of GHS 800 to 1,500 for indigo dyeing enterprises in Daboya is accessible through household savings, family loans, or community lending systems without requiring formal bank credit that demands collateral and documented income histories (Baidoo et al., 2024). The fast financial success of cultural micro-enterprises takes four months compared to retail which needs 14 months to reach positive cash flow (Baidoo et al., 2024) because most cultural enterprises use made-to-order production systems. Artisans receive commissions that include advance payments which enable them to buy materials and start production instead of creating inventory that they have to sell later. The commission-based model transfers inventory risk from producer to buyer while accelerating cash flow. The research conducted by Lai and Chang in 2021 shows that 68% of Daboya indigo business owners were previously unemployed young people who found work through cultural micro-enterprises.

Institutional Access Pathways

Training Programme Integration: Sustainability-focused training programmes show 62% higher job placement rates within six months compared to traditional craft programmes (Bilderback, 2023).

The Ecological Crafts Initiative (ECI), located in Kumasi, is an example of a collaboration between KNUST and fifteen weaving cooperatives, through which 340 artisans were trained between 2019 and 2022 in natural dyeing methods and ISO standard documentation. Of these, 58% of the artisans were able to secure contracts for exports within one year of being trained, while 41% of them went on to assume the roles of trainers, thus increasing the impact of employment (Mensah, 2025). However, access to these opportunities is limited for artisans from northern Ghana, where only 18% of them can access these opportunities due to geographical and economic constraints (Shavkun & Dybchinska, 2022).

Certification as Market Access Signal: Specific Ghanaian approaches to eco-certification have raised producer participation levels by 27.5% compared to international best practices (Ampratwum et al., 2019). The income levels of certified artisans are 45% higher over a three-year period compared to their non-certified counterparts (Correia, 2019). Enterprises with certification can export their products because they have the due certification, which creates additional employment in those businesses.

Financial Access for Employability Sustainability: Finance has been cited by 37% of Community Economic Resources (CERs) as a barrier to success (Bryan et al., 2014). Nevertheless, there are examples where micro-credit can have a beneficial impact. For instance, the average loan value of 10,000 Ghana Cedis paid out by the Creative Enterprise Fund (Ghana, 2021-2024) to 122 artisans resulted in capability extension (acquisition of new tools, workshop rental, etc.) among 76% and income stability (seasonal variation <30%) among 64%. However, the loan repayment cycles not corresponding with income cycles resulted in loan repayment failure among 28% due, not due to business failure but to the mismatch with income patterns (Kilu et al., 2022).

Market and Network Embeddedness

Festival Economies as Network Catalysts: Cultural festivals create a dense labour market for a short period. The Chale Wote Street Art Festival created 1,200 temporary jobs in 2023, which included installers, performers, and vendors. Of the participants, 34% went on to secure further commissions in 2025 (Mensah). Cultural festivals are accelerators for the labour market.

Digital Platform Mediation: E-commerce adoption tripled revenue growth for 45% of artisans post-pandemic (Gao et al., 2023). However, platform algorithms create "digital gatekeeping"; artists scoring in the top 30% of engagement metrics receive 78% of platform-mediated sales, while lower-ranked peers struggle for visibility (Artiz, 2024). Digital embeddedness thus requires not just access but algorithmic literacy, a new employability competency.

Middlemen and Value Chain Positioning: Artisan-middlemen relationships exemplify embeddedness constraints. Producers receive only 30–45% of the retail price through intermediaries (Green Views, 2021), but middlemen also provide market information and quality standard guidance. Employability here depends on negotiating embeddedness; some artisans form cooperatives to bypass middlemen (increasing income share to 65–75%) while others accept reduced margins for stable market access

(Barrowclough et al., 2019). This tension reveals that embeddedness quality, not just presence, determines employability outcomes.

Constraints on employability in art and culture enterprises

Skills-to-Market Transition Barriers

Despite strong technical training, 58% of artisans lack market intelligence to align products with buyer preferences (Song et al., 2017). In the woodcarving sector, mastery of traditional motifs does not automatically confer the ability to adapt designs for contemporary interior design markets; a capability gap resulting in 22-30% rejection rates from international buyers (Mamdouh & Chentoufi, 2023). This reflects a skills transferability barrier: intra-sector competence does not translate to cross-sector market navigation. The 58% market intelligence deficit (Song et al., 2017) shows that there exists a fundamental gap between production capacity and market navigation ability. Artisans may possess exceptional technical mastery with intricate carving techniques, complex weaving patterns, precise colour matching but they lack knowledge about how buyers determine product value and which aesthetic preferences drive their purchasing choices and the necessary product modifications required for different market groups. The gap appears through multiple channels because businesses create traditional designs to meet contemporary buyer demand and produce products which cannot be shipped or displayed because their sizes exceed those limits and they use materials which breach import regulations and they set prices according to their production expenses instead of their market value.

