

**DEPARTMENT DANCE STUDIES
SCHOOL OF PERFORMING ARTS
COLLEGE OF HUMANITIES
UNIVERSITY OF GHANA**

**BRANDING AND PACKAGING IN THE COMMERCIALIZATION
OF GHANAIAN TRADITIONAL DANCES**

The image features a large, faint watermark of the University of Ghana crest in the background. The crest is a shield-shaped emblem with a light blue background and yellow/gold symbols. It contains three stylized leaves at the top, a central scrollwork design, and a banner at the bottom. The text 'BY' is centered over the crest.

BY

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DECLARATION

I, Regina Anabilla Akuka with candidate number 10601851 do hereby declare, that I have duly acknowledged all citations, references, and ideas of other scholars in this thesis. Therefore this thesis is an original work produced by me from a study personally undertaken under the supervision of Dr. Sylvanus Kwashie Kuwor and Mr. Seth Asare Newman. I so solemnly declare that this thesis has not been presented to any other institution for the award of a degree.

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DEDICATION

This dissertation is dedicated to my late beloved father, Mr. Francis Anabilla Akuka and to all Ghanaian dance artists.

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ABSTRACT

Commercialization of dance has become an integral part of the evolving creative industry in Ghana. Commodification of Ghanaian traditional dance as a “product” significantly needs to be branded and packaged in a manner that makes it a commercially viable venture. Framed within attractive quality and sociological aesthetic theories, this study seeks find out why Ghanaian Dance industry has been unattractive and to explore how Ghanaian traditional dances are branded and packaged by both professional and amateur dance companies and to highlight the commercial value of the Arts specifically dance. It mostly adopts a qualitative mode of investigation within a multidisciplinary framework that sees dance as both a cultural form and a stage art. The thesis recommends a frame work of the Awareness, Interest, Desire and Action model as a tool for commercialization and the adoption of vertical organizational structure alongside with some marketing activities that could enhance traditional dance brands to be more commercially viable.

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Introduction

According to Kariamu Welsh 2009, Dance is one of the world's oldest art forms. It is a mercurial art form: It exists in the moment, and, while a dance can be performed repeatedly, each performance is distinct and unique. Because of its ephemeral nature in that it exists only in the moment--dance is cherished as it is performed. Dance is a robust art that transfers energy and engages space in a way that encompasses the imagination of the audience. Dance is exhilarating, it is somatic, and it is often complimentary with music (Imjai, Keeratiburana & Koseyayotin, 2014).

Dance is an effective means of communication throughout the world, and in Africa, it is not an exception. An individual being able to express him or herself without verbal language is cherished in most African traditional societies. Cogitation can be communicated in such a way that, the whole community can understand and appreciate dance as a tool which can maintain the community's culture and history. Through dance, a group can regulate or monitor the social behaviour of individuals by expressing approval or disapproval. Dance is part of the cultural expression (Romain, 2002). Performance usually includes some type of dramatic presentation, music, costume, song, and mask. The movement is central to the activity, but it is by no means the sum total of the event.

Dance can also be referred to as traditional a communal and social activity. Customary and ceremonial rites are usually concentrated on the dance, making dance more than merely entertainment and forms an integral part of a society's worldview. A worldview is the way in which a person or group makes sense of its relationship with nature, God, or a supreme being. Dance is expressed using movements, accompanied by rhythm and the

aesthetic values of a society. Aesthetic values are the facets of society that is considered to be beautiful within that society. The perception of one's environs and relationship with nature is important considering beauty and attractiveness. Dance is also influenced by geographic location, religion, and gender as diverse cultures highlights specific parts of their bodies based on their belief systems, environment, and physical structures (Welsh, 2010).

