



Faculty of Humanities, Social Sciences and Education

Department of Tourism & Northern Studies

Event planning

Crafting the perfect Chale Wote Street Art Festival atmosphere: How event planners are making a memorable event

Sharon Sophia Dassah

Master's thesis in Tourism Studies...REI-3910...Spring 2023



Foreword

The fine line between the uncertainties of life and the realisations of our dreams can only be achieved through hope and confidence in us. After my Bachelor's degree in Marketing, I tasked myself to broaden my tentacles. I gained admission to UiT, Tromsø to study Master's in Tourism and that was one the best decisions I ever made in life. Courses like marketing tourism in tourism studies arouse my interest in organizational management in the services sector. And I must testify, the knowledge from this master's degree has proved I'm just a step away from reaching my dreams. All in all, setting and achieving my targets can only be a step in the right direction. I would like to dedicate this master's thesis to my sister, my friend now my angel eternal. Charlotte Dassah, I dedicate this Master's thesis to your beautiful memory. You will always be my guiding light, a constant reminder of the importance of hard work, perseverance, and enjoying every moment of life. As I complete this Master's thesis, I cannot help but remember the days we spent together and the memories that we shared. You were not only my beloved sister, but also my best friend, mentor, and confidant. You had an unwavering belief in my abilities, even during those times when I felt like giving up. You were always there to lovingly remind me of my potential and push me toward achieving it. I hope that wherever you are, you can see how much I've accomplished since you've been gone. I hope you are proud of me. Rest in peace sister, till we meet again. I want to express my heartfelt appreciation to my family and friends for being an unshakable support system during my academic pursuit. Your unwavering love, encouragement, and prayers have kept me confident and strengthened my resolve. I am blessed to have a caring and understanding family and friends, who have been there to listen to me and offer guidance, even when the going got tough. Lastly, I want to sincerely thank my supervisor, Kari, for her tireless efforts, dedication, and unwavering guidance throughout the supervision process. Her patience and expertise in guiding me towards producing quality work are greatly appreciated. I am immensely thankful for having her as my supervisor and for her impact on my academic pursuit.

Abstract

Organisers use events to bring a community to life, present a destination's tourism experience, and foster economic activity for the destination. The objective of this study was to understand and explore how event planners of the Chale Wote Street Art Festival can create and host it continuously even with the economic challenges that affect the everyday lives of organisations and people. The study used the Event Management Body of Knowledge 'EMBOK'; A framework that consists of a variety of facets that represents the fundamentals of events management. (Silvers 2007), as the model on which the study was based, this model shows how an overall event is planned and hosted. The study explored the history of the Chale Wote Street Art Festival and the host community which is the Jamestown community. The thesis used the qualitative research approach as its research design and used the interpretive research paradigm in analysing people's perceptions of the Chale Wote Street Art Festival. The study used the snowballing sampling method and the convenience sampling methods to draw put a sample size of 10 tourists and 1 event organizer for the data collection. The data collection method was through, interviews, while data was analysed using content analysis and Microsoft Excel 2021. The study analysed that event planners can continuously host the event due to the combination of stakeholders and the support of the community over the years. The study through the application of the EMBOK model revealed that event planners use applications and elements of the model in creating and hosting the event. The study also observed event organisers face certain challenges and concluded that event organisers through the experiences of the tourist have a well-organized and planned event.

Keywords: Event planning, Event planner, Events, Chale Wote Street Art Festival, Jamestown, EMBOK, Festival, Tourist attractions, Tourism, Culture, Ghana, Africa

Table of Contents

Foreword	ii
Abstract	iii
Table of Contents	iv
1 Introduction	1
1.1 Problem statement	5
1.2 The objective of the study	7
1.3 The study addressed the main research question, which is	7
1.4 Structure of the thesis	8
2 Theoretical Framework	9
2.1 The theoretical approach to the thesis	9
2.2 Concept of events and event planning.....	17
2.3 Types of Events	18
2.4 Functions of events.....	20
2.5 Event planning.....	22
2.6 Festivals in Ghana	25
2.6.1 Festivals as an event tourism product	28
2.6.2 The Chale Wote Street Art Festival	29
2.7 The Chale Wote Street art event planners	29
2.7.1 Role of Chale Wote festival planners.....	31
2.8 Jamestown as a place-based planning destination.....	33
2.8.1 Inhabitants	34
2.9 Accra	35
2.10 Chapter Summary.....	36

Fig 4.....	38
3 Methodology and methods	39
3.1 Research paradigm	39
3.1.1 Researcher assumptions on planner’s philosophical viewpoint.....	40
3.2 Research design.....	42
3.3 Sample size and sampling technique.....	42
3.4 Research population	43
3.5 Data collection process.....	43
3.6 Data collection instrument	43
3.7 Gaining respondents	45
3.8 Method of data analysis.....	45
3.9 Validity and reliability	46
3.10 Ethical consideration	46
4 Results and discussion.....	47
4.1 Part 1: Demographics of Event Planner	47
4.1.1 Demographics of interviewees	47
4.2 Part 2: Analysis of Event Planner’s Responses.....	48
4.3 Part 3 Analysis of the Festival’s impact on the community.....	65
4.4 Part 4: Demographics of the Attendants	72
4.5 Part 5: Analysis of the Attendant’s Responses.....	73
5 Summary recommendations and conclusions	77
5.1 Summary of the study	77
5.2 Conclusion.....	78
5.3 Recommendation.....	79
Appendix 1	90
Appendix 2	94

Appendix 3 96

Appendix 4 100

List of Tables

Table 1 Demographics of the Event Planner.....47

Table 2 Demographic of the Attendants..... 72

Table 3 Analysis of the Attendants Response.....73

List of Figures

Figure 1 EMBOK Model.....16

Figure 2 Map of Jamestown.....34

Figure 3 Chale Wote Street Art Festival Display.....37

Figure 4 ChaleWote Street Festival Display.....38

Figure 5 ChaleWote Street Art Festival Display.....38

1 Introduction

“During their discussion on events Bowdin et al. (2006) noted that the term “event” was frequently used to describe rituals, presentations, performances, and celebrations that were planned and created consciously to mark special occasions”

People experience and celebrate culture and diversity through events, as well as foster creativity and innovation. Events are created to connect people with an area, allow them to spend time together, celebrate and experience the diversity of cultures (Getz, 2008). Organizers use these events to bring a community to life, present a destination's tourism experience, and foster economic activity for the destination. In addition to building communities, enhancing lifestyles, creating leisure activities, promoting tourism and increased visits, fundraising, and fostering economic development, events also help to build community connections, lifestyles, and leisure activities. Creating events creates a sense of fun and vibrancy, leading to the creation of a sense of community, pride, and pride in the community. In hosting or managing an event, event managers or organisers must ensure the following functions, which are planning, organising, staffing, leading, coordination, and controlling (Bowdin et al. 2006). These functions are essential in ensuring that events are hosted successfully.

The planning of the event consists of how the managers can use the resources that are available to them to present an appealing occasion to its audiences. The organising function looks at how the event is arranged in a formal way that ensures that the audience follows a particular routine to enjoy the event. The staffing involves the coordinators who are responsible for the event to take place, they include every staff of the event organisation. The leading and coordination function looks at people with high expertise who can lead and collaborate with the efforts of the staff and direct them to achieve the main aim of the coordination of the festival. The controlling function deals with the evaluation of the whole process, where managers or organisers look at the positives and negatives of the event after it has been hosted (Carter, 2007).

Events offer an exceptional form of tourist attraction, ranging in scale from small community festivals to international trade fairs, and the largest of global sporting events, such as the Olympic Games and the FIFA Football World Cup (Allen et al, 2022). The period over which events have an impact on the host community or region is one of the key differences between

events and traditional attractions. In general, events are short-term, often lasting just a couple of days; however, bigger events can last weeks (for example, the Kumbh Mela in India), while fixed attractions can attract visitors regularly or over time. In terms of scale and impact, events are divided into four broad categories; Mega Events, Hallmark Events, Major Events, and Local Events. Participation, audience/spectators, media coverage, and the degree of international demand for an event are the key factors determining the perceived scale and impact of events (Allen et al, 2022).

Event planning can be explained as a process embarked only after the concept of the event has gone through the final decision stage, has been sufficiently conceptualized and planned for, and has taken a turn with all the essential aspects and activities managed and executed to ensure the objective is achieved Carter (2007). Planning an event or festival is essential to successfully running an event. Proper planning processes will help ensure that your event runs smoothly and that all of the necessary elements are in place. Festival planners are an integral part of the planning and execution of a successful festival, their impact on the planning process is immense. These planners are the creative and administrative force behind a successful festival. With their experiences, they make the event come to life and can also suggest new ideas to enhance the festival experience. According to (Getz, 2012, p:28), Planned events are created to achieve specific outcomes, including those related to the economy, culture, society, and environment. Event planning involves the design and implementation of themes, settings, consumables, services, and programs that suggest, facilitate or constrain experiences for participants, guests, spectators, and other stakeholders. Every event goer has a personal and unique experience arising from the interactions of setting, program, and people, but event experiences also have broader social and cultural meaning (Getz, 2012).

The impact of event and festival planners on festival planning is invaluable and should not be underestimated. Hence the need for festival planners to constantly endeavour to create an event that has features and attributes that attract people from all walks of life. Crompton & Love (1995), Getz (2002), and Kim et al. (2014). In short, festivals are a necessary part of human social life. They bring us closer together, remind us of our shared history, and allow us to express ourselves creatively. They are essential for building communities and creating a sense of belongingness and with proper planning, festivals can be enjoyable and rewarding events for both organizers and attendees. It is therefore essential that the people who plan these events

bring out the society's rich history to the outsiders, the motive of ensuring that both local and international tourists enjoy the moment and have the feeling of returning to the event when the need arises. It is with this idea that the ChaleWote Street Art Festival (CWSAF) became interesting to me, and I wanted to research how such a beautiful event is hosted every year.

.... the success of festivals and special events is more dependent upon the enthusiasm of the local community and event organizers than upon unique natural or built attractions (Getz, 1993) (Janiskee, 1994) (Turko & Kelsey, 1992) (Gursoy et al., 2004)

Festivals for many people are an essential part of life. They provide us with a much-needed break from the mundane routines of our lives and offer us an opportunity to reconnect with our roots, our culture, and our communities. Festivals also tend to be a channel for inaugurating local traditions and heritage to tourists, and attendees, which goes a long way to uplift the socio-economic activities of the society and in the bigger picture of the country as well Kim et al. (2014). Festivals can be a powerful source of collective joy and a reminder of a society's shared history and values. *“Social anthropological theory has long argued that mass gatherings (e.g., carnivals and religious festivals) can be joyous occasions and involve a sense of intimacy even between people who do not know each other.”* (Tewari et al, 2012). They are also a great way to build relationships and strengthen communities.

Festivals bring us together, allowing us to celebrate our differences and share our common experiences. Whether it's a local event or an international event, festivals create a sense of unity and community (Quinn, 2009). They provide us with a chance to express ourselves, come together, and celebrate the rich culture and values of the society that shapes us through our development as we grow. They also remind us of our shared heritage and give us a chance to learn more about each other. They also foster creativity and innovation, as they provide an opportunity for artists, musicians, and other performers to showcase their work. They can also be a great platform for social and political activism, as people come together to discuss issues and take action. Festivals can be anything from small local events to large extravagant events. However, hosting a festival nowadays has become more of an event than in the olden days when indigenous people usually came together and celebrate the chiefs or the royalties. Nowadays, festivals are hosted with more creativity, bringing together more artisans and celebrating the culture that appeals to more than just the local communities, it has become more

of a touristic feature that attracts people from different parts of the world due to the varieties of activities that make up the occasion (Jepson & Clarke, 2016). For a festival to occur, it must have a place to host it, and in hosting it must also offer a better appeal, an amazing atmosphere, and most of all the people to come and grace the occasion, it requires the best creative and planning set of people (Gold & Gold, 2020). Planning a festival, therefore, requires a great deal of time, energy, and coordination to bring it all together. It involves setting a budget, deciding on activities, recruiting volunteers, marketing the event, taking into account safety and security, and as well as dealing with various permits and regulations.

ChaleWote Street Art Festival is an alternative platform that demonstrates how young Africans give meaning to the historical city through African craft. The festival is held every year in August and it includes various forms of art from both local and international artists. The festival which is hosted in Jamestown brings out a colourful occasion that attracts tourists to the community annually. Jamestown, which is the host community for the festival is one of the old neighbourhoods in Ghana, situated in Accra, consisting of some historic sites which are used for tourist attractions. My motivation to investigate the event planners of the festival came to light when I worked as a volunteer at Alta Live in 2021 and 2022, where I realised how much effort event planners put into running colourful festivals. I observed the workload and consistency of Sylvia and Monique of the Alta Live planning team, who were responsible for organising and coordinating all welfare activities backstage, which wasn't an easy task, from dusk to dawn, ensuring artists were comfortably prepared and ready for the stage, in line with similar instances, this then gave me the idea to find out how the similar event as the CWSAF organisers can run the festival annually with such progressive massive audiences since its inception.

Being held annually in a custom-built arena in the centre of Alta, Norway. The organisers of the Alta Live Festival went to great lengths to ensure that, the sound quality was one of the highest standards. They have invested in a state-of-the-art sound system, as well as experienced sound engineers, to ensure that all of the performances were as powerful and clear as possible. This venue was also perfect for creating an intimate atmosphere, whilst also hosting large-scale events with international acts. This allowed the festival to attract an incredibly diverse range of artistes, with a variety of different musical styles being represented. Alta Live Festival was an incredible success story, due to its thoughtful and successful planning ideas. The festival was

praised for its ability to bring together artistes from different genres and backgrounds to create an engaging and unique live experience. The festival was well known for its commitment to providing a safe and secure environment for all of its guests, with several security measures in place. This includes the use of body scanners, ticket checks, and strict security checks at all entrances. Overall, the Alta Live Festival was a great success due to its careful planning and organisation. This made it an incredibly popular event, and one that has become a highlight of the Norwegian music scene.

Getz & Page (2016) claimed that there is a need to recognise event planners' efforts when it comes to festival organisation. Therefore, this research study was narrowed to the sequel of undertakings by CWSAF event planners because the festival could attract tourists. It shows how it helps the community by exposing it for the government to be interested in the festival and, in the long-term, help with the development of the community. The local government and stakeholders usually use community events to revive declining neighbourhoods. These events become tourism products staged for commercial purposes, which significantly contribute to a country's regional economies (Briedenhann & Wickens 2004).

Hence, in this master thesis, I investigated event planners' involvement in the CWSAF, which portrays a rich heritage in the community and boasts of tourist attractions. The measures taken by these event planners, as well as efforts put in annually as they attract tourists and artists every year from different countries. Through the highlights of the festival, it illustrated youth talents and a means to remind themselves of their roots, which showcased the era of slavery in West Africa and exhibited the rich African culture as well as a tool for advocating community upliftment and development through artistic displays and substantial displays. All these are superintended through the combined efforts of these organisers, who plan and coordinate well-laid line-ups and themes. The research, therefore, used Alta live concert as a reference point in this study, as the event planner's ability to attract tourists to their show was done with expert organisation, which saw a beautiful concert experienced by the tourists and attendees.

1.1 Problem statement

Every event serves a purpose, the most common of which is to bring people together and share their experiences (Bowdin et al. 2006). Private events are typically held by ordinary people and

are small-scale events such as family gatherings and house parties. Corporate events are on a much larger scale and can range from a media event to an eating contest Silvers (2012). However, events are rarely spontaneous; instead, organisers plan the event for months to ensure that it runs smoothly. For example, when organising a sporting event, such as a football tournament, careful planning is required. The organisers must set a date that is agreed upon by all teams, find a football field that is available on those dates, and promote the tournament well in advance so that paying customers attend Silvers (2012).

Chale Wote Street Art Festival is one of the most colourful festivals that has been held in Ghana over the years and it has a colourful touch to the event, seeing scores of people from all over the world troop to the event every year, the goal of the event is to ensure that people have a wonderful experience at the end of the event, to have repetitive experiences each year as well. However, Event planners need an ideal strategy for planning, such that unfortunate occurrences do not become a hindrance at the time of the event Coliat et al. (2014)

Organising events requires careful planning and coordination of numerous tasks and activities in the event management process (Carter, 2007). In the case of implementing these tasks, event planners, therefore, are challenged in executing these necessary elements required for a successful event. In the case of CWSAF planning, planners are tasked each year with similar if not the same task such as acquiring the necessary venue, developing an appropriate event schedule, and integrating different vendors and services in ensuring the event runs smoothly and meets all expectations. Over the past decade, these planners have delivered a colourful event bringing all and sundry on board. Ghana is currently facing an economic crisis that has caused a significant decrease in consumer spending, which has significantly impacted the event planning industry. This has affected the Ghanaian tourism and hospitality industry which already faces numerous internal and external challenges emanating from the nature of the hospitality and tourism industry itself Mensah & Boakye (2021). A major contributing factor is COVID-19. The outbreak of the COVID-19 pandemic on a global scale has revealed the potential impact of the pandemic on the social and economic life of people and an unprecedented collapse in the Ghanaian economy Aduhene & Osei-Assibey (2021).

Mensah & Boakye (2021) suggested events such as PANAFEST, Chale Wote, Afrochella, and Afro Nation events can be strategically created to fill the void left after the pandemic impact.

In the application of such strategies, however, these event planners must resort to finding ways for festival enthusiasts. Nevertheless, the recent global economic crisis in Ghana has posed an immense challenge to the event planner's activities of planning, staffing, organising, and controlling as well as collaborators, partners, and corporate organisations who are also increasingly striving to co-create cost-effective events while still delivering high-quality experiences. I address this as a challenge and want to investigate how they can plan and deliver a spectacular display annually while still applying the same event management planning and organisation process from its inception.

The aftermath of Alta Live made me further understand what event planners go through to create and host such a beautiful event. In comparison to Alta Live event planners, and how they can organise such a colourful event gave me the motivation to cast my mind to my home country and investigate a similar event which is the CWSAF and explore how the event planners can bring out such a thoughtful masterclass of an event. Therefore, with the inspiration drawn, I decided to research, what goes into the planning of the festival and how they are able as event organisers to continuously host the event over the past decade without any postponement.

1.2 The objective of the study

The main aim of my Master's thesis is to explore and investigate how the event planners of the ChaleWote Street Art Festival can create and host such a colourful event every year. The study will seek to map the factors surrounding the organisation and planning of the festival in Jamestown.

The study is intended to add to the existing literature about tourism experiences in Ghana. The study, through the research, will use the CWSAF to expose Ghana as a tourist destination and will use the research to attract tourists to Ghana and investors into the Jamestown community. The study will also help lay out a well-defined project of how festivals can be used to assist in the socioeconomic development of communities. The study will also become a selling point for new tourists to visit and help stakeholders who want to invest in Ghanaian tourism to have a better and simple way of having the information.

1.3 The study addressed the main research question, which is

- How is the Chale Wote Street Art Festival organised by the planners?
- How is the festival able to attract tourists from all walks of life?

- How significant is the planning process for the festival?
- How does the event planning ensure continuous hosting of the event every year?

1.4 Structure of the thesis

The first chapter of the Master thesis gave an introduction to event management, background, and interest area, as well as my motivation for the master thesis, and the festival being studied (CWSAF). This followed the problem statement of investigating how the event planners can create and plan the festival, as well as the objectives and significance of the study. Chapter two discussed the theory and model relevant to the thesis, event, and event planning, festivals in Ghana, and how festivals have become a significant aspect of tourism in recent times is also reflected. A closer look at the CWSAF, its planners and their roles, the study area, and its inhabitants are also discussed with a summary.

In chapter three, the study discussed the various methods employed, starting from the specific qualitative methods used, and the selection of respondents. The choice of the sample techniques and size, as well as the ethical issues and limitations in the methodology, were reflected. It also included data analysis. In the fourth chapter, findings from the research field were analysed and presented based on the objectives and research questions. In the fifth chapter, a summary, conclusions, and recommendations from the findings of the data were discussed.