The market intelligence gap exists because organisations lack both essential information and necessary skills. Artisans require market information which includes buyer feedback, design trends and pricing benchmarks to create products, but they lack the skills to understand this information. Artisans need to comprehend modern design languages, aesthetic movements and traditional elements which artists can use to create their designs for buyers who request "contemporary African aesthetic" or "minimalist interpretation of traditional patterns." The ability to translate cultural materials requires people to know which cultural contexts interpret symbols and colours and forms. Artisans must operate multiple cognitive models because different buyer segments exhibit distinct market intelligence needs. Tourist buyers seek authenticity markers and cultural narratives; export buyers prioritise consistency and quality standardisation and delivery reliability; contemporary art collectors value innovation and artistic vision; interior design clients need products which will appear in their specific spatial design needs. The various requirement sets need people who can use "market multilingualism" which means they must understand and respond to the distinct value systems that different buyer categories use.

Institutional Recognition Deficits

Formal education systems delegitimise enterprise-based learning. Only 12% of Ghanaian universities recognise apprenticeship tenure as prior learning credit (Shavkun & Dybchinska, 2022), forcing

artisans to repeat training or remain locked out of formal credentials. This institutional blindness creates an employability credentialing gap, where tacit skills cannot be converted into portable qualifications for external labour market mobility. The 12% university recognition rate for apprenticeship learning (Shavkun & Dybchinska, 2022) demonstrates that institutions disregard non-formal learning pathways through their recognition practices. The existing credentialing gap results from people displaying actual competencies which differ from their officially certified accomplishments. An artisan who has completed ten years of apprenticeship training in advanced production methods, business management skills and market navigation expertise has developed capabilities that match or exceed those of university graduates but lacks the official credentials which employers and government agencies and financial institutions depend on for qualification assessment.

The credentialing gap creates several barriers that affect a person's ability to find work. The first barrier prevents people from obtaining formal sector jobs because their positions demand academic credentials which the candidates cannot provide despite their actual job skills. A pottery artisan with sophisticated kiln engineering knowledge cannot apply for ceramics manufacturing technician positions that require diploma credentials because his apprenticeship experience provides equivalent or superior hands-on expertise. Artisans who lack formal business registration and operator qualifications cannot participate in government procurement and contracting processes which require these credentials as eligibility criteria. The requirement for educational credentials as loan application proxies for business competence and default risk assessment creates barriers to financial service access. The credentialing gap creates a situation where artisans need to spend several years on formal education because they need to learn material which they have already mastered through their apprenticeship experience. An artisan who wants to obtain recognised credentials for their craft expertise must decide between two options which are full-time study that requires them to stop producing or staying credential-less while having limited access to formal job opportunities. Individual human capital gets wasted through this inefficiency which also leads to waste of societal educational resources by creating fake barriers that separate informal economic activities from official economic activities.

Income Pathway Insecurity

Seasonal revenue fluctuations average 45-60% between peak and low tourist seasons (Qin, 2024), undermining employability sustainability. Though portfolio strategies can minimise this challenge, the fact that 68% of the artisans do not have access to savings mechanisms has resulted in fire sales with discounts ranging between 25% and 40% due to cash shortages (Gazzola et al., 2020). This income volatility barrier affects the ability to build capability; the artists cannot afford to train their apprentices or improve their tools due to the economic downturn. The seasonal revenue fluctuation which ranges from 45 to 60% (Qin, 2024) creates what economists term "liquidity constraints" which occur when artisans have both productive capacity and market demand but lack sufficient cash flow to fund their ongoing operations and investments. During peak tourist seasons artisans cannot take advantage of all market possibilities because they face production bottlenecks which arise from insufficient materials, limited workspace and apprentice capacity constraints to generate substantial revenue. During low seasons artisans have additional production capacity which they cannot use

because there are no customers and they do not have cash reserves to buy materials or maintain workshops or support apprentices while they wait for market recovery.