Dancing developed as an essential and functional part of life in Africa. Events such as birth, death, harvest, and marriage are monumentalized by dance. Dancing is a major part of festivals to thank the deities for a bountiful harvest. Other African dances celebrate the passage from childhood to adulthood. These dances are mostly gender specific, with boys dancing with boys as well as the girls. There are, of course, social dances such as Kpatsa in which courtship, flirtation, and socializing are encouraged and enjoyed. Many dances e.g. Kpalogo that were originally performed for harvest or fertility have now turned to social dances as the society changes and the functions of those dances are no longer relevant to the people. The dance, however, survives and takes on new meaning.

Ghana is a composite unit of many different cultures. Almost every ethnic group in Ghana has their own culture which includes; language, dance, music, fashion and food among many others. Dance as a cultural element is inevitable when it comes to festivals, durbars, welcoming and gathering of high profile personalities or important guests where we display our rich culture.

Traditional dance is a rich part of local culture that reveals a lot about everyday life in the Ghanaian society or cultural heritage (Dance Ghana, 2014; Romain 2002). The significance of traditional dance is expressed when there are events such as festivals, graduation ceremonies, naming ceremonies, conferences, enstoolment of chiefs, among

others. In lieu of this a variety of dance companies and/or groups abound in Ghana namely the National Dance Company, Agoro Dance Company (Romain, 2002) including Abibigromma Theatre Company (School of Performing Arts, 2014), and many more.

Dance has been used and continues to be used for most activities associated with life-cycle events (Nicholls, 1996). Within the social context, its ability to function as a communicative tool through the appropriate use of gestures and other codes is invaluable (Nketia, 1974). Dance and other artistic expression forms are normally regarded as important elements of the events of life in many Ghanaian communities. These communities tend to share and cherish some basic cultural and aesthetic values.

Further, dance has the control to chain people together into one unified force. Romain argues that dance tells its story in a continuum of movements. The dance process entails the following:

The emotions of the dancer and the story being told by the dancer are captured in the dancer's motions. The emotion is conveyed through the use of posture, facial expressions, direction of movements, physical interactions with the audience and the mimicking of daily activities. Art is no longer purely auditory or visual but physical (Romain, 2002, p. 10).

The movements, gestures, costumes and accessories etc. for Adowa dance has also been same over the years. Culture is said to be dynamic by some scholars but the question is, how often do we see this dynamism? Same images and dances are being seen over and over again which makes them appear or look humdrum. Moreover, there are many more beautiful dances from the other ethnic groups which are less exploited often given less attention during some state and important functions. Branding and Packing can be useful tools that can help promote and market these dances.

Competition in this age market or business is inflexible and as a consequence, organizations are anxiously trying to find innovative ways to get customers purchase their products and/or demand for their services. It is for this reason that phenomena such as branding, packaging and a host of others are engaged to facilitate the intense commercialization of dance. Business dictionary defines brand as a unique design, sign, symbol, words or a combination of these, employed in creating an image that identifies a product and differentiates it from its competitors. Business organizations can maximize or leverage profitability by utilizing excellent branding and packaging. Outstanding packaging tends to attract the attention of a consumer about the same or modified products. It is important for organizations to really get to know their target markets well, so they can be sure of having an optimistic level of permeation. If packaging does not contribute much when it comes to drawing attention, it is more likely that nobody would patronize it. Whether brand packaging is planned for business to business or business to customer, packaging is everything when it comes to truly reflecting the brand. Having a good packaging will last for the company or organization countless years to come, and also allow building a massive extent of customer loyalty along the way. It is key for this reason that, organizations make it a point to know their customers well, and choose the packaging options consequently.

For the purpose of attention, purchase, consumption or use that might satisfy a need or want, a product or service can be copied by a competitor but a brand is unique. A product or service can be quickly outdated but a successful brand is timeless. When consumers are making decisions amongst brands available in the market, it includes brand as an element to determine the qualities of the product rather than employing their time to enhance their knowledge of the product/service in information searching activities. Therefore, consumers use brands as cues to make decisions to purchase or try products.