In conclusion, this chapter involves unravelling the importance of festivals, the need for them, and their beauty of it. This chapter also entails the background of event planning, and how event planners can bring out the beauty of an event by coordinating the rich history of society. The chapter also explores the CWASF, its planners, and the location that hosts this festival. It also discusses the problem statement, and the objectives spelled out and outlined the research question. The study seeks to investigate how event planners of the Chale Wote Street Art Festival can plan for the event.

2 Theoretical Framework

In this chapter, there are three sub-sections, in the first part I begin by rolling out place-based theory and the EMBOK model as my theories for the thesis. The second part gives an introduction to the concept of events and event planning, events classification, and functions of events then reviewed. It also talks about festivals as an event tourism product, festivals in Ghana, and the ChaleWote Street Art Festival.

The third part looked at event planning in general, CWSAF Planners, and the roles of the CWSAF Planners. I concluded this section with the view of Jamestown as the host community for the festival, and I ensured that I discussed Ghana as the country's destination.

2.1 The theoretical approach to the thesis

In this section of the Master thesis, I emphasize the theoretical approach and model that relates to the interest of the study. These theories are explained concerning event planners' efforts in planning the festival in Jamestown

Placemaking theory

Place-making theory serves as a framework for the comprehension of how festivals like CWSAF come to life annually. There is no way CWSAF as a festival can be mentioned without one thinking of the place (Jamestown) as its location. There is no separation in the relationship that exists between Chale Wote Street Art Festival and the latter, Jamestown, Accra. Event-based place-making is achieved when embedded events and places concur through recursive processes, in which the event gains strength from the place it's rooted in, and the place also acquires some leverage in localized and extensive systems through image and identity building De Brito & Richards (2017).

In her article, (Granås 2018) points out how dogsledding started in the 1980s in Finnmark and has made a name in dogsledding in current times 'Finnmark has been central in this history' and how dogsledding and mushers have changed Finnmark as a place in terms of tourist perspectives. CWSAF in the same way has also promoted the neighbourhood of Jamestown in a relevant way as far as touristic activities are concerned. Granås (2018). To further back the corresponding arrangement of place and space as relational by Granås (2018), the conceptual

ontology makes space operationally stable as social, which is why we can be consistent with the display of social construction and identity among the local folks (Granås, 2018). The place (which is usually the host city or community for an event) has been referred to as a “meeting place”, and also as a “thrown togetherness”, (Granås, 2018). In this context of the study, Jamestown is considered an open, ambiguous, and heterogeneous entity, where according to (Granås, 2018), having a place-based tourist attraction is essential because it is with the space and environment that tourists have a total touristic experience.

The EMBOK Model

The EMBOK is a description of the knowledge and skills essential to create, develop and deliver an event. The term 'event' includes conferences, exhibitions, festivals, special events, civic events, sports events, etc. (Silvers, 2007). The aim of the International EMBOK Executive is "To create a framework of the knowledge and processes used in event management that may be customised to meet the needs of various cultures, governments, education programs, and organisations". (www.embok.org). EMBOK model provides a comprehensive and systematic approach to event planning and management, which is particularly useful for the Chale Wote Street Art Festival given its complexity and importance.

The EMBOK dimensions are **Core Values, Domains, Phases, and Processes** (International EMBOK Model 2005). In terms of the **Domains**, which I find more relatable to my research, there are five elements that the model states, that event planners should consider when hosting or planning an event. These 5 key elements include; administration, design, marketing, operations, and risk

Administration

With administration, it helps ensure the event planner has adequate Human Resources as well as the financial capacity to host the event and the right information for the whole event, this

makes it possible to plan and execute an event. It also ensures the festival's success, by streamlining the planning process and ensuring that all stakeholders were aware of their responsibilities.

Design

The domain also talks about the design, in this instance, the design is where during the planning process, the planners take into consideration, the content, the production, the entertainment, as well as the content needed will feed to the attendants. In addition, the design includes the use of creativity and innovation to create the overall festival experience, the use of information and communication technologies to manage the festival and its logistics, the use of design tools and techniques to create the physical components of the festival such as stages and structures, and the use of business processes and systems to ensure the efficient operation of the festival.

Marketing

The other point is to consider marketing, of course, it is necessary to have a good marketing plan to use to attract and invite people to the event. As event planners, using the right public relations and advertising with the right information, as well as using sales promotion is healthy for a good event. These marketing efforts tend to increase attendance at the events, both virtual and in-person.

Operations

The use of operation domains in the EMBOK model to structure events operations. This includes planning and scheduling, personnel and resource management, quality management, communications, and stakeholder management, as well as risk and safety management

domains. The event planner should always consider the operations domain because planners ensure that they choose the right logistics and that the right location for the event is also secured.

Risk

Last but not least, considering the risks involved in hosting an event, the risk domain ensures that planners put into consideration, the health and safety of both the attendants and them, should always be a priority, ensuring events are hosted to ensure maximum security to achieve zero casualties and fiasco free. By using the EMBOK model as a tool to assess risk, event planners can identify and mitigate potential risks to ensure the success of their events.

These 5 elements of the **Domains** of the EMBOK model relate to my thesis in the sense that, with the planning of the ChaleWote Street Art Festival, it is essential to consider all the areas of the Domain category, because, in event planning, the model shows these processes of executing the event. This five-area of the domain is necessary and to be taken into account which ensures how to host and execute an event. In this Master's thesis, I am specifically using the EMBOK model because it shows that Chale Wote as an event tackles first the domain part of the model by applying the administration, where they ensure they have the right human resources and as well the needed finances for the festival, the planners apply the designs well by ensuring that they make room for the right music and content that appeals to the tourists, they also promote the festivals on several radio stations and social media to make awareness of the festival to potential tourists, they also make use of the space in Jamestown as the host area and ensure that tourists are protected by providing enough security on the during the festival.

The EMBOK model also talks about the **Processes** part, in this instance, the model states that, in event planning, a process is a series of step-by-step tasks or activities that are repeated in the management of an event. These actions can be regarded as the components in the overall

process to deliver the event. Each action contributes towards the completion of a main task. These processes ensure that event planners can have a definite plan of action for their event.

The model states that every event must undergo these processes to host it. These are;

- Conference Registration
- Press Accreditation
- Site Choice
- Procurement
- Request for proposals
- Costing
- Engaging Speakers
- Contracting.

These processes according to the EMBOK model, ensure that event planners can use these in executing an event that is well planned. In relating this to my research objectives and question, I was able to notice that, the planners of the Chale Wote Street Art Festival can ensure that their festival has such processes as listed by the EMBOK model, thus, it shows how Chale Wote event planners use processes in the execution of the plan for the festival. This further shows that the EMBOK model is in line with my Master's thesis and shows that, the event I chose to investigate in terms of how it is planned relates to the model that applies to my thesis.

The final part of the EMBOK model is part of the **Phases**, which states that, in an event planning process, it is also essential for planners to understand that events have various phases which ensure that an event is executed and managed well, builds up to a good structure.

The phases stage has the following parts;

1. Initiation
2. Planning
3. Implementation
4. Event
5. Closure

During the Initiation, the event planner studies the feasibility of the event. Once the event is found to be feasible, the Planning phase is initiated. This is very important because event planners ought to study and understand whether their event will be possible or not, while considering all other factors. If an event planner can ensure that the program is feasible, then the initiation stage becomes complete, hence planners can execute the plan and then implement the whole idea of the event. The closure stage is also important because it ensures that the event planner will be able to assess whether the attendants' feedback is either positive or negative and whether there is room for improvement, and if the show can be a recurring one.

In summary, the application of the model was relevant to this Master's thesis, and it demonstrated how my objectives and research questions were aligned with the model and the event being investigated. The model shows through my thesis how essential event planners need it to create and host an event. Further, the model also applies to my study because it relates to my objective and research questions about how event planners go through several stages to host an event and to be specific how event planners of Chale Wote Street Art Festival host the event.

The diagram is the EMBOK Model I restructured in a simplified diagram for easy explanation in relation to my master thesis, *"It serves as a point of reference for a broad spectrum of stakeholders*

including event organizers, industry associations, educational institutions, sponsors, regulatory agencies, and quality assurance and competency initiatives worldwide”. (Silvers, 2007)

With the Core values facet of the EMBOK, it sets out those principles needed throughout all decision regarding every element, phases, and process of an event to ensure that these decisions facilitate successful and sustainable outcome (Silvers, 2007). The elements in the core values include; continuous improvement, creativity, ethics project integration and strategic thinking.

The domain facet of the EMBOK represents the overarching sector of functions within events management. The elements illustrate the full scope of responsibilities assigned to every event planner as well as categories suitable for an organizational structure. (Silvers, 2007) I placed more emphasis on this facet as it aligns with the responsibilities of CWSAF planners.

The Processes facet of the EMBOK encapsulate the continuous and repetitive system that promotes an all-inclusive course of action in addition to the dynamic approach to the changing nature of events. (Silvers, 2007). Processes include assessment, selection, monitoring, communication, and documentation, and are based on widely-accepted process systems.

The phases elements show the planning strategy of the event.

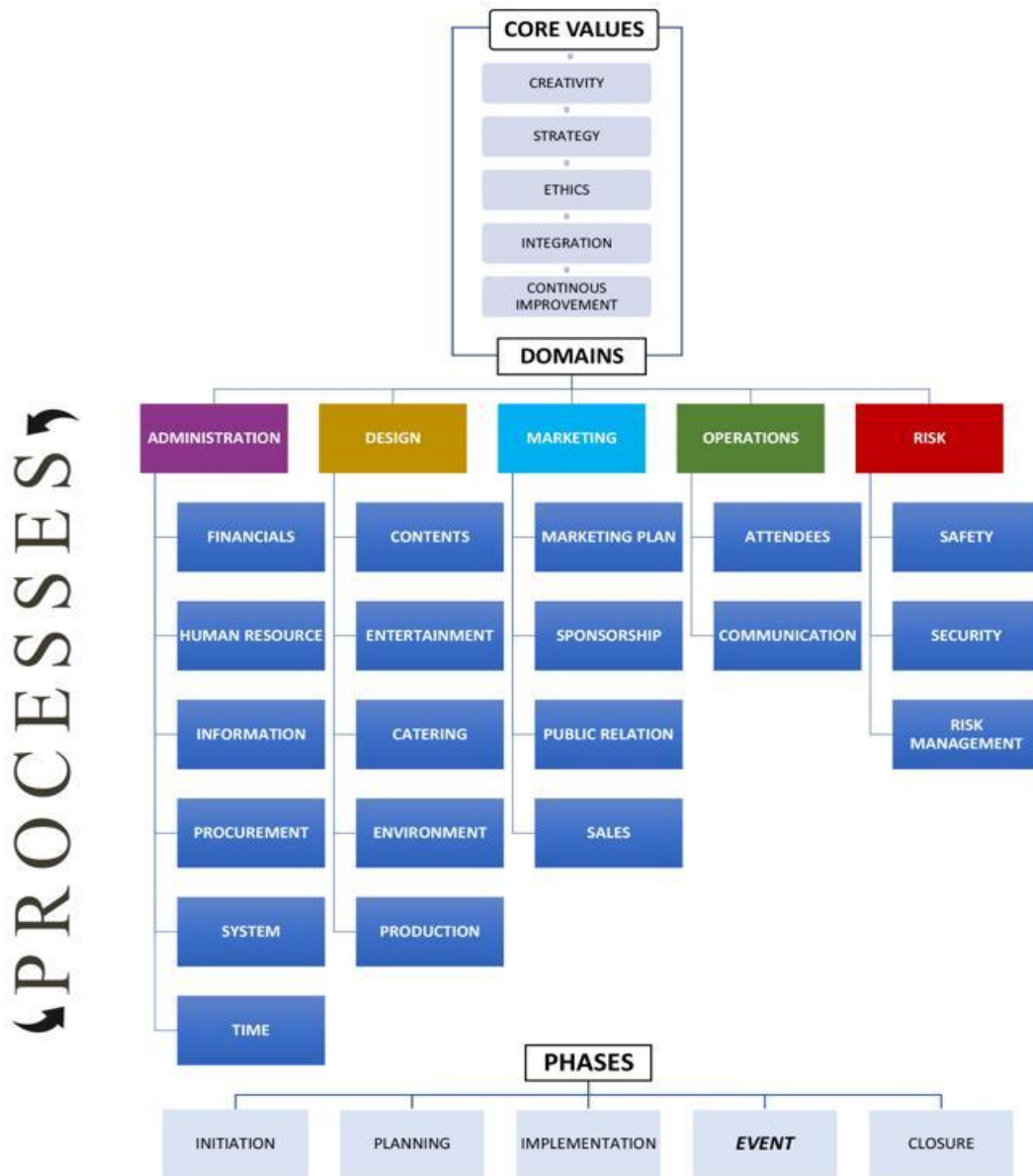


Fig 1 Silvers, (2007)

2.2 Concept of events and event planning

As described by Silvers (2012), events are gatherings of people at a given time and place for purposes of celebration, commemoration, communication, education, reunion, and/or recreation. The attendees have a unique experience at each event because each event has its purpose and characteristics. Events are coordinated and organized by event coordinators. Promoting the event to the participants is the main responsibility of event coordinators. Even though event coordinators carry the bulk of the responsibility, many different stakeholders are involved in a successful event. Event organizers, participants, entertainers, volunteers, and staff are all essential to the success and enjoyment of events.

Events are spatial and temporal phenomena, which are connected to people, design elements, and management systems, including the program, via interactions. Getz (2008) notes that events are spatial and temporal phenomena. A key attraction of events is that they never are the same and that guests need to be present to fully enjoy them.

For an event to function properly, organisers generally plan the event for months. The planning stage for smaller events may be much shorter. Depending on the size and purpose of the event, an organizer can set up and organize a small house party in a matter of days. If it will only be a few people, the main concern is the time and location of the party, which can be completed in a few days. The event organisers/planners bear primary responsibility for the event. The primary responsibilities of an event organiser include all operational requirements such as planning, marketing, promotion, entertainment, goal setting, and beverage/food servings. All logistics-related requirements, such as selecting an appropriate venue and constructing a suitable stage and sound system for potential entertainment staff, are also included in event organisers' tasks. During the event planning phase, the event organiser must define the event's purpose. This can include a specific theme that the participants adhere to, such as an educational party. The theme is students getting together and enjoying themselves. The event organiser must design and implement a marketing strategy to ensure that enough students participate. To create an appropriate environment for the students, the event planner must determine what the students want from the event, how and where it will be promoted, what the entry fee will be, and how it will be entertaining for the students O'Toole & Mikolaitis (2002).

Events, in general, are created to establish a moment where people can enjoy and celebrate a special occasion and also meet people and establish relationships that can even lead to both economic and social gains, for instance, a country can use the event of celebrating their independence and use that to foster relationships between invited countries, which in the long term can create economic relationships for both countries. Concerning my Master's thesis, celebrating an event like the Chale Wote Street Art Festival is essential for artists and musicians all over the world to exchange knowledge about creativity. However, it is important to understand how this event is created and organised in a way that can showcase art to the community and the world.

2.3 Types of Events

Even before organizing an event, the organiser must fully comprehend the type of event that is being planned. When determining the type of event, the size of the event is an important factor. Local/community events, major events, mega-events, and hallmark events are the most common event types. (Silvers, 2012). Community and neighbourhood events are typically aimed at local audiences, to provide participants with social and entertainment value. The primary goals are to strengthen belonging and collectiveness, which is why local officials and government agencies assist these kinds of events. Local sporting events and smaller-scale festivals are examples of local/community events (Silvers, 2012). However, events are classified into four distinct types, these are Mega Events, Hall Mark events, Major Events, and Local Events.

Mega Events; According to Getz (2008), mega-events are those that generate extraordinarily high levels of tourism, media coverage, prestige, or economic impact for the host community, venue, or organization due to their size or significance. Hall (2012) further, explains that mega-events get their identity from their magnitude in terms of attendance, target market, level of public financial involvement, political effects, the extent of television coverage, facility construction, and impact on the host community's economic and social fabric (Allen et al., 2022). It is common for mega-events to require the most extensive and sophisticated infrastructure development since they are the largest and highest profile events, are typically the most expensive to host, and due to the competitive bidding process for such events, the events typically take the longest to plan and execute. In addition, their legacy period tends to

be the longest. The opportunity to host these very large events is, however, very limited for cities and countries. The organization of these events is limited by issues related to infrastructure, facilities, transportation, and cross-cultural issues. While many countries view these mega-events as rewarding investments, several still view the resources necessary to bid for and potentially host them as unavoidable investments. According to their level of economic development, existing infrastructure identified security needs, and plans for urban regeneration, the specific aims and desired outcomes of large events can differ significantly between potential host candidates for the largest of events. To name a few, there are several factors to consider, including the country's current and desired international image, its maturity as a tourism destination, and its sustainability credentials. As a result, it can be seen that events provide a variety of legacies that vary according to the requirements of the host city or country

Hallmark events; These are the events that have a distinctive quality. It is often the case that hallmark events become synonymous with the spirit and soul of the community in which they are hosted. Due to their success, they become widely known and recognized. Participating in landmark events is of significant importance. They attract large numbers of visitors, contribute to a destination's image, and revitalise tradition. Classic examples of hallmark events are Carnival in Goa, Dussehra in Kullu, and the Khajuraho Dance Festival. They are integral to the very essence of these places and the people who live there. They bring huge tourist revenue as well as a strong sense of local pride and international recognition.

Major Events; A major event is a large gathering that generates a lot of public interest and media attention. These types of events draw large crowds and help organisers achieve good economic results. In practice, these events are frequently sports-oriented, with an international reputation and a defined structure of competition, such as the Formula One Grand Prix or trade fair exhibitions held at Pragati Maidan New Delhi.

Local Events; Generally, a local event is a social, fun, and entertainment event that targets primarily local audiences. These events often produce a range of benefits, including engendering pride in the community, strengthening a feeling of belonging, and creating a sense of place. They can also help with exposing people to various ideas and experiences, encouraging participation in sports and arts activities, and encouraging tolerance and diversity.

Various local events are celebrated in India, such as Lohrai and Baisakhi, as well as exhibitions to display new products.

From the above, these shows that events are created and celebrated based on the appeal it gives a particular audience and people. Events are grouped and categorised based on the scope of it and the characteristics of the event. In my master thesis, looking closely at the research topic and objectives, the Chale Wote Street Art Festival depicts a hallmark event, because it is celebrated in a community that appreciates art historically and welcomes artists from every part of the world to celebrate both their arts and music.

2.4 Functions of events

Planning

The goal of planning is to maximize resource utilization across the board. Given the complexities of decision-making and the need for various event activities, a cross-functional team is required. Starting with an understanding of the client profile, the brief for the event, the target audience, and the number expected, a major component of any event that follows is the preparation of the event budget. As part of its responsibility, the planning function participates in the micro-level coordination of events, including liaising with the creative department, facilitating the technical specifications, such as audio, lighting, stages, and set designs. Among the most challenging tasks in planning are shortlisting artists and standby artists by the creative artist's directives. Furthermore, alternative arrangements for locating the event are examined, as well as the venue, conditions for the event, and information is gathered. The location of the event will be determined based on this information (Bladen et al, 2022).

Creative teams work within the constraints set by the planning function, which limits their creativity. Logistical logistics, transportation, travel, accommodation, and other harsh realities are discussed. Media plans, banners, tickets, invitations, and printing are all part of networking. It attempts to portray the event flow as accurately as possible. Before, during, and after the event, it aims to define and control money inflows and outflows. Therefore, the planning function must play a crucial role in the preparation for any event. In addition, the time frame involved in decision-making being limited, planning assumes much more importance as a function.

Organising

Understanding organizing in the context of event management entails describing the activities required for an event, identifying individual and team tasks, and allocating responsibilities to coordinators. The process also includes a clear separation of powers and delegation of authority (van Niekerk & Getz, 2019). This type of exercise aids in the development of an intentional structure for the clarification of roles and positions. Depending on the resources available, these structures change with almost every event. In event management, project-based structures are more common. Event organisers are primarily responsible for the event's organization. One of the most important functions of the event coordinator is contacting the artist or performers and, in the event of absence or dropout, making standby arrangements. After the planning and creative functions have worked out the game plan, the event coordinator negotiates the date, terms, and conditions with the artist. Following that, the necessary infrastructure must be planned and built. Planning and coordinating with professionals for the physical availability of the sound, lights, stage, sets, and seating is followed by arranging for some softer aspects of organizing.