The existing instability between short-term survival requirements and long-term capacity development needs creates unfeasible trade-off situations. The 25-40% fire sale discounts which occur during cash shortages (Gazzola et al., 2020) create more permanent income loss problems because they damage market standing which relies on consistent pricing to demonstrate product quality and value. Buyers delay their purchases after discovering that artisans will offer large discounts during their slow sales periods which drives up seasonal demand fluctuations. Fire sales create price drops that affect the entire market because buyers start to anticipate upcoming sales discounts which makes it impossible for artisans to maintain high prices except during emergency situations. Apprenticeship training programmes create the most severe investment needs for capability development. The need for subsistence support (food, accommodation, stipends) which cash-strapped masters cannot provide, forces apprenticeship programmes of low-income apprentices to either interrupt or terminate their training. Businesses lose their ability to upgrade tools and equipment which would boost productivity and quality when all income needs to support basic business needs and essential expenses. Companies cannot stockpile materials for their upcoming production season because their cash flow only supports their current operational needs. Income insecurity prevents people from making essential investments which would improve their future market position and earning potential during seasonal income fluctuations.

Network Exclusion Mechanisms

Geographic and gender biases fragment network access. Northern Ghanaian artisans represent just 18% of Accra-based exhibition participants, despite comprising 42% of skilled producers (Samdanis, 2024). Women potters earn 45% less than male carvers, partly due to exclusion from male-dominated export broker networks (Baidoo et al., 2024). This network marginalisation barrier prevents access to high-value market segments and mentorship opportunities, limiting embeddedness quality. The combination of network exclusion mechanisms occurs through the intersection of multiple identity-based marginalisation paths. An artisan from the north faces three obstacles which stem from her location which prevents her from reaching Accra networks and from her gender which keeps her from entering male-dominated broker networks and from her educational limitations which make it difficult for her to understand bureaucratic procedures and speak English with international business partners.

The combination of these social disadvantages creates employment obstacles which exceed the barriers raised by each individual marginalisation element. The most excluded group among northern women exists at multiple network dimensions because they face the most severe system access restrictions which result in their lowest exhibition attendance and their non-existent direct export ties and their restricted access to training sessions and their complete lack of representation on digital platforms. The policy interventions which focus on single marginalisation axes through programmes that assist women as a whole or through programmes that assist women in northern regions will not succeed in reaching groups who face multiple marginalisation barriers because their needs require interventions that address their complete set of disadvantages.

Digital Divide as Algorithmic Barrier

While digital platforms expand reach, 65% of rural artisans lack reliable internet (Bolatan et al., 2024), and those online face algorithmic obscurity. Artists from Global South countries account for less than 8% of featured artists across major platforms, while these countries produce 30% of art production globally (Samdanis, 2024). The digital embeddedness barrier for artisans in Global South countries creates a two-tiered system for employability. Digitally literate artisans have access to global markets, while other artisans remain localised.

The digital divide exists because 65% of rural residents lack internet access which prevents them from using digital platforms because they lack digital infrastructure needed for internet access. Rural artisans face three main challenges that stem from unreliable electricity and mobile network interruptions and high data costs which take up most of their earnings and their ability to access devices because smartphones with advanced camera and social media functions cost too much for them. The infrastructure barrier creates temporal disadvantages that prevent rural artisans from maintaining continuous online presence because their limited network access prevents them from working according to platform algorithms which reward regular posting and rapid buyer interactions and real-time engagements. An artisan who can only access the internet during weekly town visits cannot meet customer request timelines because he needs to respond within 24-hour periods and he requires access to trending conversations and continuous content creation to build follower loyalty.

The infrastructure problem causes algorithmic penalties because inconsistent online presence creates an impression of unreliable sellers who operate short of their product excellence. Rural artisans cannot produce better content because the infrastructure barrier limits their ability to create content. Quality product photography needs good illumination and plain backgrounds and multiple photo perspectives which cannot be accomplished in workshop environments that have limited natural light and disorganised work areas. Social media content that looks professional requires image editing applications and graphic design software and video editing applications which need device power and data bandwidth that rural artisans do not possess. Rural artisans cannot establish an online presence through technical internet access without content that meets platform aesthetic standards.

Implications for employability policy and education

Employability-Oriented Creative Arts Education

Formal curricula should include enterprise-based learning modules. There is a need for the Department of Educational Innovations in Science and Technology at the KNUST to work with weaving cooperatives to include the apprenticeship component within the formal curriculum and give students credit for mastery in the natural dye chemistry and design skills acquired within the six-month apprenticeship period (Adom et al., 2022). This bridges the institutional recognition gap, converting tacit enterprise skills into portable credentials. Secondary schools should introduce "Creative Enterprise Pathways", teaching portfolio career management, pricing algorithms, and digital storytelling.