Staffing

Event management is heavily influenced by team structure, skills, and background of team members. To some extent, the exact role of staff members is determined by the size and resource availability of the events enterprise. Diverse activities require personnel with various expertise in event management (Getz, 2002). It is more appropriate to hire specialized functional personnel with limited functional responsibilities in an established organization. When there is a small company, however, multiple roles converge solely because staff and time are limited. Events, as previously mentioned, are very physical. A wide variety of skilled and unskilled volunteers and labour staff need to be guided effectively. One of the responsibilities of the overall coordinator is to coordinate a specific event. In matters of the event, he is the final decision maker. A creative manager is responsible for leading a creative team. The project manager's role is to make the event a conceptual success and plays a very significant role in the planning function. Production managers are also involved in the planning stage though their main responsibility is ensuring the event is a success.

Leading and Coordination

To achieve the team goal, coordination means bringing together the efforts of individuals in a synergetic manner. Coordinating is primarily aimed at achieving this goal. Coordination should be handled by managers who have excellent people skills. A one-off event is a one-time opportunity, so they must continually motivate their staff, junior coordinators, and event volunteers to work hard (Getz, 2022).

Marketing and project managers need to be guided by the overall coordinator. Due to the shortage of professional event managers, the experience and expertise of past events may even be needed to train newcomers. Consequently, a good coordination team needs good communication skills, patience, and the ability to balance carrots and sticks in a balanced manner. A manager must also be able to recognize and handle issues as they arise as well as the above qualities.

Controlling

A successful event is evaluated by measuring how well it achieves its purpose and understanding why. Depending on its genre and variety, an event may have a different purpose. A proper understanding of evaluation can be achieved through two approaches. An evaluation is a critical procedure that seeks to determine what is wrong. An event's evaluation should focus on making recommendations for how to improve it so that it can achieve its goals more effectively (Bladen et al, 2022).

The events' predefined objectives must be understood to conduct an evaluation and measurement exercise. All the information to be communicated should be included in the brief. A conference without a clear purpose would seem pointless to evaluate since it would have no value. Events are evaluated in three phases, namely setting tangible goals, incorporating sensitivity into evaluation, and identifying and correcting deviations from plans. Our separate section on evaluating events discusses this function in much more detail as it is a very important function in itself.

2.5 Event planning

Event planning is the process of managing a project such as a meeting, convention, tradeshow, ceremony, team-building activity, party, or convention. Event planning includes budgeting, establishing timelines, selecting and reserving the event sites, acquiring permits, planning food,

coordinating transportation, developing a theme, arranging for activities, selecting speakers and keynotes, arranging for equipment and facilities, managing risk, and developing contingency plans (International Institute of Event Management, 1999). For any business or organization wanting to promote an event, event planning is becoming increasingly significant. An event is a great way for organizations to get closer to their customers or supporters, and provide a more personal way for them to interact with them. The live stage production is analogous to designing and producing an event. An event cannot be reversed once it has begun. An event organizer cannot guarantee success, but he or she can plan, prepare for the unexpected, and be ready for it (Allen, 2000). It was the 1984 Summer Olympics that showed the need for sponsors to have a successful event that propelled the growth of event planning. Event planning grew so rapidly in the aftermath of this event that by 1995, this industry had generated \$4.7 billion (Association of National Advertisers, Inc., 1995).

Coordination of all aspects of the event planning process is crucial for success (Allen et al. 2022). It is essential to focus on the overall goal of the event when creating an action plan. An event planner must always consider potential problems and develop alternatives before the event. In event planning, the final step is to provide an evaluation and improvement mechanism for future events. Generally, event planning is used when a business wants to promote its products or services. The technique could help an organization increase its market share, for example, by offering effective marketing techniques. Investors, buyers, and interested parties leave a positive impression after attending a well-planned event. Promoting a successful event directly affects the perception of a company's success. By hosting a successful event, an organization can offer customers and potential customers something of value.

According to Getz, (2012), event planning begins with the development of an action plan or a mission statement: i.e. What do we hope to achieve as a result of the event? A clear purpose is a valuable resource in planning budgets and timelines. Creating an action plan can bring together the creative energies of individuals who wish to make the event successful. Organizations must include goals in their action plans. In addition to promoting products or services, the goal may be to raise funds for charitable causes, increase public awareness, or change public perceptions (Wiersma, 1995). It is critical to gather a group of key organizers as soon as possible. A key organizer may be the "organization's president, chief executive officer,

executive director, chairman of the board, corporate officer, and certain department heads" (Price, 1999, p. 4). Decision-makers and implementers must be included in the team.

Project decision-makers determine overall guidelines and ultimately are responsible for the outcome. The event's financial and legal aspects are also handled by decision-makers. The actual tasks that must be accomplished to carry out a project are carried out by implementers. To brainstorm, key organizers might ask each other why they are planning this event and what the organization hopes to accomplish. Developing an action plan is the purpose of this exercise. Setting deadlines is one of the most significant aspects of any action plan. To complete tasks and projects, key organizers must develop a timeline. In the planning process, deadlines ensure smooth transitions between steps. Organizers can transition from one step to another more easily if they assign responsibilities to individuals. It is crucial to have a well-organized record-keeping system in place for this process. Spalding (1994) emphasized the importance of timelines and calendars as follow-up tools for this system. The total resources needed for the completion of the project can be more efficiently utilized by allocating a time frame to each step. When developing a time frame, it can be helpful to visualize the desired outcome and then work backward from there. Additionally, Allen (2000) recommends this technique to ensure enough time is available for planning. Furthermore, planning schedules, forms, and checklists help streamline the planning process, but only if they are structured and easy to use. Planning for future events is also made easier by organizing files and records (Price, 1999). In the event of a key organizing team being assembled, it is imperative to decide what the purpose of the event is. Would the event be aimed at educating, entertaining, or soliciting donations from the audience? These purposes can and often are interconnected. Revenue is typically the outcome of an event. A revenue stream is essential for the long-term viability of all organizations, regardless of whether they are promoting products or raising awareness.

In instances where education becomes the objective, one must first understand that the general public is apprehensive of an educational sales pitch. Promoting the event should emphasize its educational aspects. For example, an educational event sponsored by sales agents might "allow agents to provide people with valuable information without regard to the products or services they offer" (Huling, 1998, p. 44). An organization could gain more leverage with its prospects by pursuing an educational route. To establish this leverage, attendees must develop a trusting relationship with the organization, which should benefit both parties at some point in the future.

Entertainment can provide a profitable forum for organizations. Having fun while spending money is a widely recognized way for patrons to have fun. Fairs, festivals, sporting events, concerts, and seasonal celebrations are some of the forms of entertainment. Revenue can be generated from ticket sales, games, food, souvenirs, and admission fees. In addition to these events, there are other ways to generate funds. Whether it is a historical celebration or a recognized holiday, these events can be a part of the cultural landscape. Celebrations can be held in conjunction with the introduction of brand-new products or causes. A suitable opportunity to introduce a product or cause to new clients or contributors (Wiersma, 1995) may arise from this. The main purpose of major charity events is usually to solicit donations. Unfortunately, events can develop a derogatory reputation if the audience perceives that money, is the only mission. As Reiss (1998, p. 34) reported, "While raising money is a key concern of event planners, it is not always the only concern. By limiting potential rewards to a single dimension, the possibility of even increased returns is often ignored". An experienced event planner recognizes the value of devoting more resources to developing the relationship with the client with a later payoff rather than a simple, quick return.

2.6 Festivals in Ghana

Event planning is the process of managing a project such as a meeting, convention, tradeshow, ceremony, team-building activity, party, or convention. Event planning includes budgeting, establishing timelines, selecting and reserving the event sites, acquiring permits, planning food, coordinating transportation, developing a theme, arranging for activities, selecting speakers and keynotes, arranging for equipment and facilities, managing risk, and developing contingency plans (International Institute of Event Management, 1999). For any business or organization wanting to promote an event, event planning is becoming increasingly significant. An event is a great way for organizations to get closer to their customers or supporters, and provide a more personal way for them to interact with them. The live stage production is analogous to designing and producing an event. An event cannot be reversed once it has begun. An event organizer cannot guarantee success, but he or she can plan, prepare for the unexpected, and be ready for it (Allen, 2000). It was the 1984 Summer Olympics that showed the need for sponsors to have a successful event that propelled the growth of event planning. Event planning grew so rapidly in the aftermath of this event that by 1995, this industry had generated \$4.7 billion (Association of National Advertisers, Inc., 1995).

Coordination of all aspects of the event planning process is crucial for success (Allen et al. 2022). It is essential to focus on the overall goal of the event when creating an action plan. An event planner must always consider potential problems and develop alternatives before the event. In event planning, the final step is to provide an evaluation and improvement mechanism for future events. Generally, event planning is used when a business wants to promote its products or services. The technique could help an organization increase its market share, for example, by offering effective marketing techniques. Investors, buyers, and interested parties leave a positive impression after attending a well-planned event. Promoting a successful event directly affects the perception of a company's success. By hosting a successful event, an organization can offer customers and potential customers something of value.

According to Getz, (2012), event planning begins with the development of an action plan or a mission statement: i.e. What do we hope to achieve as a result of the event? A clear purpose is a valuable resource in planning budgets and timelines. Creating an action plan can bring together the creative energies of individuals who wish to make the event successful. Organizations must include goals in their action plans. In addition to promoting products or services, the goal may be to raise funds for charitable causes, increase public awareness, or change public perceptions (Wiersma, 1995). It is critical to gather a group of key organizers as soon as possible. A key organizer may be the "organization's president, chief executive officer, executive director, chairman of the board, corporate officer, and certain department heads" (Price, 1999, p. 4). Decision-makers and implementers must be included in the team.

Project decision-makers determine overall guidelines and ultimately are responsible for the outcome. The event's financial and legal aspects are also handled by decision-makers. The actual tasks that must be accomplished to carry out a project are carried out by implementers. To brainstorm, key organizers might ask each other why they are planning this event and what the organization hopes to accomplish. Developing an action plan is the purpose of this exercise. Setting deadlines is one of the most significant aspects of any action plan. To complete tasks and projects, key organizers must develop a timeline. In the planning process, deadlines ensure smooth transitions between steps. Organizers can transition from one step to another more easily if they assign responsibilities to individuals. It is crucial to have a well-organized record-keeping system in place for this process. Spalding (1994) emphasized the importance of timelines and calendars as follow-up tools for this system. The total resources needed for the

completion of the project can be more efficiently utilized by allocating a time frame to each step. When developing a time frame, it can be helpful to visualize the desired outcome and then work backward from there. Additionally, Allen (2000) recommends this technique to ensure enough time is available for planning. Furthermore, planning schedules, forms, and checklists help streamline the planning process, but only if they are structured and easy to use. Planning for future events is also made easier by organizing files and records (Price, 1999). In the event of a key organizing team being assembled, it is imperative to decide what the purpose of the event is. Would the event be aimed at educating, entertaining, or soliciting donations from the audience? These purposes can and often are interconnected. Revenue is typically the outcome of an event. A revenue stream is essential for the long-term viability of all organizations, regardless of whether they are promoting products or raising awareness.

In instances where education becomes the objective, one must first understand that the general public is apprehensive of an educational sales pitch. Promoting the event should emphasize its educational aspects. For example, an educational event sponsored by sales agents might "allow agents to provide people with valuable information without regard to the products or services they offer" (Huling, 1998, p. 44). An organization could gain more leverage with its prospects by pursuing an educational route. To establish this leverage, attendees must develop a trusting relationship with the organization, which should benefit both parties at some point in the future. Entertainment can provide a profitable forum for organizations. Having fun while spending money is a widely recognized way for patrons to have fun. Fairs, festivals, sporting events, concerts, and seasonal celebrations are some of the forms of entertainment. Revenue can be generated from ticket sales, games, food, souvenirs, and admission fees. In addition to these events, there are other ways to generate funds. Whether it is a historical celebration or a recognized holiday, these events can be a part of the cultural landscape. Celebrations can be held in conjunction with the introduction of brand-new products or causes. A suitable opportunity to introduce a product or cause to new clients or contributors (Wiersma, 1995) may arise from this. The main purpose of major charity events is usually to solicit donations. Unfortunately, events can develop a derogatory reputation if the audience perceives that money, is the only mission.

2.6.1 Festivals as an event tourism product

The festival industry contributes significantly to the culture and economy of developed and developing countries alike. Performing arts festivals are significant for the development of cultural tourism in host communities. To attract visitors and create a vibrant image in the host cities, festival organizers are now using historical and societal themes to develop their annual events. Events and festivities are not necessarily tailored to meet the needs of a particular group. This means that with a festival like Chale Wote Street art festival which embraces arts both locally and internationally, planners create this festival to attract all and sundry regardless of race, language, or ethnicity. The festival ensures that it brings alternative arts to the tourist experience of every tourist that visits Jamestown. Host cities are often drawn by tourism and economic opportunities, as well as social and cultural advantages. Since the beginning of time, festivals have evolved.

Before the advent of the Internet, festivals were associated with key calendar events that were linked to specific seasons and heritage sites. Globally, these have developed and changed over the last decade, with a diversified range of festivals and events taking place. An article published by Goldblatt (2002), introduces festivals and events as a “Kaleidoscope of planned culture, sport, political, and business occasions: from mega-events like Olympics and World fairs to community festivals; from programs of events at parks and attractions to visits by dignitaries and intergovernmental assemblies; from small meetings and parties to huge conventions and competitions. Festivals have been defined in Webster’s Seventh New Collegiate Dictionary as “a periodic season of the program of cultural events or entertainment, at a time of celebration marked by special observances”. Quinn (2009) also defined festivals as “rituals which occur at regular intervals and which have a purpose, and the expression of beliefs held by a particular community”. In a festival, a community commemorates a historical, cultural, or religious event by performing certain rituals. Through these ceremonies, such events are re-enacted by individuals as well as their communities, giving them a sense of meaning and unity. A festival is the phenomenon of people visiting during a festival period from outside the festival locality, according to O’Sullivan & Jackson (2002). The concept of a festival may also refer to celebrations in which the public is invited to participate and share in the experience of the local community. In addition to its serene environment and potential tourist sites and activities including artistes’ performances, the CWSAF possesses these attributes that make it attractive to both locals and international tourists during this period.

2.6.2 The Chale Wote Street Art Festival

The term ChaleWote is a native Ga language which means “Hey man, let's go!”, this festival is an outdoor celebration held in Jamestown, a suburb of Accra. (accradotaltraradio.com, 2019). The festival's mission is to create a platform for creative expression and collaboration, to celebrate and promote the artistic and cultural heritage of Accra, and to create a safe, open, and inclusive space for people to interact and experience art. The event is also meant to raise awareness about the importance of art and culture in Ghana. Through the coordination and planning by the event organisers, it brings together a diverse mix of artists, curators, and entrepreneurs to create a platform for creative expression, dialogue, and collaboration

ChaleWote Street Art Festival (CWSAF) was initiated by two young Ghanaians, Mantse Aryeequaye and Sionne Neely, who started this festival as an alternative platform for West Africa's young creatives in an old slave town, this festival demonstrates how creative young Africans give meaning to their historical city through various African craft. The ten-day festival celebrated annually in August focuses on the need to bring about exchanges between local and international artists and patrons by creating and appreciating each other. Initially started in 2011 as a fun fair, street art exhibition, and food fair in Mantse Agbonaa, a vicinity of Jamestown (Sefa-Boakye, 2014). CWSAF includes street painting, graffiti murals, photography, theatre, spoken word, interactive art installations, live street performances, extreme sports, film shows, a fashion parade, a music block party, recyclable design workshops, and much more. It also showcases greater attention to traditional costumes display. Costumes are the distinct feature of the festival (Kwakye-Opong 2014). It is the first of its kind to be organised in Accra, and there have been twelve editions produced by Accra dot Alt Radio, with support from other local cultural networks like Attukwei Foundation, Foundation for Contemporary Art Ghana, Red Katt Pictures and the Institut français in Ghana (Adom 2019). Over 30,000 attendees arrived to witness the festival, as well as artists who range from across the continent and beyond Perry et al. (2020). Most of these displays take place on Cleland Road and by the two forts built by the Dutch and British during the colonial era (Simbao 2018).

2.7 The Chale Wote Street art event planners

“Behind the scenes at every meeting or event is an individual or team responsible for making it happen. These meeting and event planners are in charge of every aspect of the event, most of which is not noticeable to the attendees”. (Casey 2011)

Adequate research is conducted in the area of festivals and events. However, one aspect that has not received much consideration has to do with the planners of festivals and events, for example, their roles and challenges they face or how much value they attach to the celebrations in terms of risk, uncertainty, future event prospect and the discernment of the overall performances and the impacts of these festivals are organised. Furthermore, Alexander et al. (2012) argued ironically that, though events have been in the spotlight and given considerable research, there has been limited study of event planners' channel usages and preferences. Furthermore, there has not been much attention from tourism researchers regarding the professional festival and extraordinary event organisers' perceptions of the impacts of festivals and special events on local communities (Gursoy et al. 2004)

The issues surrounding event planners' involvement in the CWSAF to start with, as stated earlier, were initiated by Mantse Aryeequaye and Sionne Neely, who in the same year also founded the *accra.dotalt*, a digital platform for West Africa, drawing together contemporary multimedia experimentations in Ghanaian creative arts. With dialogue, they approached the Foundation for Contemporary Art (FCA), a member-based arts laboratory for "out-of-the-box" contemporary artists to connect across Accra and other artists, city planners, and interested parties (Woets 2011, Jordan 2018). The generation of ideas and concepts by the FCA-affiliated artists gave rise to the introduction of public art, availability, and cultural framework, which was blended into the CWSAF. while *Accradotalt* represented these visually compellingly through editorial content created and produced in Ghana.

CWSAF, over the years, has transformed from a sequence of loosely linked events held as a one-day affair in the old Jamestown section of Accra to an all-week communal event that showcases a variety of contemporary artists, artworks, audio-visual technologies, institutions, materials, and residents that draws tens of thousands of participants and observers (Jordan 2018).

This is aimed at being youth-driven and dynamically themed, resulting in affiliations to culture and a deliberative and speculative span for creative expression and experimentation (Perry et al. 2020). However, over the years, governmental support and sponsorship have become necessary to attract and collaborate with artists and tourists in the country. In 2012, with the theme '*outer-space*' exploration, the likes of the French Embassy, Institut Francais, Alliance

Française, The U.S. Embassy, REDD Kat Pictures, DUST Magazine, Dr. Monk, The Foundation for Contemporary Art Ghana, DUST LYVE, Attukwei Art Foundation, Nandimobile, The WEB, The Golden Baobab Prize, Lincoln Community School, JustGhana, Pidgen Music, Ehalakasa, Indomie, The Millennium City Initiative – Project Management Unit (AMA), Inside the Mosquito Net, ACT for Change and The New Morning Café supported the festival (myjoyonline.com). In the just-ended 2022 event, the Chief Executive Officer of the Ghana Tourism Authority, Akwasi Agyeman, acknowledged the relevance of the CWSAF and applauded the Accra Metropolitan Assembly (AMA), the Ministry of Tourism Culture & Creative Arts, and organisers for coming together to ensure the success of the festival (newsghana.com.gh).

2.7.1 Role of Chale Wote festival planners

The various roles are the major undertakings employed by the CWSAF planners;

Theme planning and setup

There is an annual theme setup by these event planners, which is powered and triggered by the issues of cultural and historical past, contemporary arts, and lifestyle. Over the years, the planners of CWSAF featured themes like *'Para-other'* in 2018, described in Pidgin- a grammatically simplified language used in communication, to celebrate the importance and validity of this language. In 2019 and 2020 they came up with the theme *'Ghana Year of Return.'* *'Counter State Mythology'*, respectively. With *'patikiremote'*, which talked about the human life cycle and how we are evolving to become new as the 2021 theme, the just-ended festival theme was *'Stargate to Africa'*. ChaleWote (Facebook Homepage 2022). One of the founders, Sionne Neely remarks, when interrogated, claimed the aim was to 'recapture these narratives of trauma, pain, and survival and create a different interpretation of our destiny' (McTernan 2013, Perry et al. 2020).

Sequence planning and program line-up

Planners of CWSAF ensure there are variations in art, music, and display, which run simultaneously. In the heat of crowding and unstructured layout plans in the community, these planners, with the aid of the Accra metropolitan assembly, set up activation spaces for various

displays, brands, and vendors. On the other hand, CWSAF planners do what is expected of them. *“In planning processes, professional planners are generally expected to behave as experts, to be sensible, and if not, rational then at least prudent and measured in their discourse and behaviour”* (Metzger 2011).

Street paintings and graffiti mural setup

These forms the vast majority of events at CWSAF, planner-artist collaboration works best in this setup. CWSAF planners give many audiences to the artist to exhibit their talents before the celebration, making the artist part of the planning processes, setting the euphoria in the Jamestown community as resident artists paint their walls and colour their surroundings with art. The district usually customarily permitted this feel-good factor of the planning process as a temporal inconvenience possibly attracted to these craze setups (Allen et al. 2022) furthermore, engagements with a planner–artist collaborations serve as a means of broadening the horizon of planners and developing contemporary planning practice (Sandercock, 2005).

Appeal for sponsorships, collaborations/partnerships

Successful events demonstrate strong backing from partnerships, deals, and sponsors. CWSAF planners seek collaborations from associated organisations, government, and local celebrities as part of their title role. Celebrity endorsements, when used in events such as CWSAF can leave a lasting impact on the attendees (Gupta 2003). These sponsors, in return, can also use their sponsorship position as a support to switch on marketing promotions such as advertisements and commercials on their brands and services such as hospitality, VIP hosting, and creative marketing (O’Reilly & Horning, 2013, Quintal et al., 2020).

The 2018 edition of CWSAF saw the appearance of financial support by the government through a partnership with Planners. The Ministry of Tourism, arts, and Culture (MoTAC), under Madam Catherine Abelema Afeku, claimed, *“We’re giving them financial support, publicity, and the Ministry’s ambit because it’s one of the major festivals for young people to showcase their visual and creative arts skills and increase the package to one million Ghana cedis.”* (MoTAC 2018).

Advertisement and marketing

CWSAF has grown as a unique brand. It's one of a kind ever organised in Ghana and beyond, creating a self-publicity using marketing strategies that target audiences all over the world.

The initial task carried out by planners of CWSAF has excelled in brand equity as the festival is one of the most fundamental signifiers of a powerful brand. Its activities now involve a strong positive brand image, brand loyalty and awareness, favourable brand associations, and the perception of superior quality (Aaker 1991, Papadimitriou et al. 2008). According to Serumaga-Musisi (2016) in 2015, the planners who reached out to corporate brands for the partnership were initially turned down, however, these same brands later turned up at the festival to represent themselves because they realised the festival had an attraction of tourists from Africa and other parts of the world. This showed how the CWSAF brand has evolved over the years.

2.8 Jamestown as a place-based planning destination

The apprehensive executions by CWSAF planners are carried out in a community blessed with touristic attractions. A walk through this community can be described as a carefree community, this town is east of the Korle Lagoon and the oldest district in the country situated in Accra. It is a fishing community in the sub-Metropolitan district under the Accra metropolitan assembly in the Accra metropolis. Jamestown is also home to several old buildings and sites, including Fort James, which was built by the British. The neighbourhood also features a colourful market, where locals and visitors alike can purchase fresh seafood, fruits, and vegetables. Jamestown is a vibrant and unique neighbourhood that is a must-see for anyone visiting Accra.

As part of the Greater Accra Region, the Jamestown community celebrates the Homowo festival, which started with a period of hunger leading to famine due to the failure of the seasonal rains needed by crops in the Greater Accra Region, hence the festival was initiated to 'hoot at hunger' which means Homowo in Ga. (Abbey 2010, Amoako-Atta 2001).

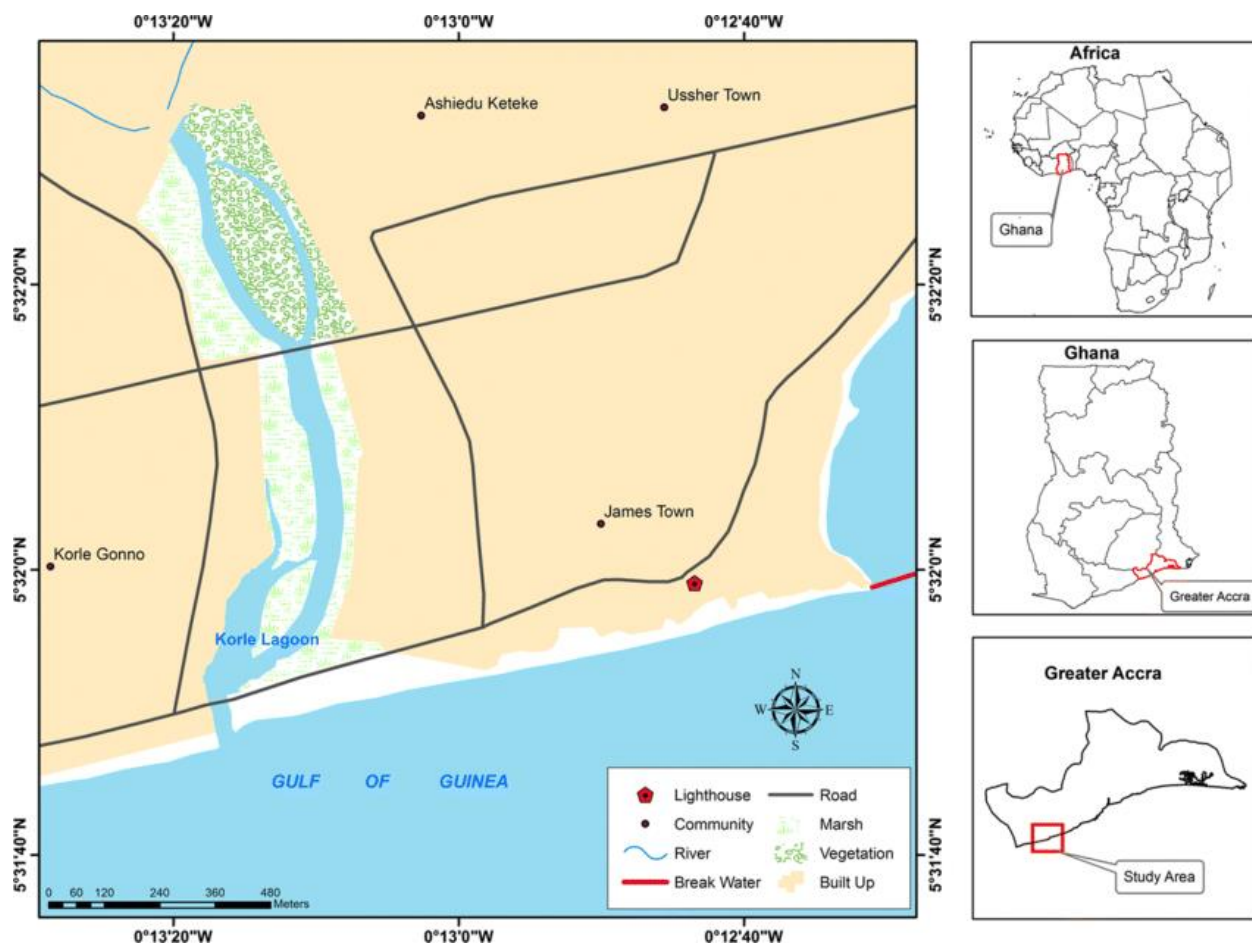


Fig 2 Natural hazards

2.8.1 Inhabitants

Initially inhabited by an ethnic native Ga, of the Ga-Adangbe tribe, with an appreciable number of other tribes in the district, which includes the Akans, Ewes, Guans, and others (Quartey-Papafio 2006) now been occupied by people from across the country, who migrate into the city to have an urban life. Fishing is the primary occupation and source of livelihood for the people in the district and has currently employed over 16,000 people Dosu (2017). Boxing is one main sporting activity incorporated into the lifestyle of inhabitants from their early days. Social mobility was launched for the boxers from Ussher town and Jamestown, and they began their way to the roads for competition venues Dunzendorfer (2011). Hosting more boxing training clubs, schools have produced professional boxers over the years. The inhabitants also express

their feelings and way of life through graffiti around their community's walls, especially during the CWSAF.

2.9 Accra

As an administrative region and capital city, the Greater Accra region is located in southern Ghana on the coast of the Gulf of Guinea. It is bordered on the north by the Eastern Region, east by the Volta Region, and west by the Central Region. It has a total land area of approximately 3245km², which also happens to be the smallest region in the country, yet the biggest when it comes to city life. The centre of population of the region includes the Greater Accra Metropolitan Area (GAMA), which comprises Accra Metropolitan Area, Tema Municipal Area, Ga South, Ga Central, Ga West, Ga East, LaDade-Kotopon, Ledzorkoku-Krowor, Adenta, Ashaiman, Kpone Katamanso and LaNkwantanang-Madina with a population of 2.6 million in 2023 (worldviewpopulation, 2023) and a population density of 1,300/km², making it the second most densely populated region in the country. It's the busiest place where significant city life, such as in the tourist places, view of the beautiful scenery of many coastal beaches is experienced (demandafrica.com, 2023). Accra is a developing city in the West Africa sub-region. It is undergoing a dramatic spatial transformation driven by local and global forces. The region has benefitted greatly from globalisation relative to the rest of Ghana. Accra has remained the primary recipient of foreign direct investment to Ghana since the 1980s (Korah et al. 2019).

The expansion of Accra as the administrative seat of government and head of a business district in the country has increased high demand in its urban structures, coupled with the issues of globalisation and environmental concerns, the rate of developmental projects, communication technologies, neoliberalism, trade liberation, foreign direct investment, and structural adjustment (Leichenko & O'Brien, 2008). Though it was the smallest region, it has become the country's biggest urban city. Ghana's smallest land area is the most urbanised and among the fastest-growing in terms of population in the country (Doan & Oduro 2011). Indeed, scholars have concluded that many cities first assume a monocentric urban form and then later evolve into a polycentric form (Korah et al. 2019). In a nutshell, the Greater Accra region is the most industrial and fastest developing country, with the most admirable and captivating scenery for exploring West African tourism, from luxurious hotels to natural beaches, castles, and museums.

2.10 Chapter Summary

The chapter presented an overview of festivals and event planners' roles in organising festivals. It threw light on the CWSAF and the various roles its planners engage in, bringing the most bizarre street art in Ghana and beyond, attracting tourists and artists each year into the country. It looked at the challenges the planners face in hosting CWSAF, the chapter further elaborated on the contribution of philosophical paradigms in event planners' roles as part of the overall tourism development in the country. The brief look at Jamestown as a community-based tourist destination, its inhabitants, and the municipality, Accra where Jamestown is located.

Below are images of some incredible displays of creativity and imagination to create a vibrant atmosphere as well as some attendees. These imaginations are brought to life through a vibrant and diverse color palette. From abstract paintings to intricate sculptures, the art design showcases a range of styles and techniques that captivate and inspire viewers. These also showcase the skills of local artisans, who create unique pieces of art from recycled materials.

Fig 3: CWSAF ART DISPLAY



Photo credit: CWSAF, Jamestown Accra



Fig 4



Fig 5

3 Methodology and methods

The chapter discussed the various methodological process that I employed to obtain the data relating to the study. The chapter centres on the study's data collection on the study area, Jamestown, and the research methodology I used, thus the research design, the data collection techniques and instrument, the sampling techniques, and the sample size. The chapter also included the processes I went through gathering respondents and setting up the interviews with the planners of the Chale Wote Street Art Festival. It was important to discuss the ethical issues I considered during the data collection, which was very important to note for the interviewees to feel free to respond to the questions without being coerced into giving out responses. Respondents were given the chance to answer questions at their convenience.

3.1 Research paradigm

As defined by Guba & Lincoln (1994), paradigms “are set of basic beliefs (or metaphysics) that deals with ultimate or first principles. It represents a worldview that defines, for its holder, the nature of the “world,” the individual's place in it, and the range of possible relationships to that world and its parts, as, for example, cosmologies and theologies do.” (Guba & Lincoln, 1994, p. 107) or, to put it simply, it can be seen as a set of “Basic Belief Systems Based on Ontological, Epistemological, and Methodological Assumptions.” (Guba & Lincoln, 1994, p. 107). The majority of these paradigms derive from two research methodologies, and these are positivism and interpretivism.

With ontological assumptions, it looks at an unbiased reality of any research occurrences or situation regardless of the researcher's point of view. Reality is assumed to exist and guided by the same existing laws of nature. And is also known as naive realism. Guba & Lincoln (1994). In an epistemological sense, a positivist or empiricism beliefs that genuine knowledge and claims are evaluated by experience, this seems to be in line with John Locke theory (1632-1704), where he refuted claims that, the human mind had no knowledge when born, instead the mind is “tabula rasa”, therefore all added knowledge is gained through experiences. “Knowledge enters the human mind through the organs of sense in the form of sense impressions, these are stored in the memory as single ideas and maybe be retrieved and

recombined by imagination” (Moses & Knutsen, 2019). For the methodological view, is based on experimental with the hope that the findings are unspecific with possible confounding instances which must be manipulated to avoid results not being properly influenced Guba & Lincoln (1994).

These various research paradigms are used as a guideline for creating research methods and carrying out the research project accurately and reasonably. According to Antwi & Hamza (2016), the positivist research paradigm believes in using the quantitative method, where the researcher believes that a problem can be measured and understood, most researchers who use the positivist approach believe in the use of statistics to analyse a research problem. On the other hand, the interpretivist research paradigm deals with the use of qualitative research techniques, where methods are used to gain knowledge of the universe or a research problem that relies on interpreting or comprehending the meanings that humans attach to their behaviours.

In my research, I used the interpretivist approach because my approach to the study and respondents takes up an interactive perspective where the respondents could help, due to their experiences of the Chale Wote festival as well as their interactions. However, the interpretivist holds that, since there are interactions between the researcher and the interviewee, the researcher is more likely to influence the findings of the problem due to their perspectives, the research situation, and interaction with the respondents. Furthermore, since the research is based on an interaction between the researcher and the interviewees, it is essential to use open-ended questions to better obtain more knowledge about the information since the researcher is more careful and shows self-awareness. This shows why my interview sessions and questions were open-ended to gain first-hand information from the respondents, who were given the freedom to express themselves in the parameters of the research question and the problem.

3.1.1 Researcher assumptions on planner’s philosophical viewpoint

It will not be erroneous to point out that these planners’ views and knowledge of the festival have been managed, directed, and controlled by specific philosophical ideas or systems. Using this as a reference point, event planners, in their quest to deliver a touristic experience to their audiences, are faced with ontological questions like what factual determinants connect tourists and festival attendees to their events, and what are the known issues in event planning? and what is still needed to be discovered in organising these events and festivals. On the

epistemological assumptions, these planners are faced with questions about how they know the extent of what they know, what the truth about their involvement with events is, what the ultimate knowledge surrounding the process of events planning is, and their overall event development (Guba & Lincoln 1994).

Sandercock, (2002) defended the idea of planning practice as one of the central representatives of the post-modern planning paradigm, insisting that transformations in planning practice need to go through continuous development in this 21st century and which is the surest way to develop the ability to ‘imagine oneself in a different skin, a different story, a different place, and then desire this new self and location that one sees (Sandercock 2002, Metzger 2010).

As constructivist theory is centred around learners being active participants in their learning journey. They acquire knowledge based on experiences. As events occur, people ponder on their previous experiences and incorporate new ideas with their prior knowledge.

This philosophical sense is applied as event planners seek to bring meaning to the events they organise for tourists. Because knowledge results from social interaction and language usage, event planners go all out to seek various ideas on the audience's needs. As a shared, rather than an individual experience, the application of paradigms is set in (Prawatt & Floden,1994).

Event planners can be viewed as social constructivists, considering their roles and job descriptions. As described, this type of constructivism allows social interaction, which always occurs within a sociocultural context and results in knowledge bound to a specific time and place (Doolittle 1999, Gergen, 1995, and Vygotsky 1978). This has contributed to the effectiveness and event planners’ efficacy as they need to think outside the box and for others. In a similar vein, there is a realisation in humanity that individuals are intelligent and reflective, which are the main characteristics of how they understand the world (Moses & Knutsen 2012).

Bakhtin (1984) also declared that truth is not found in a person alone but rather as a born initiative between people consistently searching for truth in their dialogic interaction. Seeking this truth, in the case of the event planners and their pursuit of delivering premium content on festivals especially, is not either an objective reality of the cognitive constructivists, least of all also embedded in the experiential-based mind of the radical constructivist, contradictorily is

social constructivism which affirmed truth resulting from "co-participation in cultural practices" (Cobb & Yackel 1996, Doolittle 1999).

3.2 Research design

The study takes on a survey approach and since it is a descriptive research problem, I resorted to the use of qualitative techniques during the research methodological process. I used the qualitative research technique because I wanted to gain a much deeper understanding of the research problem, and I used the qualitative research technique to observe how event organizers can affect people with the Chale Wote Street Art Festival. As defined by Hammarberg & Kirkman (2016), who claimed that as the researcher you can put yourself in the position of the participant to understand how the world is from a person's perspective.

3.3 Sample size and sampling technique

I decided to use a sample size that was suitable for the study and enough to be able to gather adequate data and responses for the analysis of the problem and arrive at a better understanding and conclusion (Lakens, 2022). The selection of samples was difficult for me since the festival planners are mostly busy with their schedules, with the help of the snowballing and convenience sampling techniques, I was able to select the best respondents for my research. The reason I chose these methods is that snowballing helps to identify subjects through the help of one or more people who make up the sample size, and with snowballing it was easier because as soon as I interviewed one respondent I was quickly directed to the other with ease, and it helped gain access to the information faster, the convenience sampling method, on the other hand also allowed me to interview respondents with a scheduled date and time, so as soon as I was directed to them, contacts were made and we proceeded to the interview session. This gave me and the respondents the ability to have a successful interview without any distractions. Both sampling techniques helped save a lot of time and helped in gathering accurate data as well. The sample size for the study was one member of the team of event planners who represent people of different backgrounds but have the same goal of projecting the beauty of the Chale Wote Street Art Festival, and 10 respondents who represented an audience who have taken part in the festival's experience.

3.4 Research population

The population of the research was centred around the event planners of the Chale Wote Street Art Festival as well as the attendants. These parties were essential because it brought out a better understanding of how the event is seen and perceived in both the minds of the planner and the participant.

3.5 Data collection process

Data collection was mostly through primary data and secondary data. Primary data are raw information that is gathered in the research field during the obtaining of information stage. The primary data for the thesis was an interview session between myself and the respondents. Secondary data on the other hand had to deal with already existing information. Secondary data can be in the form of already published information about the research problem online or in books or journals that can be referenced during the data-gathering process. This data was collected because it allowed me to obtain the necessary information for the research problem and objective as it examined and explored the sole aim of achieving the main objectives of the research study.

3.6 Data collection instrument

Data was gathered using interviews. According to (Saunders *et al.*, 2009), using a structured interview guide helps to collect quantifiable data. Due to my inability to travel back home for interviews, I resorted to other alternative means via telephone and read out the questions to the respondents, however, in order not to breed bias during the interview process, I allowed respondents to review the interview questions through their email before we did the telephone interview. Through this process I was able to compare and contrast the various responses with the same information as well. It was important to also note that it allowed me to pay careful attention to the interviewee's responses which enabled me to understand and interpret situations from their viewpoints which they had developed through their experiences (Bryman, 2016).