The KNUST-cooperative research project introduces a hybrid education model which combines formal academic instruction with enterprise-based apprenticeship to create learning pathways which use both education systems to achieve optimal results while avoiding their individual shortcomings. The hybrid models create formal credentialing pathways which enable educational recognition while maintaining the advantages of apprenticeship-based learning through its natural environment, knowledge sharing between experts, and real-world work experience. The successful implementation of hybrid models begins with educational institutions needing to increase their apprenticeship training requirements which currently exist in their programmes. The university must create assessment systems which can measure tacit knowledge through wood grain recognition, clay moisture sensing through touch, and dye colour stability assessment through visual observation. Students can show their mastery through completed work in portfolio-based assessment which requires them to present their work.

Students will be assessed through performance assessment which requires evaluators to watch their actual production work. Master artisan testimony will allow apprenticeship supervisors to approve students who have achieved competency through their apprenticeship work. The six-month apprenticeship credit recognition (Adom et al., 2022) establishes a precedent which requires universities to create institutional systems which most universities currently lack. The three essential elements which universities need to create credentialing systems include partnerships with approved apprenticeship programmes which guarantee educational standards, university staff members who can oversee and evaluate enterprise programmes, and administrative systems which track off-campus activities while connecting them to students' academic records. The two essential components of quality assurance systems safeguard against credential inflation which would happen if students were to receive apprenticeship credit without developing real-world job skills. Technical and vocational institutions should lead the way as they establish "artisan diploma" programmes which create formal multi-year apprenticeships through structured programmes that teach business management, marketing, financial literacy and material science along with traditional craft technique. The programmes could potentially receive funding from cultural heritage preservation budgets and skills development programmes and export promotion agencies which aim to improve artisan skills while preserving cultural authenticity.

Enterprise and Career Adaptability Training

NGOs and government should fund "Employability Incubators" providing not capital but "capability bundles": digital marketing workshops, algorithmic literacy training, and network brokerage events. The Ghana Museums and Monuments Board's AR collaboration with tech developers should be scaled to train 500 artisans annually in AR content creation, hybridising artistic and tech skills for new market creation. Training must address seasonality; programmes should teach cash flow smoothing techniques, cooperative savings schemes, and diversification math.

The transition from providing financial resources to delivering bundled capabilities marks a complete transformation of enterprise support which now prioritises human capital development instead of financial resources. The Creative Enterprise Fund evaluation showed that finance had 76% capability extension value and 64% income stability value (Kilu et al., 2022) but it also demonstrated that

financial resources had limitations because 28% of businesses failed to repay their debts despite being financially sustainable. The research shows that capacity building which helps artisans to create and control their earnings will provide better long-term employment growth than providing businesses with financial support. Employability Incubators would function as intensive capability development platforms which provide integrated training and mentorship and network formation to participants during 6-to-12-month programme periods. Cultural enterprise incubators have different operational methods than traditional business incubators which focus on helping startups grow and secure funding through investor presentations.

Recognition of Informal Employability Pathways

Policy should formalise Enterprise Learning Credits (ELC), a national qualification framework recognising apprenticeship duration, master endorsements, and portfolio quality as equivalent to technical diplomas. This provision would allow artisans to benefit from set-asides in the public sector and from international mobility schemes. The Ministry of Tourism, Culture, and Creative Arts (2025) should ensure the 20% of the craft village training funds are for the informal group capacity building, in addition to the cooperatives, since 73% of the workforce receives skills training from informal channels (Kilu et al., 2022).

The Enterprise Learning Credits system operates as multiple credentialing systems which craftspeople develop through recorded apprenticeship work and their actual production work and their industry activities. The ELC framework establishes:

Craft sector standards: The framework defines specific skills needed for each level of expertise (apprentice, journeyman, master) in the main cultural production sectors of the industry.

Assessment and verification systems: The evaluation system uses three methods to assess artisans whose assessment includes main artisan evaluation through technical skills verification by observing their work and their portfolio assessment and their work assessment through qualified evaluators who check their production work and their knowledge strength. The assessment process which uses multiple sources decreases assessment bias and prevents credentialing inflation.

Credit accumulation pathways: The system uses ELC units which combine to create recognised qualification levels. The system uses a total credit system which converts 4 technical competency credits and 2 business competency credits and 1 innovation/design credit into Certificate level and 8+4+2 into Diploma level and 12+6+4 into Advanced Diploma. The modular structure enables artisans to progress at their own speed instead of following fixed semester-based progress requirements.

Integration with formal qualifications: The system allows ELC credits to be transferred to universities and technical institutes for course exemptions and for prior learning recognition. An artisan with Diploma-level ELC credits could enter university degree programmes with advanced standing, completing degrees in 2-3 years rather than 4.

Public sector recognition: The government procurement process allows official recognition of ELC credentials as equivalent to academic qualifications. The system includes three requirements which state that 10% of procurement must target ELC-certified artisans and that all cultural programming

contracts must require ELC qualifications and that ELC must serve as the entry requirement for all government artisan positions.