Semi-structured Interviews

Interview sessions are mostly structured around a set of questions, when they are structured, it doesn't allow the respondents to freely express their opinions since they are given options of expressing their opinions on the interview. However, with the use of a semi-structured interview, the respondents have the opportunity of answering questions in their own opinions

due to the freedom that comes with responding to semi-structured interviews. Semi-structured interviews ensure that respondents answer the questions with enough freedom while staying within the research study and structure (Bryman 2016, pp 471-472). However, during semi-structured interview sessions, the interview process may give rise to new questions through their responses, but it must always be within the research study being investigated.

My use of the semi-structured interviews was because I wanted to ensure that my interview process and my data gathering were not based on a set of rigid pre-determined questions, rather I wanted to have an interactive interview process with the respondents to obtain enough information and data for my analysis, through the interview process I was able to further ask more subsequent questions that made the interview process successful since, I ensured that even as the process was done according to research study, respondents were given the opportunity of giving more than I asked which helped to unravel more and more information concerning the Chale Wote Street Art Festival that structured interview sessions would not have obtained in my opinion. Due to time constraints, I used only telephone interviews for my data collection process.

Recording and transcription of interviews

During the interview process, there was a need for me to record the submission of respondents, this helped me in carefully selecting adequate responses that related to the research study and also allowed for clarity of responses. According to Bryman (2016), it is essential that during qualitative interviews, the researcher records and transcribes the interview since it helps to draw the attention of the respondents or the interviewee after they have given their responses, it must also be noted that after the interview was done, the recordings help to improve in the quality of the responses because they can always be listened to over and over again to better identify the right information for use.

Since I used telephone interviews and recorded interview sessions, I examined the information that I obtained while asking for the information, after each interview session, I replayed the particular session and transcribed them into notes to track every interviewee and their submissions. The recording was very essential in my information gathering because, during the session, I couldn't track the responses to every interviewee, but with the recording I was able to ensure that I got the right information for the data analysis.

3.7 Gaining respondents

The ability to gain access to interviewees in research work is very important because their readiness to help in giving you the information is an essential factor to the research study, with their responses, come the data available to analyse and to arrive at a substantive result in examining the research problem. Further, McDowell (2010) claims that gaining access to respondents is one of the difficult parts of a research study because individuals are very careful giving out information to people, they are not familiar with, hence making it tough for the researchers to easily obtain information. The stage where I had to meet with respondents or have their time to be interviewed was very tough because most of the event planners were unwilling to give out their processes involved in hosting the event, they thought I was an intruder trying to gain confidential information and were in a dilemma thinking I might use the information to sell to other event planners.

However, to gain their confidence, I gave them a consent form from the Norwegian Centre for Research Data (NSD) with the signature of my supervisor, and in addition, I held a video conference with the director and other team members of the event explaining the nature of my research and also showing them an identification that I was a student, not a private individual seeking confidential information for financial gains. I also assured them that the information provided was solely for research purposes and I discussed the objectives of the research as well as the research questions. Once I was able to gain their confidence, I was given the pathway to continue my research by obtaining the needed information.

3.8 Method of data analysis

Data that was collected with the help of the semi-structured interviews, was analysed with the help of the content research analysis. This analysis gave me the chance to be able to interpret the experiences of the participants and also the processes and experiences of the event organizers concerning Chale Wote. I used this to simplify the data I gathered and then make meanings into understanding how event planners of the festival can host such events occasionally. Even though it took most of my time to combine every response it was the best analytical tool I had to use in analysing the gathered data for my research.

3.9 Validity and reliability

To ensure the validity and reliability of the questions that I used for my interview session with the respondents, I had to do a pre-testing of the interview using 10 subjects from a different population who had similar characteristics to the attendants of the Chale Wote Street Art Festival. I was able to gather 10 attendants of the Alta Live concert and one of the members of the organising team, who were helpful in partaking in my interview session. I was able to gather these respondents through my work experience with them, and I used a month to ensure that they gave me the required responses for me to be able to ensure that my interview questions were valid and reliable for the main subjects of my study. These subjects were important in ensuring that I do a thorough analysis of my interview questions before undertaking the fieldwork. It was important to me to use a survey to test my questions to ensure their validity for the gathering of data.

3.10 Ethical consideration

A researcher always needs to consider ethical issues during the research process, this is because the research needs to be done in the interest of research purposes and information obtained should always be of the consent of the respondents. The researcher must also do well to ensure that, the information obtained will be solely used for the research (Bryman 2016, Ritchie et al. 2013). During my interview process and my ability to reach out to the respondents, I ensured that they gave me their consent to be interviewed by signing the consent form and they were also willing to be part of the research process once I gave them the reasons for the research and the needed proof of who I was and the intended purposes for their participation, and they gave their maximum support for the research.

However, to ensure that the research was done according to the ethics of research, I had to also show proof I was a Ghanaian and I had an interest in the festival, and I had no affiliations with any media outlet about the topic I was investigating, it was solely based on research purposes and my love for the festival. I also gave them assurances as to the protection of their information and gave them my word that after the research, information will not be sold to any other group or people, but rather used only for my research and protected and anonymised.

4 Results and discussion

This chapter consisted of the analysis of the data collected from the field that pertains to the objectives of the study, in investigating the event planning of the Chale Wote Street art festival. I used the content analysis to arrive at the results and examine how event planners create and host the Chale Wote Street art festival.

The chapter includes five parts, part one includes the demographics of the event planner, part two showed the analysis of the event planner’s responses in relation to the creation, planning and hosting of the Chale Wote Street Art Festival. Part 3 consists of the impact of the festival on the community and its significance, part 4 analysed the demographics of attendants and part five showed the analysis of the attendant’s festival experience.

4.1 Part 1: Demographics of Event Planner

In this part, I analyse the responses of the event organiser whom I interviewed and this includes an in-depth submission into how the event is hosted in Jamestown.

In this first part, I looked at the demographics of the interviewee.

4.1.1 Demographics of interviewees

Variable	Reponses
Gender	Male
Age	33
Native of Jamestown	No, Native of the Ewe ethnic group
Duration of work as an event planner of Jamestown	7 years
Nature of Work	Voluntary

Source: Field Data, 2023

The table showed that the event planner was of sound mind and an adult who could understand the nature of the work and was able to help with the responses, therefore it was helpful to my Master's thesis to have someone who was between the adult age group. Furthermore, it was important to my thesis that the event planner had worked for the festival's planning committee for more than 5 years, and this was significant in the availability of the information that was privy to me in analysing my thesis because gaining access to a team member that has the experience of organising the event proved that the information was adequate. The event planner also asserted that this was a voluntary work he does aside from his main job. Having a voluntary job allows you to enjoy the work you do and have passion and dedication for it since you love doing it.

4.2 Part 2: Analysis of Event Planner's Responses

4.2.1 The analysis of the event planning of the festival from the view of the planner

Motivation for taking up a job as an event organiser

He responded, *"As a fellow creative artist, I knew it was about time we had a representation and exhibition of all the amazing art embedded in the numerous Ghanaian cultures especially the Ga community on that kind of scale"*.

The event planner through this response showed that to understand the festival and the event, one must be a creative person, and an artist as well. This is because the festival is a platform that showcases creatives and their talents, so in order to understand these people, one must also have an interest in arts and music. Therefore, from the event planner's submission, he asserted that it was essential that in taking up a role as an event organising member, being a creative artist is important and shows the commitment one has towards the talents. On the other hand, it was also important that being on the organising team, it was significant that the cultures of the Ga community were exposed to the world. This is because the Ga community has several cultures which according to the event planner needed to be exposed and hence, with his motivation he became part of the event planning team for the past 7 years and counting.

Understanding the Mission and Vision of the Chale Wote Street art festival

“To cultivate a wider audience for the arts in West Africa by breaking creative boundaries and using art as a viable form to rejuvenate public spaces”. He added that the mission and vision are to show the world the beauty of Ghana and the Ga community with the arts.

According to the event planner, the main objective for creating the Chale Wote Street Art Festival is to showcase the cultures of the Ga community and beautify it with arts that can appeal to audiences all over the world, that is why the festival exchanges arts between local and international artists. The festival according to the event planner was created to be able to invite people from all walks of life to the Ga community, thus Jamestown where the Ga ethnic group people are from. These are the people that reside in the community and hence have the culture that the event organisers of the festival showcase to tourists every year.

Tourist Attractions in Jamestown

According to the event planner, the Chale Wote Street Art Festival is the main tourist attraction in Jamestown. The event planner asserted that since its inception, the festival has been the main reason why tourists from other parts of the world come to Jamestown just to witness the beauty of the arts and culture of the Ga community. However, he further stated that there is another tourist attraction in the Jamestown community, that’s the Homowo festival, this festival which is celebrated mainly by the Ga people, to remember the famine that happened in precolonial Ghana. It used to be the main festival until ChaleWote.

Creation of a Timeline for the Event

The event planner responded that *“The main idea is to celebrate Chale Wote in August right after the Homowo festival. The Homowo festival has significance in the Ga area to commemorate the day ancestors won a victory over hunger after a long famine. Chale Wote Street Art Festival is celebrated in Jamestown and provides a platform for Ghana’s creatives, artists, and musicians to bring their creations to life post-Homowo celebrations”*

Earlier in the submission of the event planner concerning the Chale Wote Street Art Festival being the main tourist attraction, he stated that the other tourist attraction in the Jamestown community was the Homowo festival which is celebrated by the Ga people to commemorate the famine that happened during the precolonial history in Ghana. However, the event planner stated that the plan for the Chale Wote Street Art Festival was to be held right after the Homowo

Festival. Adding that, they needed to respect the tradition of the Homowo festival and hence give the Ga people something alternative, therefore they had to create an art festival depicting the culture of the ethnic group.

In relation to my Master's thesis, I used the EMBOK model as part of the models that event managers use in creating and planning an event. The phases part of the model supports how the Chale Wote Street Art Festival is created and hosted, under the phases model where the event planner stated that the organising team initiates the idea of the ChaleWote street art festival, and brings on board ideas of how to host and create the event right after the Homowo festival to attract different people from different parts of the world including creatives both local and international to the event (Silver's 2007, www.embok.org.)

Evaluating the Feasibility of the Event

The event planner stated that *“The feasibility of the event is evaluated based on the before and during the event:*

Before the event:

Organisers usually hold a procession through the town with local chiefs and priests. This Day of Remembering acknowledges the historical and spiritual context of James Town and seeks blessings from the local community and the ancestral spirits.

During the event:

Most activities take place on Cleland Road and at two forts that were once colonial trading posts. Ussher Fort was built by the Dutch in 1649 and James Fort was built by the British in 1673.

Thousands of people, including local celebrities, artists, musicians, boxers, and everyday revellers, move up and down the streets mostly by foot and at times on roller skates or unicycles.

The act of walking is crucial to the festival. During Chale Wote walking takes the form of chiefs' processions, priests' meditative movement through specific sites, and personal expressions of

creativity and fashion. This surge of movement reflects the Ga words “Chale Wote” which means “friend, let’s go”.

The event planner through his submission made me realise that, there is a need for event managers to apply the EMBOK model in creating and hosting an event. Through my interaction with the event planner, I realised that it was important to study the feasibility of an event before thinking about its existence, this is because when an event is about to take shape, understanding and investigating the feasibility of the event ensures that it can go ahead with less risk and as an event planner, you can reduce the negative impact from the outside which might hinder the success of the event. In accordance with the EMBOK model (Silver’s, 2007), the understanding of the feasibility of the event was achieved because, when the event planner explained to me how to assess the feasibility of the event, I realised that under the processes phase of the EMBOK model, the operations relate to how best the event can be assessed through a feasibility study and then go through the stages of being created and hosted. The EMBOK model gave me the realisation that when event planners can understand the feasibility of an event needs to be assessed to weed out the risks that may arise during the event, in the long run it can reduce the negatives of the event. The event organiser also exhibited how crucial the feasibility of the Chale Wote Street Art Festival is to the organisers and how it has contributed to the longevity of the event over the years.

Planning and Managing the Budget

According to the event planner’s response: “Budget is planned around key areas such as arts, music, food. Budget goes into rental of items such as canopies, stage, lighting, etc. Security is a key area where budget is planned towards”.

Before events are planned, a budget must be made to know the costs that will be incurred and the avoidance of budget deficits as well. It is also important to note here that being able to have a budget helps to lower the financial risks that will exist due to the hosting of an event. The event planner stated that budgeting was very significant because it helps the organising team to plan the cost of every material used and the cost of security at the event as well. He further stated that budgeting was planned in all areas of the event, from the art exhibition to the performers to food, and the security personnel before, during, and after the event. According to the EMBOK model (Silver’s, 2007) it showed how important it is for event managers to always

factor costs in planning an event, under the model discusses the need for costs to be a key part of the event management stage. Hence in application to the event, the event planner explained how they ensure that they add budget to the Chale Wote Street Art Festival making sure that they provide the needed credit that helps in the existence of the festival. *“As event organisers, when you can plan for the budget for your event, it prevents budget deficits and provides a platform for your event to also make profit and sustain the event.”* He added.

Identification of Stakeholders

The event planner addressed this as: *“We identify stakeholders starting with the Ministries and Agencies for Tourism since this event offers a huge tourism boost in Ghana. Another important stakeholder group is corporate Ghana associated with tourism, arts, and culture such as MTN Ghana, Guinness Ghana Breweries Plc, Vodafone Ghana, etc”*.

In planning an event it is also important to find sponsors and stakeholders who will be able to help with the credit accessibility and awareness of the event. Identifying stakeholders for the festival has been essential to the progress of the festival over the years, according to the event organiser. He further alluded to the fact that stakeholders are key to the existence of the festival and they have been the backbone for the longevity of the festival. He further expressed that being able to identify corporate bodies as well as the governing body responsible for tourism, elevates the event to the level of appealing to a worldwide audience. In reference to the EMBOK model (Silver’s 2007), this shows a perfect reflection of how it is essential to identify people or companies who can invest in the event and ensure that both parties enjoy the benefits of the festival, the model uses the marketing element to understand how event planners can identify and attract stakeholders who are interested in the long-term goals of the festivals which align with their objectives. The model shows that event planners need stakeholders who can help in terms of credit facility and awareness to help event managers in planning an event. Ensuring that stakeholders are part of the planning process shows how the Chale Wote Street Art Festival has progressed over the years, the investment of the several stakeholders the event planner mentioned has been a key contributing factor in the festival’s existence which continues to appeal to people who love arts and music all over the world.

Strategies that ensure stakeholders are involved in the planning process

The event planner responded that, *“We send out a proposal to all stakeholders detailing past successes chalked from the event and relevant information about why they should partner with the event this time around. We have scheduled meetings on the way forward and event planning with interested partners”*.

The event planner after stating the importance of identifying stakeholders for the festival, stated further that they also ensure that the stakeholders are involved in the planning process of the festival. The event planner asserted that before the planning process begins all stakeholders who have been identified are given a report based on past events for them to also give their inputs into how they want to see the future of the event. According to the event planner, it is always important to include the stakeholders in the planning process because they are mostly the pivot of the event and it is with their help that the event is always hosted. During meetings, according to the event planner, stakeholders are given the chance to propose certain details about future editions and the organising team finds ways and means of ensuring that each stakeholder’s proposal is fused into the plan. The event planner further stated that the support garnered from these stakeholders has always been superlative in the creation and hosting of the event, because according to him, having added the stakeholders to the planning committee has seen major improvements in the festival, and he further stated *“Previously when it was difficult to identify stakeholders, ideas were flat usually when it came to the planning of the event, but since the addition of stakeholders to the planning committee, the event has seen innovative ways of ensuring that the festival approach is global and more attractive”*.

Creation and Design for the Event

The event planner asserted that, *“We ensure that there is a 3-Dimension, video design, that shows a layout of the plan”*.

The use of technology has been useful for businesses and other organisations during the 21st century and the event planner stated that, adding technology to their operations has been effective in how they design and plan their event. The event planner inferred the use of the 3 dimensions (3D) has been the way forward in showing the whole committee the layout of the plan for the event. He asserted that using the 3 dimensions made the creation of the design faster, saving them more time to be able to concentrate on other parts of the event planning process for the event. For the design of the event and the plan, according to the EMBOK model

(Silver's, 2007) having a design for an event is essential, the model supports that design creation in event management is significant, thus, it helps to show how the event is structured in a way that will follow a time series and also show when the event will commence. The time for every stage of the festival during a particular schedule also shows further each day and its activities. This design makes it simple for the production team to ensure that the application of technology in the creation of the plan has made it more effective for the organising committee in ensuring that the event goes according to the design of the plan. The design, therefore, includes the use of creativity and innovation to create the overall festival experience for the tourists and everyone who attends the festival.

Advertisement and Publicity of the Event

The event planner stated that, *“We advertise using both traditional media and social media, in using traditional media, we further employ the use of radio advertisement and billboards, and with social media, we employ the use of Twitter, Instagram, and Facebook to reach out to the audience”*.

In the preparation of an event, it is also essential to create awareness for the event to attract people especially when the event is more of a creative platform for arts and music, which usually needs more efficient and effective promotion to appeal to the target audience. The marketing and promotion of the Chale Wote Street Art Festival are both traditional and new media, thus social media. The event planner stated, for the event to reach its local audience it used more traditional media in previous events, however the emergence of globalisation made it significant to fuse in the new media, which are the social media platforms. The use of traditional media especially in the promotion of the Chale Wote Street Art Festival was mostly the use of billboards and radio advertisements. The event planner further claimed that using radio advertisement appealed to audiences outside the capital and through the monitoring and evaluation, they realised that using the radio advertisement was more efficient in attracting more and more audiences in the country, due to the festival. Larger billboards are always mounted in the capital city especially months before the festival to create awareness for not only the local audiences but for tourists who might already be in the country, the event planner specified that the billboards helped because they could be there before during and after the event and this always created a position in the minds of the tourists which helped to create

positive word of mouth, which helps in the attraction of more people to the event. The event planner maintained that the traditional media was very helpful however, what has made the event more popular is the use of social media in recent editions of the festival.

The event planner further stated that social media has been very key in advertising the Chale Wote Street Art Festival to the outside world, and he stressed that it was through social media that the event reached out to the international audience and through its medium, it helped gain more audience, in West Africa, mostly and reached out to other people in other continents as well. He stated that most of the audiences are usually from the Western world and they really appreciate the art and culture of the festival, and most of them make purchases as well. Furthermore, according to the event organiser, the tourists are usually amazed at the culture of the Ga community and are always happy to make repeat visits to continuous editions. It was through the help of social media that the festival was able to create, plan, and host the event virtually during the COVID-19 pandemic for both 2020 and 2021. The emergence of social media has been very helpful and has made advertising easier for the event organisers, he stated that through their various platforms, such as Twitter, Instagram, and Facebook, they can connect with audiences around the world and communicate with them to know their experiences after the event, and also if there are any additions they would like to see in future editions of the festival. The combination of both traditional and social media has seen the promotional efforts of the festival improve over time and it shows that when events are marketed, they can attract and in the long term retain audiences that will use their experiences to attract new tourists to the event. According to the EMBOK model (Silver's, 2007), on the other hand, has shown how impactful it is to use the marketing element to create awareness and promote events, the Chale Wote Street Art Festival exhibits how the marketing element in the EMBOK model is used and it also shows through the event organiser's submission how significant it is to infuse the EMBOK model and its elements in event management.

Hence, in event organising it is important to have a medium to reach out to your audience because it helps to always connect with them and get feedback on how their experience of the event. Therefore, the marketing element in the EMBOK model shows that when the marketing efforts are applied it tends to increase attendance at the events, both virtual and in-person.

Monitoring of Performing Artistes

The event planner stated that, *“The organizing team monitors every artiste. Our team also has a production station that captures videos from the event”*. *The event organising team ensures they monitor the performances of artistes during the event.*

Monitoring of the artists in terms of performance is a key factor the event planner stated, that the planning committee always considers the significance of knowing how these artists are booked to perform and to ensure they deliver awesome performances, so as to make the attendants enjoy the whole experience, he stated that the music is always part of the event in order not to just have an art exhibition alone because attendants might be feeling bored at some point. The addition of music with performances of artistes has always been important for the festival, hence that’s why it has always been an alternative platform for creatives. He further stated that technology has been key in this situation as well, where the production team uses it to monitor how each artiste performs. The reason the event planner gave this submission was the fact he stated that every part of the festival was important to the planning and hosting of the event. He inferred monitoring the performances ensures they are collaborating with the right creatives because he claimed this has been a festival for almost a decade and it must ensure that it always gives the best when it comes to shows and performances. Hence, it was key that they set up a production team that will monitor the performances of artistes at all times during the duration of the event. According to the EMBOK model (Silver’s 2007) being able to ensure that when hosting an event, it is vital to always ensure that you have a monitoring team in place that will be able to assess every part of the event and analyse it to ensure setbacks are prevented in future editions. Monitoring further shows how as an event organising team you value how to improve on future shows.

Logistics and Preparation of the Site

The event planner claimed that, *“Event organisers ensure that relevant logistics are also made available for the event. This is because we had done this over the years and we know what is required at every stage”*.

When planning an event, one of the key elements is the location of the event and the needed materials for the event to take place. According to the event organiser, being able to have not just material but adequate materials for the event makes it beautiful and it ensures a durable event. He stated that finding the right location for the event before its maiden edition was always

significant and as they settled on Jamestown as the location, it has shown over the years to be the right decision because the community exhibits talents that support the event and it is evident throughout the festival with the exhibition of the beautiful culture, which appeals to the tourists each year. Since the event has been held for over a decade, the event planner stated that the event's consistent scheduling makes it easier to use the same and right logistics for the program, he added: *When you have hosted an event for a decade continuously it makes it easier to choose the adequate resources for the event since you always know your way around it as an organiser.*

Chale Wote Street Art Festival has shown over the years that the right location and right logistics makes it easier to host a wonderful and colourful event. The event organiser as part of their responsibilities ensures that the site is also adequately prepared for the festival and participants. Using the right logistics is very essential in event planning and management, which is why event organisers of the Chale Wote Street Art Festival ensure that they make it an essential part of the event planning process, and as shown in the EMBOK model (Silver's 2007) the operations elements are what event managers use to make preparations of an adequate location and the logistics for an event. It states that, it is significant to choose the right location and ensure that the logistics for the event is durable which can withstand the duration of the event. The event organisers of the Chale Wote Street Art Festival have shown that it makes use of the operation element by always choosing the right materials and the right location for the festival.

Assessing Risk at the Event

The event organiser stated *"Together with security, every area is assessed to ensure potential risks are prevented. For instance, roads are blocked to ensure there's enough space, and provisions are made for the event"*.

Risk, as the event organiser stated was one of the key concerns for the event organising team every year because the festival is an open space for everyone to have the freedom to move around and explore various activities of the festival including the food, the art and the musical performances as well. This makes the festival stand out, and according to the event organiser, it offers tourists an experience of a total package at the event. However, giving that kind of freedom to people will come with its challenges, at the event. The event organiser stated that, security was a priority to them in every edition of the event and they made sure to always put

it right whenever it goes wrong in previous editions, He said through collaborative efforts with the Ghana police service, they provide maximum security before the event and during the event, the planners can provide enough space at the event because they use the police to create roadblock which helps to prevent any interference from the outside when the event is ongoing. Security provides a sense of protection for tourists at these events as the event organiser stated and when tourists can have a sense of being protected, it helps the event to progress without any fear of being marred by violence or any disruptions.

“The level of security at the Chale Wote Street Art Festival is something that isn’t taken for granted each time we are creating the plan for a particular edition”, thus according to the event organiser, he stated that protecting the tourists is paramount and they always ensure that the safety of the tourist is part of the planning process because they wouldn’t want people leaving the venue with fear, which can affect the festival in the long term. Throughout my analysis of the event organiser’s submissions, I have continuously realised that the EMBOK model (Silver’s, 2007) plays significant roles in event management as I assess how the Chale Street Art Festival makes use of the elements in the model, here again, it is evident how the festival uses the risk element to ensure that tourists are safe and also make it a priority in their planning process as well. Security at events should always be at the forefront of the plan because in every event, it is important to assess the possible risks and also ensure that the event is safe for tourists which leads to more and more attendants every year. From the application of the model concerning the Chale Wote Street Art Festival, I can state that through my analysis and the submission of the event planner, hence, if risks are assessed every time, there is a higher percentage of having a wonderful event, and in the long-term tourists experience a violent-free event which leads to satisfactory experience.

Addressing Security Issues at the Event

In looking out for tourists and the audience, the event organiser stated *“We ensure that there are enough Police & military personnel, Fire Service teams, and trucks situated at vantage points, etc. to ensure safety. Roads are decongested to ensure easy access”*.

After assessing the risk of the event, it is also important to address security issues, because as you organise an event, even with the right preparations, they might be issues where people may behave violently even in a most violent free space, he went on to say that during the planning

process, they ensure they make security a priority of the event, they use that to collaborate with the security personnel in the country, thus the police, the military, and the fire service as well. He further noted that these security personnel have always been at the forefront of issues at the event by ensuring that they provide them with enough personnel before, during, and after the event. The event organiser made me realise that they also provide room for these personnel at vantage points during the event to ensure that people move freely and have easy access to everything at the event, due to the heavy security personnel, the crime rate at the event is low and they ensure that perpetrators who try to incite any violent actions are arrested. The event provides security in several ways, in addition to the fire service teams as well, because should there be a situation where there is a fire outbreak at the event, the team will be adequately prepared to solve it. The event planner also mentioned that the organising team ensures they are proactive when it comes to matters of security because you never know when a disaster or a violent act may occur or even a fire might start, therefore it is always important to provide the necessary equipment for the security team and also ensure that the personnel is prepared at all times to deal with any issue that will hinder the progress of the event and cause tourists to have a terrible experience.

The effects of being proactive in terms of security at events ensure the event is hosted and created at a level where the participants are catered for to enjoy the event. Tourists at the Chale Wote Street Art Festival are provided with the utmost security because the event organising team always wants them to have a tourist experience devoid of violence or anything that will pose a security threat to the tourist. According to the EMBOK model (Silver's, 2007) risk is a critical factor in the planning process for event planners, and as a research student, I used this model to assess how best the Chale Wote event organisers can understand how security is important in human behaviour and being able to offer security for people who attend an event makes it easy for them to enjoy it, have a wonderful time knowing they are safe and in the long term continuously attend the event because of how the event protects them. The model shows that when event organisers understand the need to always assess risk at their event, it makes it remarkably easier to concentrate on other parts of the event. Event organisers should always provide security at their events and participants will always attend their shows or events.

Implementation of the plan for the event

The event organiser stated

“We meet after every event to understand areas to improve which are considered with improvements made ahead of the subsequent event”.

One of the most important parts of the planning process is being able to put it into action, and as the event planner stated they have a strategy that ensures that their plan is always implemented in a way that addresses every part of the event from the first day to the last day. He stated that before the plan is drawn for the next edition, they make sure they meet to discuss the previous event’s fallouts and ensure that they benchmark the things that need to be improved in the upcoming editions. The event planner stated that implementing the plan goes a long way toward making the tourist have a touristic experience. Meetings are held at the end of every edition and several adjustments are made towards future ones to ensure that there are always upgrades on the previous ones. He again stated that they can do all this because they have a competent team of members who are committed to ensuring that the festival goes on each year, while providing tourists with more creatives from the local and international front. When they are sure of the inputs and the various elements that are assessed in the planning process, the planning team oversees the implementation of the plan for the next edition, with the inputs of the benchmarks of the previous year, this ensures that the planning process is different for each event.

In planning the Chale Wote Street Art Festival, they ensure that they make it worth it every year, so what they do is meet and make improvements in every sector of the festival, to ensure that the next edition is better than the previous one. Therefore, in reference to the EMBOK model (Silver’s, 2007), and its application to my thesis I realised again that events require careful planning and it is important to ensure that the implementation of the planning process is efficient in showcasing a beautiful event like the Chale Wote Street Art Festival. Planning is always needed for an event and thus, the organisers should always ensure that the event is planned and implemented well for every edition. From the Chale Wote event planner’s perspective, it is always important to make adjustments to each year’s event, it shows how the event has spanned on for a decade and over.

Monitoring and Evaluation of the Chale Wote Street art festival

“We have an organising team stationed with security at vantage points who give real-time feedback on what is happening. Production team picks up these through videos on event coverage”.

Earlier through the analysis, the event planner stated that technology has been a very good addition to the event planning process and it has helped make the organising team more efficient and effective in planning for the Chale Wote Street Art Festival. According to the event planner, the festival has shown that it is committed to putting in an efficient show each year that’s why it ensures that they implement monitoring and evaluation at every stage of the event. For instance, the part of the performances is monitored to be able to know how best the organising team is recruiting the right people for the show, when event planners choose musicians to perform, they make sure that they practice several times before the show begins and through the monitoring devices, the monitoring team together with the production team ensure that performances are matching up with the expectations of the organisers and the tourists. The monitoring team helps the planning team in every aspect of the planning for the next edition because they help them benchmark the key adjustments that need to be done to make a better event than the previous one.

“When the monitoring team can use the videos to assess the whole festival, we as the organising team can detect our mistakes and then ensure that we improve on the strategies for the next edition. What is important is that we as the event planners appreciate how tourists have come to accept the festival, therefore we must do all we can to ensure that they are happy each year and can come to our events knowing that each year adds a different vibe to it”. As always, monitoring and evaluation are important when it comes to every event that ensures that event organisers are intent on ensuring that they deliver an even better event the next year, evaluation and monitoring also allow for management to make a better assessment of the event and the ability to make adjustments to future ones, and it shows that as event organisers, they care about their audience. According to the EMBOK model (Silver’s, 2007) event management needs monitoring and evaluation, in the phase section of the model, the closure element talks about how significant it is for event managers to address issues in the event by ensuring that they monitor and evaluate the event to be able to understand how best to improve on a future event.

To make future editions better, the model states that having a monitoring and evaluation process addresses that. I have shown above that the model is important in my analysis of the event planning done by Chale Wote Street Art Festival organisers and/or planners because, through my observation, I have noticed that the model specifically aligns with how the event planning is done with the festival, The monitoring, and evaluation is the last process that event planners undertake to oversee the whole event planning process, whether it is efficient or not. My decision to use the EMBOK model also helped me understand the need for a model to use in event planning, it gave me a better understanding of the whole event management process and it showed that event planners are better prepared when they use a particular strategy in developing a plan for the event and follow the process as well.

The Chale Wote Street Art Festival event planner asserted that for every event they have organised, they have ensured that they use a planning team and process that is followed to ensure that they develop a better touristic experience for its attendants each year. He stated that without the planning processes, they wouldn't have been able to have an event that has spanned over a decade and they have even made arrangements for this year's event. From my perspective, what I noticed through his submissions was that he demonstrated the need for planning at every stage of the event, and it must include logistics, the right location, security, and to the arts, food, and music. I realised that the use of the EMBOK model in my thesis was very useful in the sense that, it allowed me to understand the whole event management process, and understand how event managers can make better continuous events with the model. The model has shown that with the right number of inputs and the right personnel, event managers are likely to have a successful event if it is applied well. The EMBOK model is significant for event planners and for events that want to be able to progress for a long time. The model has made me better understand the strategies that event managers use to gain competitive advantage in their industry because, with its application and better use of the model, event managers can have a better plan, the event planner of the Chale Wote Street Art festival also stated further that *“Having a unique strategy helps to differentiate you from the others, hence Chale Wote Street Art Festival being in existence for over a decade, is testament to the fact that we have a unique strategy and better planning as well”*.

Challenges Faced during the Event

“Government and city planners such as the Accra Metropolitan Assembly have limited involvement in festival management in transforming the community into a standardised venue for our festival. The Ministry of Tourism Arts and Culture provides an inadequate institutional framework for collaboration with us to give maximum support to serve as the primary shoulder for us to lean on. A focal point of this setback is manifested in the low approach in enforcing sanitation measures in the Jamestown community to avoid the prevalence of the more squalid conditions during and after the CWSAF”

The event planner stated that having a festival over a decade definitely came with its challenges and he further stressed that one of the main challenges was sanitation issues mostly after the event. With the observation made through my master thesis, the Chale Wote Street Art Festival is staged in Jamestown, this community is close to the central business district of Accra and is under the Accra Metropolitan Assembly (AMA) as well, so hence the collaborative efforts of the organising committee align with the AMA and the Ministry of Tourism Arts and Culture (MOTAC) *“However, mostly after the events, the organising team after paying huge sums of money to the AMA to see to it that sanitation is controlled after the event, isn’t addressed and hence we as an institution sometimes have problems with the community since they trust us to ensure that the state of the community is clean after the event.”* He stressed. The event planner also stated then that the responsibility to clean the place becomes their task or pay other sanitation companies to ensure that the place is neat, and he further stated that this has been a long-term challenge that has continually been affecting the festival, usually when it ends. *“In the long term, it creates problems for us as an institution and government and the Ministry as well.”* He then continued *“The sanitation in the country is nothing to write home about but we don’t want to add to it, because our event is to promote cleanliness and happiness for eventgoers and the community at large”* He further asserted that even though they try to avoid the issue and have been finding ways to improve on it, which still remains a challenge.

Other challenges he stated were; *“The issue of risk management and product usage regulations by artists and vendors and their impact on public space, health and safety of attendees and the environment. The Food and Drugs Authority (FDA) unregulated most of these products used for artist designs and paintings. The government under the Ministry of Tourism provides limited safety checks on such issues, which causes severe implications for human health”.*

According to the event planner, “One of the key concerns to us as event planners has been the standard of food that is sold to participants at the event even though we have a monitoring team in place, sometimes it becomes difficult to monitor such a large number and as time progresses we have been finding ways to improve on the conditions of the food sold at the event, most products are not FDA approved and sometimes our worry is that we might end up being the cause of an attendant’s illness. Through the organisation of the event at the Jamestown community, jobs have been created for the residents like mini vendors, who sell soft drinks and water as well as other snacks to the tourists and most of the time controlling a huge crowd isn’t an easy thing to oversee, he went on “...however we also understand the plight of the residents in the community since most of them are poor and depend on the start of the event to make some money to feed their families. This then makes it difficult in trying to find a balance for both our tourists and also the nature of the foods sold at the event. We respect the community because they offer us their space for the event and hence, we must ensure that we also provide the residents a platform for them to have a mini business during the event, but it is also important to ensure the safety of the tourists at large...” The event planner then stated that this has been challenging and they have been discussions as to how best to solve this issue which remains a challenge to the organising committee.

He went further to touch on parental control issues *“Issues of parental control in the community are setbacks for us planners. Children are often seen especially in the late hours of the day during the festival. During the late hours, children as young as four years old are usually seen in the vicinity meandering the crowded street with a few engaged in night boxing. This has been a concern for us since it can have long-term effects on the children’s health when they do not get good sleep every night”*.

He stated that since the community is usually an open space and the Chale Wote Street Art Festival, is also an open event for everyone, children often troop into the program without the knowledge of their parents, and during the day time it's mostly okay for these kids to have fun and run around, which is allowed but what causes the problems is when the event is heading into the late hours of the night and yet these kids can still be seen running around, this offers some kind of danger to both the parents and planners as an organisation. *“If a child is missing it is our responsibility to ensure that we find the child or we will be blamed for causing harm to a parent since it is through our festival that the child got missing. Parents usually in this*

community have less control over their kids and it leads to their engagement in such events, we have programs for kids thus during the day, but at night, however, it's for the adults who can cater for themselves. But for these kids who can't care for themselves, it becomes a huge concern for us when in the late hours we see these kids and we sometimes have to enforce our security teams to drive them away to their homes. This is one of our main challenges because these parents leave us to cater for their children and due to our responsibilities at the festival we also tend to forget about these kids and they end up sleeping late or even missing which in the long run affects them in terms of their education and their whole personality. Our festival is for all and sundry, but having kids in the late hours have been a major concern, which we have looked at addressing however the residents have an open space and, with our festival ensuring the kind of freedom for everyone makes it difficult to see to the well-being of the kids especially when it's late". He cried out.

4.3 Part 3 Analysis of the Festival's impact on the community

In this part, I analysed the festival's impact on the community and its importance

Assessing financial assistance from the Government

The event planner asserted that "Chale Wote is organised in partnership with the Accra Metropolitan Assembly and Ministry of Tourism Arts and Culture as you cannot organise an event within the city without permission from these organizations. However, In the first seven (7) years of its existence, the festival did not receive government financial support till the 8th year in 2018 when the government supported it with Three Hundred Thousand Cedis (GHS 300,000). The current president of the republic Nana Akuffo Addo also graced the occasion in the same year".

Since its existence, the Chale Wote Street Art Festival had always been funding itself through its credit or either through the support of stakeholders, such stakeholders have been Guinness Ghana Breweries, Vodafone Ghana, MTN Ghana, etc. However, for a festival that has spanned over a decade, one would think that the government recognises the impact of the festival on the tourism industry in the country, but that wasn't the case in the first 7 editions. The government wasn't supporting the festival financially according to the event organiser but they were doing it through the Ministry of Tourism Arts and Culture, thus because the ministry was responsible for the tourism industry in Ghana, the festival planners had to collaborate with them to gain

accessibility for the event and further allow the tourist and other event participants to enjoy the experience without any restrictions. However, during the 8th edition, fortunately, the current president of the country supported them with the needed financial backing, and according to the event planner, it helped to boost the finances of the event planning committee, he alluded that even though they have a budget, it is always helpful to see that the Government takes an interest in what they do and see the benefits their festival brings to the country, hence receiving more support from the Government will go a long way to see the event's longevity. He further added that the President also came to the event which was a surprise to everyone during that year's edition.

Participation and Turnout

The event organiser stated that on a scale from 1-10, he would rate turnout as being 10, meaning turnout is always high and they exceed their expectations.

For an event that attracts people from all walks of life, not only local creatives but also international creatives as well, and for it to also exist for more than a decade shows how committed the event planners are to every year's edition. The event planner stated that turnout for the event is always high and most of the time it even exceeds their target of how they perceive the event to occur. He further stated that they believe in their capabilities and their competencies and that has always led to creating such a beautiful event year in and year out. He affirmed that the Chale Wote Street Art Festival exists because of how patrons have come to accept it and how they plan for each day of the festival. He demonstrated to me that the turnout has never been low and each year it always brings in more and more people. The publicity of the event has helped he further stated, and it has made the festival well known among Ghanaians and the neighbouring countries as well as the Western world. How the event planner rated the event as a 10 made me realise that event planners show commitment to how they organise the event and planning an event well goes a long way to ensuring that an event can be sustainable.

Assessing the Performance of Event Planners

About their performance, the event organiser stated that he would rate their performance an 8 out of 10, which showed that they plan the event well their part.

The ability of the Chale Wote Street Art Festival to have more than 10 editions shows how the event has been accepted by the patrons, and through my analysis as well, I realised that the event planners of the festival ensure that they create and host a carefully planned event for tourist to have a better touristic experience. The event planner stated that he would rate the performance of the planning committee as 8 out of 10, meaning he believes that how they create and host the event has always been a better performance from their analysis and through my analysis as well. I also noticed that this is an event that has a planning process that is effectively followed and implemented by capable people who love arts and culture.

Event Organiser's Role in the planning process

The event planner stated, "Typically planning starts from about 4 to 6 months before the festival. I particularly handle a lot of the coordination with the partaking artists since a good number of them are not from Ghana. In actuality, planning is all year round. There's a lot of bouncing off of ideas about what the theme for the year in question should be. I also help out with vendor relations".

He further stated that when it comes to the planning process, they do not follow the same process every year.