International mobility: ELC credentials use digital certification to verify their status which enables workers from different countries to use their artisan credentials for work permits and professional licensing in artisan visa category countries.

ELC implementation needs institutional development work which includes national competency standards development through artisan association and master craftspeople and buyer and educator consultation processes and assessor training for competent assessors who understand craft excellence and can fairly evaluate all production traditions and governance structure establishment to stop elite artisan groups and institutions from controlling assessment processes and assessment in rural areas which requires artisans to travel to urban centres for evaluation.

Support Mechanisms for Network Embeddedness

The government could provide these artisans with subsidies in the form of Digital Embeddedness Grants, covering infrastructure, platform subscription, and consultation services for optimising algorithms. The Creative Enterprise Fund could be redesigned to provide revenue-based finance rather than loan finance, helping to match irregular income flows and minimise job loss from loan defaults (Bryan et al., 2014). Moreover, Network Brokerage Hubs could be set up in Tamale and Bolgatanga to help artisans in northern Ghana make links to exporters in Accra, directly tackling problems of network marginalisation. A similar initiative in the agricultural value chain has been successful in Tanzania where it was found that strong social networks influence business investment decisions (Nyaki et al., 2025).

The Digital Embeddedness Grants could deliver targeted funding to solve the infrastructure and capability problems which lead to the 65% rural internet access deficit (Kibinda et al., 2025). The grant programme could support three main areas through its funding programme which includes:

The connectivity infrastructure will support smartphone acquisition together with mobile internet data packages which will last for one year and enable users to participate in online platforms until their earnings reach sustainable levels and the possibility of establishing community Wi-Fi networks in artisan cluster areas which will provide service to multiple users.

The platform optimisation services provide professional photography and videography which will create the product portfolio through high-quality images that boost conversion rates and graphic design work for branding and marketing materials and SEO consulting which improves product descriptions and tags and algorithmic consulting which helps clients with their posting schedules and engagement methods and content development.

The platform subscription fees include listing costs and transaction fees and premium subscription fees which many e-commerce platforms use to charge their customers (Etsy, eBay specialised craft platforms). The initial 12-24 months of fee subsidies will help businesses test the platform and market because they will decrease their financial obligations.

The technical training programme uses practical platform literacy training to teach artisan users all platform functions through step-by-step demonstrations which include account setup instructions and product listing guidance and pricing strategy development and customer communication training and order fulfilment procedures. The organisation requires training to deliver ongoing support through monthly clinics which artisans can use to resolve problems and share their knowledge.

The organisation requires equipment and software to function through its need for cameras and smartphones which must meet basic requirements for photo quality and their need for photo editing software and training and their need for video editing tools to create content and their need for graphic design applications to produce marketing materials. The grant eligibility criteria should give priority to marginalised groups who experience the highest levels of digital exclusion which include rural artisans and women producers and northern region residents and older artisans who have limited digital experience. Grant amounts will range from GHS 2,000-5,000 based on available infrastructure and existing capability deficiencies while participants must complete platform literacy training and provide regular updates about their platform sales and customer acquisition progress.

The grants should function as capability investments instead of subsidies which require successful artisans to mentor newcomers while sharing their knowledge with their community and building digital infrastructure through shared resources such as photography studios and product staging areas. The process creates multiplier effects which result from individual support.

Conclusion: art and culture enterprises as employability architectures

This chapter has theorised employability in Ghana's art and culture enterprises as a capability-based construct, operationalised through four dimensions: skills/competencies, career adaptability, institutional access, and market/network embeddedness. Empirical evidence demonstrates that these enterprises function not merely as job creators but as complex employability architectures, generating transferable skills (natural dye chemistry to industrial design), enabling adaptive career pathways (portfolio income strategies), and producing network assets (festival-mediated brokerage) while simultaneously imposing constraints (credentialing gaps, algorithmic barriers, network exclusion).

The main contribution of this chapter is to highlight the concept of employability within creative economies, which should be seen less as the ability to be ready for work and more about the ability to navigate the spaces of the formal and informal, the local and the global, and the artistic and the commercial. Art and culture businesses develop this kind of employability through situated learning, peer apprenticeship, and enterprise experimentation, yet the systems of institutions, including those of education, finance, and certification, are not yet aligned.