For me to have a better understanding of the whole planning process, I further probed the event planner on what his main role is, through his submission, he told me that planning of the festival takes place 6 months before the event begins. This part made me understand more how the organising team takes their time to ensure that they carefully have a plan that follows a process and ensure that planning is always ahead of time. He further stated that planning ahead of time has always been a strategy that has helped them to ensure that they make the necessary adjustment to the plan before it is hosted, he again stated that they decided to always plan ahead of time to be more prepared for the event and make sure that every part of the event is made ready before the day starts. The event organiser's role in the planning process was also key to the whole creation and hosting idea, since he was in charge of artists who were outside the country, he stated that much more work is done by him to coordinate and connect the artists and further meetings are held to discuss the process for a particular edition. *"Being responsible for the artists that are not from Ghana requires a lot of work since I am responsible for their accommodation, their feeding, and their day-to-day activities right to the day of the event"*.

The event organiser then stated that with his experience in the job for that long, he can coordinate it very well and also handle vendor relations.

He stressed that being in charge of vendor relations also has its responsibilities which are different from handling the artist, *“I ensure that each vendor coming to the event is registered to sell at the event and showcase their products to the organising committee before being approved to sell. He also stated that vendors are mostly required to pay a fee before being given the accreditation to operate at the event”*. The event planner hence stated an important point, thus the planning process for each year doesn't follow the same process. This made me realise that the event has been this durable because the organising committee has different plans for each edition. This makes the festival unique and its attraction has always exceeded their expectations as the event organiser earlier stated. Since the festival follows a different planning process every year, the event organiser stated that his responsibilities also change and sometimes it becomes more, but since he is passionate about the event and creative, he loved working in this role and making sure that there's an experience for tourists.

Support of the Community for the Festival over the Years

According to the event planner, “The community has been super supportive. Before we ever had global appeal and government support, we rode on each other's backs and still do”.

Jamestown has been the right location and right space for the festival ever since its inception, for a community to allow this event to be hosted in their space for more than a decade shows how supportive the community is, and how significant it has been for the festival. The nature of the community and the culture it has, made it possible for them to be the option for the festival, the space it offers and the amount of support it has for creatives have been the best place to host the Chale Wote Street Art Festival and it is a testament to the fact that the festival has been hosted there consistently. The Jamestown community according to the event organiser has been the backbone of the event ever since the festival gained global appeal, he stated that the community has embraced the beauty that the festival brings out in their culture since most of the things that happen during the event is a reflection of the culture of the community. Having a community that accepts this type of event is important because it understands the benefits that it brings to the community through tourism, and it is through tourism that the community is exposed to tourists and the world in general.

“The community has shown its support in all the editions especially when after Homowo, they are supposed to rest after observing the famine festival, but because it understands the beauty that arts bring and the people that come to the community due to the festival, it always gives us the space for the organising team to stage the festival. The impact of the community on the festival has shown that it gives it the best space for the event”, according to the event planner, he also stated that, ever since they decided on using Jamestown as the place for the event, they have never regretted that decision and it has been the best for them. He further stressed that the community also gives tourists a view of other tourist attractions and its closeness to the sea makes it a great view for tourists to explore even after the festival. According to the event planner, *“Jamestown has been helpful for us and we are grateful to the community for giving us such a rich historical platform to always stage our event”*. This shows how important place-based tourism is, as Granas (2018) suggested, having a place-based tourist attraction is essential because it is with the space and environment that tourists have a total touristic experience.

Factoring sustainable goals in the planning process

The event planner responded that “Everything about the festival seamlessly incorporates sustainable development goals. Jamestown is known to rely heavily on fishing due to the rate of poverty as it’s a coastal town. On the goal of responsible consumption and production, we’ve continually created awareness and provided an education that art can be a source of livelihood and freedom. The average Jamestown native especially children can dream beyond their immediate boundaries rather than fishing all year round for a living. As you already know Chale Wote is directly linked to improved economic development both on a national and community level from the tourism earnings and connections created both locally and internationally”.

As explained earlier the Jamestown community to the event planners was the best location for the event and the location and space have been the backbone of the festival for the past decade. The event planner stated that without Jamestown, the event wouldn’t have been this big and captured a global audience as well. However, the event planner stated that due to the nature of the community economically, there was the need to inculcate a strategy to help the people in the community since the festival rode on the back of the Jamestown community since its

inception, the organising committee deemed it fit to add sustainable goals to the planning process of the event.

The event organiser stated that the livelihoods of the people were nothing to write home about and hence they had to find ways of helping the people to alleviate poverty in their small way as an institution. The event through its platform created an educational program for the kids especially to be able also to create and learn the art and use it to earn an income, in this case, children who can create art or even, perform at the event might be able to make a living out of their creativeness. That is why the event is a platform for creatives to exchange their talents, he stated that *“We as an institution believe that when we can help a child in a family and harness the talent, we are helping the whole family because when that child makes it, he will also help the family and in the long term help the community as whole”*. One might also think that the festival doesn't help the community economically, but the event organiser stressed that indirectly the community is uplifted as the global audience comes to their space to have that touristic experience of a rich culture expressed through music and art. He further stated that the community has significantly improved through tourism compared to when the maiden edition of the festival started. The festival according to the event planner ensures that they give the community financial injections to help in developmental projects and also promote the community, he asserted that it was essential that the community benefited from the proceeds they make through the festival, and that has helped with the long-term relationship between the event organising team and the community.

Through tourism, I realised that underdeveloped communities benefit from the exposure they gain when they offer their spaces to be used and also permit the cultures to be promoted through tourism. Furthermore, I was able to analyse the impact of the Chale Wote Street Art Festival on the community, and through the submission of the event planner, I noticed that the Jamestown community has been economically improved since the inception of the festival, more people have gained more knowledge about the creativity and more residents were able to create their arts and sell as a way of making income and improving the livelihoods of their families. Community-wise, projects that were depleting in the community through the Chale Wote Street Art Festival received the needed finances to be renovated and completed. Tourists from other countries sometimes stay over to experience the whole atmosphere of the community and other sites that are located in the community. In summary, tourism helps promotes

economic development and the livelihoods of the residents who reside there. Hence the Chale Wote Street Art Festival was an example of how festivals or events that use the space of underdeveloped communities that have a rich history, ensure that the communities enjoy the benefits that come from promoting their space and culture. The event planner again stated that they have never neglected the community and it is always a must to make them beneficiaries of their profits from the festival.

In finding out how the festival portrays Africanism

In response to this, he stated that “It definitely goes beyond Africanism though Africanism takes centre stage. It’s an exchange between scores of local and international artists and patrons.

The festival is an alternative platform that brings art music dance and performance out into the streets. And all are cordially invited”.

Finally, I was curious to find out about how the festival portrays African culture through the event. The event planner stated that the festival has a foundation of Ghanaian culture and hence it promoted Ghana and Africa as a whole, the arts, and the graffiti at the event depict the culture and history of Ghana, it shows how Ghana and the Ga community celebrates its historical people who fought for the freedom of the country. The main aim of the festival is to ensure that talents are there to promote history and make people learn about the culture of Ghana and especially the Ga community but with the use of art and music. However, aside from promoting the Ga culture and its history, the event planner asserted that the festival goes beyond just the Ga culture and being an African, he stated that since the festival invites international talents and welcomes them to also portray their culture, it embraces the international culture as well and allows them to also have a platform to showcase their creativity. He further stressed that initially, they thought of just the local audience but as they started to gain global attention, they had to also embrace the international culture of promoting the exchange of art and creativity between both talents. That is why the festival has always been an alternative platform that brings arts, music, and dance onto the street for people to enjoy. *“We can’t only think of Africanism when we have the international world enjoying the festival, we needed to embrace their creatives too, to promote the festival into other parts of the world. Our global audience is a result of how we can mix international and local arts for tourists to enjoy”*, he added

Through my analysis of the study, I realised that the Chale Wote Street Art Festival promoted not only the Ghanaian culture but also the international one as well hence the results of its global attraction, the festival over the past decade has been able to host and create such a colourful event because they can mix international creativity with local creativity hence the results of its large audience each year. I observed through the study that, the importance of the festival was to exchange cultures through art and music and promote the Jamestown community as well, even though the festival is staged in such a small space as Jamestown, it captured the world because it goes beyond Africanism. The festival has shown over the years that it brings a touristic experience out to the world from Jamestown and I have observed that the organising committee put in a lot of effort to ensure that the festival is created and hosted to promote the beautiful culture of Ghana and the Ga community. I further observed that the planning of the event was done to ensure that tourists can have an experience of a lifetime even after the festival.

4.4 Part 4: Demographics of the Attendants

Variable		Frequency	Percentage
Gender	Male	7	70%
	Female	3	30%
Total		10	100%
Age	18-25	5	50%
	26-30	3	30%
	30 and above	2	20%
Total		10	100%
Occupation	Student	8	80%
	Worker	2	20%
Total		10	100%
Level of education	High School	1	10%
	Undergraduate level	6	60%
	Graduate level	3	30%
Total		10	100%
Continent of Origin	African	7	70%
	European	1	10%
	American	2	20%
	Asian	0	0%
	Arab	0	0%
Total		10	100%

Source: Field Data, 2023

The table shows the demographics of the attendants which I used in my master thesis to understand from their perspective how they viewed the festival and how they saw the event in

terms of planning, since the festival is mostly done for the attendants. From the table, most of the attendants were male, representing 70% of the population. Furthermore, respondents who were between the ages 18-25 were more than the rest of the respondents used for my interview session, this represented 50% of the population.

Most of the respondents, however, were students, representing 80% of the population, and on the other hand, respondents who were at the undergraduate level were more than respondents who were at the high school level and graduate level, and this was represented by 60% of the population. Finally, most of the respondents representing 70% of the population were from the African continent, which was more than respondents from the other continents.

4.5 Part 5: Analysis of the Attendant's Responses

Variable	Responses	Frequency	Percentage
Awareness of Festival	Through Friends	7	70%
	Through Advertisement	3	30%
	Total	10	100%
Number of Editions Attended	All	2	20%
	3	5	50%
	2	2	20%
	1	1	10%
Total		10	100%
Atmosphere of the festival for audience	Fun and exciting	6	60%
	Overcrowded	4	40%
Total		10	100%
Expectations of the experience	Exceeded	2	20%
	Expectations were met	6	60%
	Indifferent	2	20%
Total		10	100%
Interesting part of the festival	The art exhibition	8	80%
	The Food	1	10%
	Nothing	1	10%
Total		10	100%
Awareness of festival at maturity or initial stage	Needs more awareness	6	60%
	Awareness at maturity stage	4	40%
Total		10	100%
Patronising of art at the festival	Yes	8	80%
	No	2	20%
Total		10	100%

Perception about host city	Ideal place	9	90%
	Should be moved	1	10%
	Total	10	100%
Advice for Tourists	Have fun	7	70%
	Wear appropriate clothing	2	20%
	Be vigilant	1	10%
Total		10	100%

Source: Field Data, 2023

I used the table above to assess the experiences of the audience at the Chale Wote festival, from the table most of the respondents claimed that they became aware of the festival through, friends which were represented by 70% of the population. Further, most of the respondents stated that, they had attended 3 editions of the festival which was represented by 50% of the respondents. About the atmosphere of the event, most respondents stated that it was fun and exciting, which had a representation of 60%. Concerning expectations of the event, most respondents (60%) claimed that their expectations were met with the experience. When respondents were asked which part of the festival they were interested in, most (80%) claimed that they were interested in the art exhibition of the festival. With the perception of the audience's awareness of the festival, most of the respondents claimed that the festival needs more awareness, which was represented by 60% of the population. On the other hand, more respondents stated that they do patronise the festival which was represented by 80% of the population. When respondents were asked about their perception of the host city, most (90%) of them alluded to the fact that, it was the ideal place. Respondents stated that tourists should have fun more when they experience the festival, which was the main advice for tourists, which was represented by 70% of the population, other advices were, they should be vigilant, and wear appropriate clothing.

Remarks from Attendants for event organisers

“They should hype the program and increase security. Also, they should invite more musical artistes to perform.

“It’s a beautiful festival, everyone has to experience”

“They should add more events”

“They are doing a great job”

“More publicity and more divergence”

“Should be more organised. Art exhibitions can be a group at one place, and talent shows at another. Makes it easier for people to find what exactly tickles their fantasies and not have to walk the entire area”.

4.5 Summary of Findings

Through my interview and analysis of the research field, I observed that the event organiser had worked in such a role for the Chale Wote Street art festival for 7 years which meant that he had enough knowledge about the whole process which helped my research problem. Furthermore, I observed that the event organiser’s inspiration for working as an event organiser was voluntary, and the fact that he was also a creative artist who wanted to exhibit the colourful nature of the Ga community. The study further revealed that the Chale Wote Street art festival was the main tourist attraction in the community, with others being the Homowo Festival. The study observed that the main reason for the celebration of the event was to provide a platform for Ghana’s creatives, artists, and musicians to bring their creations to life. The event organiser revealed to me that in planning the festival, they ensured that they make a feasibility study of the event, before, during, and after the event which ensures that they provide the best platforms for the festival year in and year out, I observed that budgeting was essential to the event planners and they ensured that budgeting was done around key areas such as logistics and security.

The study furthermore showed that stakeholders are very important in event planning in the sense that they also provide a huge boost in terms of investment and stability of the festival. The event organiser stated that they identify major agencies such as the Ministry of Tourism and Corporate Ghana. The event organiser also explained further that they ensure that stakeholders are part of the planning process, by addressing the essential needs of the festival through meetings about future and past events. In creating a design for the event, they use technology in laying out the plan for every member of the organising committee to see and understand the plan for each year. The study also showed that advertisement was key, and it helped in projecting the event every year, the event organiser again stated that they take advertisement seriously and ensure that both traditional and social media are used. In addition, he mentioned that they have monitoring teams who evaluate and monitor the performance of artists, and ensure that logistics and preparation of the site are always done ahead of every year’s event. He further stated that, since they have experience in planning the event, they know

what they need every time. Risk and security are always important at these types of events, this is because of how tourists and the audience have the ability to move freely without any restrictions, however as an organisation, it was key to always observe and create the needed security for tourists, hence officers in the police and military were always around to provide the needed security.

In ensuring that plans are implemented each year, past events are monitored, and areas that are key for adjustments are benchmarked, this is then embedded in plans and this has helped the festival to be continuous. The production team of the event ensures that they work extensively to capture the event and every part of it, this is then monitored and evaluated. The study also observed that event planners face challenges such as sanitation, and substandard products that are sold during the event, as well as a lack of parental control over the kids in the community who wander about as the program is entering into the late hours. The study revealed that Government support wasn't encouraging and it took, just one President to assist just once, however, it never stopped the event from progressing. The study revealed that the turnout for the event every year, was always 10 out of 10 and the event planning was 8 out of 10, this showed that the event planners of the festival always achieved their objectives of the event. The study also revealed that before the event starts, planning is done months ahead of the festival, this helps to always be proactive. The study also showed that the host community has always been supportive over the years, thus the longevity of the event. The study then revealed that the event is planned and hosted with the objective and goal of supporting the community, by providing jobs that can help alleviate poverty in the community. The event portrays more than Africanism by inviting international arts and acts as well.

Throughout the study, it observed that audiences' expectations were met with the experiences of the festival, and tourists were satisfied with the host community and the place for the event. Furthermore, the audience was more interested in the art exhibitions of the festival and made purchases, tourists revealed that they enjoyed the atmosphere of the event and more adjustments should be made to the event going forward.

5 Summary recommendations and conclusions

This chapter discussed the summary of the study, where conclusions were drawn from the research problem, and the achievement of research objectives through the analysis of the data. Recommendations were also made for event organisers as I found loopholes in the organisation of the event.

5.1 Summary of the study

This Master's thesis was to understand the event planning of the Chale Wote Street Art Festival, the main goal of the study was to assess and investigate how event planners can organise the event year in and year out and bring out a colourful event. The main problem of the research study was how event organisers were able to ensure that the event was held each year even with the economic hardships and standard of living that has been high over the years as well as the impact of pandemics over the years. The study used the EMBOK model to explore event management and event planning and revealed that most events use the model to plan events well by using the various elements in the model. The study through its analysis of the literature revealed that the concept of event management is to ensure that events are planned well and have specific objectives and goals that event managers plan to achieve. The study discussed the types of events and the functions of event management, showing that event management has a broader perspective and managers must be able to ensure that they use all the functions to be able to understand the whole event management process.

Furthermore, festivals were discussed because the Chale Wote Street Art Festival was classified as one. After all, it is an art festival in Ghana that celebrates arts and culture from the Ga community. The study explored the Chale Wote Street art festival as a whole and discussed the history of the festival as well as the longevity of the festival and the functions that event planners play in the event management of the festival. On the other hand, the festival discussed the host community which is Jamestown, a community that has been the host of the event for all the editions, and how the community has supported the festival every year it is celebrated. Jamestown as a community is home to people of the Ga community and it has been perfect for the festival all these years as was revealed through the study.

The study used a qualitative research method to analyse the data, and the study used the research paradigm that deals with the use of qualitative research techniques, and the interpretive approach because the respondents helped due to their experiences of the Chale Wote Street Art Festival and their interactions. The study used the Chale Wote Street art festival planners and the tourist who had experienced the Chale Wote Street Art Festival as its research population and used convenience and snowballing sampling to select respondents, a total of 10 respondents were interviewed for their contribution to the study, while a member of the planning committee was interviewed extensively for the event planning of the festival. The study used the interview method as its data collection instrument and used content analysis and the help of Microsoft Excel to analyse and present findings for a better understanding of the research study. The research study also ensured that it was done ethically without implicating any respondents' personal information and applied the code of ethics in the collection of data.

The study observed and revealed that the Chale Wote Street art festival is a reflection of the EMBOK model, the study further observed that the festival ensures that it is planned ahead of time and factors in the adequate logistics and site for the festival, while using marketing and publicity to reach out to its audiences each year and make adjustments to every year's event. The research study observed that the festival doesn't follow the same planning process every year, security and protection of the tourists is always important to the event planners. The study revealed that the reason the event has been able to withstand its longevity is the help of the stakeholders and the support of the community, which has helped the event to continuously be hosted every year. The study also showed that the festival is intended to help the community by using it as a means of creating employment opportunities and giving them the platform to also showcase their work and talent. The study through the audience revealed that they were always met with their expectations through the experiences of the festival, however, they raised concerns over security and improvement to the event in going forward.

5.2 Conclusion

The objective of this Master's thesis was to understand how event planners of the Chale Wote Street art festival were able to create, plan, and host the event continuously every year.

The study revealed and concluded that the Chale Wote Street art festival through the support of stakeholders and the community hosted the event and attracted tourists every year, as well as

through its advertisement with traditional and social media. Through the application of the EMBOK model, the study concluded further that the Chale Wote Street Art Festival can have a timeline for its event and create and host it as well as monitor and evaluate it to make adjustments for future events.

The study further concluded that the festival through its creation gives a touristic experience for all who attend the event, by providing them an art exhibition platform where they can purchase and have a feel of art and also provide them a musical experience throughout the festival. Tourists are given the experience of coming into contact with creativity and exploring a community that showcases talents every year.

The study also concluded that the host community for the festival which is the Jamestown community was an ideal place and through its support for the community over the years, is the perfect host community for the festival since it showcases the talents of artists from the local front more and allows for international artists to also participate and exchange works of arts. The study observed challenges such as sanitation, lack of standardised products sold at the event, and lack of parental control over kids in the community.

5.3 Recommendation

The study recommends to event organisers, to explore the security measures of the event and create more avenues to protect the tourists who come to have a feel of the community and the festival. The study further recommends that if event organisers can improve the security of the event it will help in the planning of the event in future programs and also make tourists feel safe to even invite more people going forward.

The study further recommends that exploring fully the EMBOK model will help the event organisers to plan a more efficient program going forward, the study found more loopholes through its observation, and, as the researcher I believe that with more usage of the elements in the EMBOK model, the event organisers can expand its capacity and employ the full use of the model to offer more perspective on the programme.

The study suggests that the Ministry of Tourism Arts and Culture can do more by providing sanitation bins at every corner of the event, to reduce the waste and the money spent on clearing

the waste after the event, improvement in the products sold is also important since the show is not only showcasing to local people but the international community as well. Organisers should ensure that kids are given a special event during the festival for them to be a part of it and have a timeline for them to leave early and avoid them roaming during the late hours.

The study suggests that the programme can expand to certain communities in the country, in the long term, so that it can bring the program closer to a wider audience, as an event it is important to have growth and maturity, and since it is an art festival and not a traditional one, it will be best if event organisers and/or planners consider moving the event every year to other parts of the country, and by doing so it invites more creative hands and creates a platform for alternative ideas when it comes to art and music.

Works cited

Aaker, D.A. (1991), *Managing Brand Equity: Capitalizing on the Value of Brand Name*, The Free Press, New York, NY

Abbey, H. N. (2010). *Homowo in Ghana*. Studio Brian Communications.

accradotalradio.com, 2019

Aduhene, D. T., & Osei-Assibey, E. (2021). Socio-economic impact of COVID-19 on Ghana's economy: challenges and prospects. *International Journal of Social Economics*.

Alexander, A. C., Kim, D. Y., & Groves, J. (2012, January). Individual and organizational characteristics influencing event planners' perceptions of information content and channel choice. In *Journal of Convention & Event Tourism* (Vol. 13, No. 1, pp. 16-38). Taylor & Francis Group.

Allen, J. (2000). *Event planning: The ultimate guide to successful meetings, corporate events, fundraising galas, conferences, conventions, incentives, and other special events*. Etobicoke, Ontario: John Wiley & Sons Canada Limited.

Allen, J., Harris, R., Jago, L., Tantrai, A., Jonson, P., & D'Arcy, E. (2022). *Festival and special event management*. John Wiley & Sons.

Amoako-Atta, F.K. (2001). *Festivals in Ghana*. Kumasi, Amok publications, 2 Quartey-

Papafio, J. J. (2006). *Changing livelihoods in Ga*

- Antwi, S. K., & Hamza, K. (2015). Qualitative and quantitative research paradigms in business research: A philosophical reflection. *European Journal of Business and Management*, 7(3), 217-225.
- Association of National Advertisers, Inc., 1995.
- Bakhtin, M. M. (1984). *Rabelais and his world* (H. Iswolsky, Trans., 1st Edition Midland Book). Bloomington, IN: Indiana University Press.
- Bladen, C., Kennell, J., Abson, E., & Wilde, N. (2022). *Events management: An introduction*. Taylor & Francis.
- Bowdin, G., O'Toole, W., Allen, J., Harris, R., & McDonnell, I. (2006). *Events management*. Routledge.
- Briedenhann, J., & Wickens, E. (2004). Tourism routes as a tool for the economic development of rural areas—vibrant hope or impossible dream? *Tourism Management*, 25(1), 71-79.
- Bryman, A. (2016). *Social research methods*. Oxford university press.
- Carter, L. (2007). *Event planning*. AuthorHouse.
- Casey, M. (2011). A comparative analysis between three types of meeting & event planners.
- Cobb, P., & Yackel, E. (1996). Constructivist, emergent, and sociocultural perspectives in the context of developmental research. *Educational psychologist*, 31(3-4), 175-190.
- Coliat, A., Alday, J., De la Peña, M., Dyogi, G., Jusay, M., Jusay, M., & Buted, D. (2014). Tinapay festival: potential tourist attraction in Batangas, Philippines. *Asia Pacific Journal of Education, Arts, and Sciences*, 1(2), 1.

Crompton, J. L., & Love, L. L. (1995). The predictive validity of alternative approaches to evaluating the quality of a festival. *Journal of travel research*, 34(1), 11-24.

De Brito, M., & Richards, G. (2017). Events and placemaking. *International Journal of Event and Festival Management*, 8(1), 2-7.

demandafrica.com, 2023

Doan, P., & Oduro, C. Y. (2012). Patterns of population growth in peri-urban Accra, Ghana. *International journal of urban and regional research*, 36(6), 1306-1325. s of urban evolution in Sub-Saharan Africa: The case of Accra, Ghana. *Land Use Policy*, 87, 104049.

Doolittle, P. E. (1999). Constructivism and online education.

Dosu, G. (2017). Perceptions of socio-cultural beliefs and taboos among the Ghanaian fishers and fisheries authorities. A case study of the Jamestown fishing community in the Greater Accra Region of Ghana (Master's thesis, UiT The Arctic University of Norway).

Dunzendorfer, J. (2011). The early days of boxing in Accra: a sport is taking root (1920–1940). *The International Journal of the History of Sport*, 28(15), 2142-2158.

Facebook Homepage 2022

Gergen, K. J. (1995). Social construction and the educational process. In L. P. Steffe & J. Gale, *Constructivism in education* (pp. 17-39). Hillsdale, NJ: Erlbaum.

Getz, D 2008. Event tourism: Definition, evolution, and research. *Tourism Management*, 29(3), 403-428.

- Getz, D. (1993). Corporate culture in not-for-profit festival organizations: concepts and potential applications. *Festival Management & Event Tourism*, 1(1), 11-17.
- Getz, D. (2012). Event studies: Discourses and future directions. *Event management*, 16(2), 171-187.
- Getz, D. (2022). Event studies. In *Encyclopaedia of Tourism Management and Marketing* (pp. 156-158). Edward Elgar Publishing.
- Getz, D. 2002. Why festivals fail. *Event management*, 7(4), 209-219.
- Getz, D., & Page, S. J. (2016). Progress and prospects for event tourism research. *Tourism management*, 52, 593-631.
- Gold, J. R., & Gold, M. M. (2020). *Festival cities: Culture, planning and urban life*. Routledge.
- Goldblatt, J. J. (2002). *Special events: Twenty-first-century global event management*. New York, United States: John Wiley and Sons Ltd.
- Granas. (2018). Destinising Finnmark: Placemaking through dogsledding. *Annals of Tourism Research*, 72, 48–57. <https://doi.org/10.1016/j.annals.2018.05.005>
- Guba, E. G., & Lincoln, Y. S. (1994). Competing paradigms in qualitative research. *Handbook of qualitative research*, 2(163-194), 105.
- Gupta, S. (2003) Event marketing: issues and challenges. *IIMB Management Review*, 15(2), 87–96
- Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: an extension and validation. *Tourism Management*, 25(2), 171-181.

- Hall, C. M. (2012). Sustainable mega-events: Beyond the myth of balanced approaches to mega-event sustainability. *Event Management*, 16(2), 119-131.
- Hammarberg, K., Kirkman, M., & de Lacey, S. (2016). Qualitative research methods: when to use them and how to judge them. *Human reproduction*, 31(3), 498-501
- Huling, E. (1998). Conducting a successful seminar. *American Agent & Broker*. 70(10). 44-47
- International Institute of Event Management, 1999
- International Institute of Event Management, 1999).
- Janiskee, R. L. (1994). Some macroscale growth trends in America's community festival industry. *Festival Management and Event Tourism*, 2(1), 10-14.
- Jepson, A., & Clarke, A. (Eds.). (2016). *Managing and developing communities, festivals, and events* (pp. 3-15). Basingstoke: Palgrave Macmillan.
- Jordan, A. M. (2018). Creators of the Contemporary in Africa. *Anthropology News*.
- Kim, N., Ahn, Y. J., & Wicks, B. E. (2014). Local festival quality and the Application of a revised importance–performance analysis: The case of the Jirisan Cheon-Wang Festival. *Event Management*, 18(2), 89-100.
- Korah, P. I., Matthews, T., & Tomerini, D. (2019). Characterising spatial and temporal pattern
- Kwakye-Opong, R. (2014). Clothing and colour symbolisms in the Homowo festival: A means to sociocultural development. *Research on Humanities and Social Sciences*, 4(13), 113.
- Lakens, D. (2022). Sample size justification. *Collabra: Psychology*, 8(1), 33267.

Leichenko, R. M., & O'Brien, K. (2008). Double exposure: Global environmental change in an era of globalization.

McDowell, L. (2010). Interviewing: Fear and liking in the field. *The SAGE Handbook of qualitative geography*, 156-171.

Mensah, E. A., & Boakye, K. A. (2021). Conceptualizing post-COVID-19 tourism recovery: A three-step framework. *Tourism Planning & Development*, 1-25.

Metzger, J. (2011). Neither revolution, nor resignation:(re) democratizing contemporary planning praxis: a commentary on Allmendinger and Haughton's "spatial planning, devolution, and new planning spaces". *Environment and Planning C: Government and Policy*, 29(2), 191-196.

Moses, J., & Knutsen, T. (2012). Chapter 1. Introduction. *Ways of Knowing: Competing Methodologies in Social and Political Research*.

myjoyonline.com

newsghana.com.gh

O'Sullivan, D., & Jackson, M. J. (2002). Festival tourism: a contributor to sustainable local economic development? *Journal of sustainable tourism*, 10(4), 325-342.

O'toole, W., & Mikolaitis, P. (2002). *Corporate event project management* (Vol. 8). New York: Wiley.

O'Reilly, N., & Horning, D. L. (2013). Leveraging sponsorship: The activation ratio. *Sport Management Review*, 16(4), 424-437.

- Papadimitriou, D., Apostolopoulou, A., & Dounis, T. (2008). Event sponsorship as a value-creating strategy for brands. *Journal of Product & Brand Management*.
- Perry, B., Ager, L., & Sitas, R. (2020). Cultural heritage entanglements: festivals as integrative sites for sustainable urban development. *International Journal of Heritage Studies*, 26(6), 603-618.
- Prawat, R. S., & Floden, R. E. (1994). Philosophical Perspectives on Constructivist Views of Learning. *Educational Psychologist*, 29(1), 37-48. Rehabilitated? [Internet]. <http://people.exeter.ac.uk/PErnest/soccon.htm> [2001, March 28]
- Price, C. H. (1999). *The complete guide to professional meetings and event coordination*. Washington: The George Washington University Event Management Program.
- Quinn, B. (2009). Festivals, events, and tourism. *The Sage Handbook of tourism studies*. London: Sage, 483-503.
- Quintal, V., Liu, M. T., Unsal, F., & Phau, I. (2020). The persuasion process of sponsorship and non-sponsorship activation and the dual mediation model. *Event Management*, 24(2-3), 235-252.
- Reiss, A. H. (1998). Special event focuses on the mission while also raising substantial funds. *Fund Raising Management*. 29(3). 34-35
- Sandercock, L. (2002). Practicing utopia: Sustaining cities. *disP-The Planning Review*, 38(148), 4-9.
- Saunders, M., Lewis, P., & Thornhill, A. (2009). *Research methods for business students*. Pearson education.

- Serumaga-Musisi, N. (2016). Bauhaus Already Lives Here and Why the World Still Doesn't Know It. *Transition*, (119), 5-8.
- Silvers, J. R. (2007). Analysis of the international EMBOK model as a classification system. In *Las Vegas International Hospitality and Convention Summit*.
- Silvers, J. R. (2012). Professional event coordination (Vol. 62). *John Wiley & Sons*.
- Simbao, R. K. (2018). Igniting public space at the Chale Wote Street art festival in Accra.
- Spalding, K. A. (1994). Solving the leadership puzzle: Piecing it together through successful event planning (Dissertation, Ball State University, 1994).
- Tewari, S., Khan, S., Hopkins, N., Srinivasan, N., & Reicher, S. (2012). Participation in mass gatherings can benefit well-being: Longitudinal and control data from a North Indian Hindu pilgrimage event.
- Turko, D. M., & Kelsey, C. W. (1992). Determining the economic impact of recreation special events. Alexandria, VA: National Recreation and Park Association, 145.
- van Niekerk, M., & Getz, D. (2019). *Event stakeholders*. Oxford: Goodfellow Publishers.
- Vygotsky, L. S. (1978). *Mind in Society: The Development of higher psychological*
- Wiersma, E. A. (1995). *Creative event development: A guide to strategic success in the world of special events*. Indianapolis: Wiersma, 1995.
- Woets, Rhoda. 2011. "What Is This?" Framing Ghanaian Art from the Colonial to the Present. Unpublished Ph.D. dissertation, Vrije Universiteit, Amsterdam

Appendix 1

Interview Guide for ChaleWote Street Art Festival Event Organizers/Planners

This research is being conducted by a student at UiT, The Arctic University of Norway as part of the requirements for the award of Masters in Tourism. The research seeks to gather information about how event planners are able to host and create the Chale Wote Street Art Festival in Jamestown. The study is strictly for academic purposes and the information you provide will be kept with utmost confidentiality as your name will not in any way be associated with the comments you make.

- 1. Are you a native of the Jamestown community?
 - a) Yes ()
 - b) No ()

- 2. How long have you worked as an event planner for the festival?
.....

- 3. Is this a full-time job, voluntary or part-time job?
 - a) Full-time ()
 - b) Voluntary ()
 - c) Part-time ()

- 4. What was/ is the motivation for taking up the role in ChaleWote planning?
.....

5. What are the mission and vision CheleWote festival?

.....

6. Is ChaleWote the main tourist attraction in Jamestown?

a) Yes () b) No ()

6 b if there are others please specify

.....

7. How do you create the festival's timeline and ensure that it is followed?

.....

8. How do you evaluate the feasibility of the event?

.....

9. How do you plan and manage the budget for the event?

.....

10. How do you identify the stakeholders for the event?

.....

11. What strategies do you use to ensure that all stakeholders are informed and involved in the planning process?

.....

12. How do you plan and create the design for the event?

.....

13. How are publicity and advertising done for the ChaleWote Street Art Festival?

.....

14. How do you select and oversee the performance of artists?

-
15. How do you ensure that you have adequate logistics and how do you prepare the site for the event?
-
16. How do you able to evaluate the risk assessment for your event?
-
17. What are the security and safety measures you have in place for the event?
-
18. How do you ensure that your plan for the event is annually implemented?
-
19. How do you monitor and evaluate the whole planning process of the event?
-
20. Are you acknowledged by the government in terms of financial assistance? if not how do you gain financial assistance?
-
21. On a scale of 1-10, how would you rate participation turnout over the past events you organized?
-
22. On a scale of 1-10, how would you rate your performance in planning the festival over the last periods?
-
23. In your own opinion as a planner of the event. Do you think Chale Wote is underrated?
-

24. What exactly are your roles in the planning process and how long does it take to plan each year?

.....

25. Do you follow the same processes annually?

a)Yes () b) No () c) Sometimes ()

26. How supportive has the community been since the inception of the festival?

.....

27. How do factor sustainable development goals into the event planning process?

.....

28. Does the festival portray the true nature of the African culture or it goes beyond Africanism?

.....

Appendix 2

Interview Guide for ChaleWote Street Art Festival Attendants

This research is being conducted by a student at UiT, The Arctic University of Norway as part of the requirements for the award of Masters in Tourism. The research seeks to gather information about how event planners are able to host and create the Chale Wote Street Art Festival in Jamestown. The study is strictly for academic purposes and the information you provide will be kept with utmost confidentiality as your name will not in any way be associated with the comments you make.

1. How did you hear about ChaleWote Street Art Festival?
2. Since its inception, how many episodes did you attend or witness?
3. How would you describe the atmosphere of the festival?
4. Did your expectations match up with your overall experience after the festival?
5. What part of the festival did you find more captivating?

6. Do you think the festival is still at its initial awareness stage or maturity stage based on the publicity?

7. Have you patronized any arts, dance, or photo exhibitions?

Please Specify

.....

8. What do you think about Jamestown being the host community for Chale Wote compared to another suburb of Accra?

9. What advice would you give a friend visiting Chale Wote for the first time?

10. What remarks do you have for planners and stakeholders for future tourists visiting Chale Wote?

Appendix 3

NSD: Norsk senter for forskningsdata

Are you interested in taking part in the research project?

Crafting the perfect Chale Wote Street Art Festival atmosphere: How event planners are making a memorable event

This is an inquiry about participation in a research project where the main purpose is to investigate the feasible determinates that makes it possible for event planners to host and attract tourists to Jamestown community annually to celebrate the popular ChaleWote festival despite it been a slum. In this letter, we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

This is a master's thesis project set purposely to map the general impression of Jamestown as a slum yet host one of the most talked about street art festival in Ghana and beyond, the focus however will be how the event planners are able to host such a great event in Jamestown, in addition, the study will also become a selling point for new tourists to visit and explore tourism in Ghana. The research question for the thesis is

"How are the Chale Wote Street Art Festival Planners able to plan, create and host the event? "

Who is responsible for the research project?

As a master student of the Arctic University of Norway (UiT), the university is responsible for this research project.

Why are you being asked to participate?

The research focuses on the activities of event planners thereby as the event planner, you are been asked to participate in this research by answering a few questions.

The contact's information was obtained from social media handles, twitter and Facebook specifically

The participants or residents initial contact will be via Facebook group Messenger followed by an audio or video interview which will be recorded.

What does participation involve for you?

Depending on the choice of event planner schedules, a telephone interview or video interview will be conducted via Facebook Messenger which will be recorded for later referrals, same applies to the residents.

I hope you have the responsibility to take If you chose to take part in the project, this will involve that you will be interviewed for 30 minutes. The interview basically will include questions about (Jamestown, the origin of ChaleWote, Planners motivations, planners' greatest achievements, worse fears and the future of ChaleWote in Jamestown, all these will be recorded electronically. As a participant or resident of the c too, you are tasked to answer few questions about the community and the developments of ChaleWote Street Art festival over the years.

Participation is solely voluntary

Your participation in this project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy — how we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

Your personal information such as name, age and native will be avoided in the research work, my supervisor however may have access to your information thus if the need arises, the interview when conducted will have your identity as 'E. P' as initials for Event Planners and 'C.R' as Community Representative

What will happen to your personal data at the end of the research project?

The project is scheduled to end in May 2023. Your personal data, recorded interviews will be saved on my PC till then for the purposes of this master thesis and will be permanently deleted once the project has ended.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with the Arctic University of Norway, Data Protection Services has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

Artic University of Norway via Sharon Sophia Dassah, sda.105@uit.no, + 47 98854075.
Supervisor: Kari Jaeger, Associate professor in Tourism and Northern studies (Ph.D.)
UiT, kari.iager@uit.no + 47 91635265

Our Data Protection Officer: Joakim Bakkevold, + 47 7764322 personvernombud@uit.no

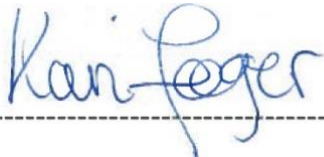
Data

Protection Services, by email: (personverntjenester@sikt.no) or by telephone: +47 53 21 15
00

Yours sincerely,

Project Leader

Kari Jaeger



(Researcher/supervisor)

X

Sharon Sophia Dassah

Student

Appendix 4

Consent Form

Consent can be given in writing (including electronically) or orally. NB! You must be able to document/demonstrate that you have given information and gained consent from project participants i.e., from the people whose personal data you will be processing (data subjects). As a rule, we recommend written information and written consent.

- For written consent on paper, you can use this template
- For written consent which is collected electronically, you must choose a procedure that will allow you to demonstrate that you have gained explicit consent (read more on our website)
- If the context dictates that you should give oral information and gain oral consent (e.g., for research in oral cultures or with people who are illiterate) we recommend that you make a sound recording of the information and consent.

If a parent/guardian will give consent on behalf of their child or someone without the capacity to consent, you must adjust this information accordingly. Remember that the name of the participant must be included.

Adjust the checkboxes in accordance with participation in your project. It is possible to use bullet points instead of checkboxes. However, if you intend to process special categories of personal data (sensitive personal data) and/or one of the last four points in the list below is applicable to your project, we recommend that you use checkboxes. This because of the requirement of explicit consent.

I have received and understood information about the project Event Planning: A view from ChaleWote Street Art Festival. Jamestown-Accra. and have been given the opportunity to ask questions. I give consent:

to participate in (online interview)

to participate in (insert other methods, e.g., an online survey) — if applicable for my/my child's teacher to give information about me/my child to this project (include the type of information)— if applicable for my personal data to be processed outside the EU — if applicable

for information about me/myself to be published in a way that I can be recognized
(describe in more detail)— if applicable

for my personal data to be stored after the end of the project for (insert purpose of
storage e.g., follow-up studies) — if applicable

I give consent for my personal data to be processed until the end date of the project, approx.

(Signed by participant, date)