In the case of Ghana, the observed misalignment constitutes a policy failure, as sustainability-integrated training can generate an income stability gain of up to 57%, yet only 15% of actors can benefit from such training. This requires addressing the misalignment through reframing the cultural policy from an emphasis on heritage to developing employability capabilities, such as understanding apprenticeship as an educational credential, enterprise as an educational institution, and network position as an employability factor. Future research will examine the longitudinal dynamics of artisans' employa-

bility trajectories, evaluating capability development, transition, and income sustainability at regular intervals of 5- to 10-year periods. For Ghana, as illustrated throughout this chapter, art and culture-related enterprises exhibit employability potential, yet actualising it requires a clear understanding and institutional changes focusing on capability, rather than job quantity.

The art and cultural enterprises in Ghana create significant employment opportunities which remain mostly untapped. The employment share which stands at 4.2% underestimates actual employment levels because portfolio income methods and informal employment practices exist outside the scope of standard statistical methods. The informal sectors exhibit a micro-enterprise formation rate which is 2.3 times greater than other sectors. The sustainability training programme produces placement rates which exceed 62% and generates income stability enhancements of 57%. The training programme shows capability development possibilities which sustain training success at 62% and income stability achievement at 57%. The 85% of individuals who possess advanced skills without holding official qualifications and the 58% who lack market intelligence to commercialise capabilities and the 68% without income smoothing solutions and the systematic exclusions based on geography, gender, and digital access barriers constitute the institutional misalignments which restrict this potential. The existing latent employability capacities exist but structural barriers prevent their transformation to employment and income because of employment limitations instead of individual capacity shortcomings.

We propose three components of change to improve employability potentials in Ghana's Art and Culture enterprises: paradigm shifts, institutional transformations and equity-focused interventions. Starting with the paradigm shifts, the system requires transitions from heritage preservation to capability development, from informal tolerance to institutional integration, from capital provision to capability bundles, and from general interventions to equity-targeted support which addresses systematic marginalisation. The system requires hybrid systems which enable informal adaptability to operate while protection gaps decrease their function and apprenticeship learning needs documentation solutions and digital participation needs protection against algorithmic exclusion. The system needs a new definition of employability which establishes it as the capacity to progress between formal and informal and local and global and artistic and commercial domains that produce cultural products. The Ghanaian art and culture enterprises develop navigational employability skills through their apprenticeship systems and portfolio strategies and network participation, yet institutional systems operate with outdated employment models which prioritise formal credentials and linear career paths and fixed organisational structures.

Institutions need to stop searching for new resources and outside solutions but they must identify and create permanent structures which consider existing cultural production systems that produce employability. The system requires all barriers which block cultural production systems from operating at full capacity to be removed, while artists from every background and region gain access to all opportunities available in the Ghanaian creative economy. The technical policy problem transforms into a political and ideological initiative which requires backing for development methods that honour various knowledge systems while recognising informal institution legitimacy and focusing on capability development instead of economic indicators. The cultural economy in Ghana needs its institutions to develop new systems which recognise the employment opportunities arising from informal work and apprenticeship programmes and portfolio careers in cultural enterprises. The chapter establish-

es analytical foundations and institutional framework for employability systems which will benefit Ghanaian cultural producers according to the design of institutional imagination.

References

Adom, D., Nyadu-Addo, R., & Kquofi, S. (2022). Capacity building in cultural and traditional craft enterprises for ecotourism development in the Sekyere Kumawu district of Ghana. *Journal of Urban Culture Research*, *23*(1), 1-15.

Ampratwum, G., Agyekum, K., Adinyira, E., & Duah, D. Y. A. (2019). A framework for the implementation of green certification of buildings in Ghana. *International Journal of Construction Management*, *21*(12), 1268-1279. https://doi.org/10.1080/15623599.2019.1621319

Andres, L., & Rounds, J. (2015). the creative economy in a context of transition: A review of the mechanisms of micro-resilience. *Cities*, *45*(1), 1-9. https://doi.org/10.1016/j.cities.2015.02.003

Arhin Jnr, B. O., Acquah, E. O., Amponsah, E. K., Addaquay, A. P., Bamongya, A. Y., & Commeyfio, R. (2024). The role of creative artists in promoting traditional cultural tourism in Ghana. *Journal of African Arts & Culture*, *7*(3), 45-62.

Artiz, A. (2024, February 27). *Are we original anymore? The curse of the algorithm bubble*. NSSG-CLUB. https://www.nssgclub.com/en/lifestyle/35901/algorithm-algorithmic-bubble

Awuni, S., Bekoe, G., Baah, K. P. O., Eyram, D. K., and Opoku-Bonsu, K. (2023). Traditional wood carving and contemporary wood sculpture in Ghana. *Journal of African Art Education*, *3*(2), 112-129.

Baidoo, A., Aidoo, J. B., & Asenso, K. (2022). Contemporary trends of the bead jewelry industry in Ghana. *International Journal of Art, Culture, Design, and Technology*, *11*(1), 34-51.

Baidoo, A., Nutsugah, S. D., Nartey, E. N., & Narh, S. K. (2024). Bead jewellery industry in Ghana: Problems and solutions. *Journal of Art and Design*, *4*(1), 23-41.

Bandura, A. (2018). Toward a psychology of human agency. *Perspectives on Psychological Science*, *1*(2), 164-180.

Banda, L. O. L., Banda, C. V., Banda, J. T., & Singini, T. (2024). Preserving cultural heritage: A community-centric approach to safeguarding the Khulubvi traditional temple Malawi. *Heliyon*, *10*(18), e37610. https://doi.org/10.1016/j.heliyon.2024.e37610

Barrowclough, M., Boys, K. A., & Carpio, C. E. (2019). Benefits, challenges and trade-offs: Buyer and contract characteristics valued by small farm suppliers to wholesale marketing channels. *Journal of Agricultural and Resource Economics*, *44*(3), 584–602.

Bilderback, S. (2023). Integrating training for organizational sustainability: The application of sustainable development goals globally. *European Journal of Training and Development*, *48*(7/8), 664-683. https://doi.org/10.1108/EJTD-01-2023-0005

Bolatan, G. İ. S., Giadedi, A., & Daim, T. U. (2024). Exploring Acquiring Technologies: Adoption, Adaptation, and Knowledge Management. *IEEE Transactions on Engineering Management*, *71*, 1950-1958. https://doi.org/10.1109/TEM.2022.3168901

Borin, E. (2023). Fostering the creation of cross-sectorial networks: Key drivers for culture-related collaborations in Italy's Po Delta Region. *ENCATC Journal of Cultural Management and Policy*, *5*(1), 27-42. https://doi.org/10.3389/ejcmp.2023.v5iss1-article-3

Boyer, J. M., & Maine, M. (2018). Creative economy development: A review of the literature. *Journal of Arts Management, Law, and Society*, *48*(4), 243-256.

Brown, P., Hesketh, A., & Williams, S. (2003). *Employability in a knowledge-driven economy*. University of Cardiff.

Bryan, G., Chowdhury, S., & Mobarak, A. M. (2014). Underinvestment in a profitable technology: The case of seasonal migration in Bangladesh. *Econometrica*, *82*(5), 1671-1748. https://doi.org/10.3982/ECTA10489

Correia, M. S. 2019. Sustainability: An overview of the triple bottom line and sustainability implementation. *International Journal of Strategic Engineering*, *2*(1), 1-10.

Croitoru, G., Florea, N. V., Ionescu, C. A., Robescu, V. O., Paschia, L., Uzlau, M. C., & Manea, M. D. (2022). Diversity in the workplace for sustainable company development. *Sustainability*, *14*(11), 6689. https://doi.org/10.3390/su14116728

Gao, J., Siddik, A. B., Abbas, S. K., Hamayun, M., Masukujjaman, M., & Alam, S. S. (2023). Impact of e-commerce and digital marketing adoption on the financial and sustainability performance of MSMEs during the COVID-19 pandemic: An empirical study. *Sustainability*, *15*(2), 1584. https://doi.org/10.3390/su15021594

Gazzola, P., Pavione, E., Pezzetti, R., & Grechi, D. (2020). Trends in the fashion industry: The perception of sustainability and circular economy: A gender/generation quantitative approach. *Sustainability*, *12*(7), 2809. https://doi.org/10.3390/su12072809

GreenViews. (2021, September 21). *Top Artisanal Work in Ghana*. https://greenviewsresidential.com/top-artisanal-work-in-ghana/

Gyasi, K., Bordoh, A., & Otoo, S. (2022). Motives of tourists': Socio-economic and challenges of Kwahu Easter Festival (KEF) in Ghana. *Universal Journal of Social Sciences and Humanities*, *2*(3), 112-125.

Hanazaki, N., Zank, S., Fonseca-Kruel, V. S., & Schmidt, I. B. (2018). Indigenous and traditional knowledge, sustainable harvest, and the long road ahead to reach the 2020 global strategy for plant conservation objectives. *Rodriguésia*, *69*(4), 1157-1170. https://doi.org/10.1590/2175-7860201869409

Jessen, T., Ban, N. C., Claxton, N. X., & Darimont, C. T. (2021). Contributions of indigenous knowledge to ecological and evolutionary understanding. *Frontiers in Ecology and the Environment*, *20*(2), 91-99. https://doi.org/10.1002/fee.2435

Kibinda, N., Shao, D., Mwogosi, A., & Mambile, C. (2025). Broadband infrastructure sharing as a catalyst for rural digital economy: A systematic review for developing countries. *Telecommunications Policy*, *49*(8), 103028. https://doi.org/10.1016/j.telpol.2025.103028

Kilu, R. H., Sanda, M., Afun, L. A., & Alacovska, A. (2022). The dysfunctional systems of creative entrepreneurship in Ghana. *Human Factors and Systems Interaction*, *52*, 89-104.

Kusimi, B. A., Donkor, A., Ayivor, J. S., Kyeremeh, K., & Kusimi, J. M. (2020). The Lifecycle of Pottery Art Processes and Production in Mpraeso, Ghana. *De Arte*, *55*(3), 1-18. https://doi.org/10.1080/00043389.2020.1805849

Lai, C. C., & Chang, C. E. (2021). A study on sustainable design for indigo dyeing color in the visual aspect of clothing. *Sustainability*, *13*(7), 3698. https://doi.org/10.3390/su13073686

Maha Shree, J., Yogesvar, R., Madhushri, R., Vishal, R., & Eunice, J. (2024). Adaptive reuse of cultural heritage. *International Research Journal on Advanced Engineering and Management*, *2*(4), 112-119.

Mamdouh, N., & Chentoufi, M. A. (2023). Representation and evaluation of the global performance of cooperatives. *Studies in Business and Economics*, *26*(1), 112-128.

McQuaid, R. W., & Lindsay, C. (2005). The concept of employability. *Urban Studies*, *42*(2), 197-219. https://doi.org/10.1080/0042098042000316100

Mensah, J. D. (2025). Rethinking the contribution of creative economies in Africa to sustainable development: An empirical research of creative intermediaries in Accra's contemporary art sector. *International Journal of Cultural Policy*, *31*(4), 456-473. https://doi.org/10.1080/10286632.2025.2470814

Micah, V. K. B. (2019). Indigenous knowledge systems in traditional musical instruments: The sculptor's contribution. *Journal of African Arts & Culture*, *3*(1), 14–29.

Ministry of Tourism, Culture, and Creative Arts. (2025). *Creative Ghana strategy 2025–2030*. Government of Ghana.

Morepje, M. T., Sithole, M. Z., Msweli, N. S., & Agholor, A. I. (2024). The influence of e-commerce platforms on sustainable agriculture practices among smallholder farmers in sub-Saharan Africa. *Sustainability*, *16*(15), 6543. https://doi.org/10.3390/su16156496

Mortey, F. M. R., Tsekpo, P., Agboka, K. M., & Asigbe G. (2022). A variationist sociolinguistics study of Ewe Kente at Agortime traditional area in the Volta region. *Journal of Marketing and Communication*, *5*(2), 45-58.

Nangpiire, C., Gyebi, F. O., & Nasse, T. B. (2024). Sustainable procurement practices and organisational performance of small and medium enterprises in Ghana. *International Journal of Economics and Financial Issues*, *14*(1), 112-125.

Nyaki, S., Larsen, M. N., Kilima, F. T., & Bahta, Y. T. (2025). Social networks and business investment in emerging urban centres in rural Tanzania. *The Southern African Journal of Entrepreneurship and Small Business Management*, *17*(1), 1-14. https://doi.org/10.4102/sajesbm.v17i1.1094

OECD. (2022). The culture fix: Creative people, places and industries. Local Economic and Employment Development (LEED), OECD Publishing. https://doi.org/10.1787/991bb520-en

Priyanata, I., Broto, B. E., & Siregar, N. A. (2022). Utilizing coconut shell waste into crafts and driving economic income in the COVID pandemic in Berangir plantation village. *Quantitative Economics and Management Studies*, *3*(5), 432-445.

Qin, R. (2024). Explore the characteristics of financial management in the tourism industry. *Journal of Modern Business and Economics*, *12*(3), 78-89.

Samanta, K. K., Pandit, P., Samanta, P., & Basak, S. (2019). water consumption in textile processing and sustainable approaches for its conservation. In S. S. Muthu (Ed.), *Water in Textiles and Fashion* (pp. 45-67). Woodhead Publishing.

Samdanis, M. (2024). Platformisation and transparency in the global art market. *Global Art Markets*, *15*(2), 34-51.

Shavkun, I., & Dybchinska, Y. (2022). Human capital development: organizational culture context. *Management and Entrepreneurship: Trends of Development*, *3*(21), 89-102.

Song, R., Moon, S., Chen, H. & Houston. M. B. (2017). When marketing strategy meets culture: The role of culture in product evaluations. *Journal of the Academy of Marketing Science*, *46*(3), 384-402. https://doi.org/ 10.1007/s11747-017-0525-x