A brand is therefore a product/service whose scope comprehensively distinguishes it in some ways from other products or services designed to satisfy the same need. These differences may be purposeful, rational, or tangible-related to product performance of the brand. They may also be more symbolic, emotional, or intangible-related to what the brand represents or means in a more abstract sense

Traditional dance as a “product” needs to be branded and packaged in a manner that makes it commercially viable. A brand refers to the physical or abstract characteristics that an organization or product is identified with or known for (Sammot-Bonnici, 2015). A brand has the prospect to enhance any product/service and helping to set it apart through various ways (Bryne, 2013). Therefore, branding involves the conscious and consistent creation of unique marketing identity in the form of a name or image for a service or product with the view to capturing the attention of the consumer (Pearson, 1996). Basically, it is the duty of a service provider to claim its own space in the ever changing marketing environment. Currently, there is the need for effective branding to make the dance product attractive because of the proliferation of both amateur and professional dance groups. Wansink and Huffman (2001), and Brown (1950) agree that packaging equally plays an important part in the success of a product/service. Customers are constantly seeking new ways to satisfy themselves, hence the need for better packaging of products. What this means is that packaging should continuously evolve to meet this demand by providing quality that meets the expectation of customers.

1.1 Statement of the Problem

Culture is a dynamic phenomenon and as a result there is the need to adopt strategies that will preserve the varied expressive cultures. Ghanaian culture such as music and dance have got the potential for posterity.

In recent times, maintaining culture requires modernization to remain resolute in its survival in the face of global challenges (Imjai et al., 2014).

Since institutionalization of dance in 1962, the industry has not gained much in terms of visibility and patronage due to the fact that most people see it as part of their culture and their everyday lives. Hence, this makes it difficult for it to be accepted as a product worth paying for and as a career that people depend on to survive. The Ghanaian Dance industry or sector for some time appears to be unattractive and unprofitable. With regards to strategic plan implementation for business or marketing purposes, not much is done by stake holders or key players in the industry to attract the attention of the general public or organizational bodies engaging them.

According to Nii Yartey as cited in Romain, (2002) posits, “Traditional dance in Ghana was created in another time but the dances are still relevant today.” This study therefore argues that true as this statement may be, traditional Ghanaian dances require rebranding to make them more attractive and trendy. This notion of modernization finds expression in the rebranding of dance as earlier indicated to enable it become ‘re-appreciated’ to facilitate the building of sense of national unity and pride (Romain, 2002).

In addition, the adaptation of folk dances to a more contemporary setting requires altering the dances to fit the social standards of younger generations which have primarily been expressed in dances by changing the sexual category characters in the dances (Romain, 2002). For instance, historically Adowa was dance performed by only women, nevertheless men now take roles within the dance to expand its scope. In like manner, females are also featured as drummers, a role that used to be the preserve of men. Maijaroen (2009) contends that some performers managed to modify their customs and

practices in line with modern trends in order to survive. Gradually, dance is becoming a dynamic art form that aims to better serve a generation which does not think like their successors (p. 22).

In spite of these scholarly views, dance as a product in Ghana is still crying for patronage. This study seeks to investigate why the dance industry has been an unattractive one to the general public and suggest some marketing strategies on how to enhance attractiveness of dance fraternity to be more lucrative. Also the study aims to document how branding and packaging can be an effective tool to commercialize traditional dances in Ghana and the types of modern strategies that can be put in place to increase patronage for the benefit of dance practitioners and the Creative Industry as a whole.

1.3 Objectives of the Study

The study objectives include the following:

1. To find out the importance of internet and modern trends in the commercialization of Ghanaian traditional dance performances.
2. To investigate which elements of Ghanaian traditional dances that can be branded and packaged for public consumption and/or commercial purposes.
3. To develop a model for branding and packaging that will aid in commercializing Ghanaian traditional dances.

1.4 Research Questions

1. Is the internet an important channel of commercializing traditional dance in Ghana?
2. Can all elements/forms of Ghanaian traditional dances be branded effectively?

3. What are some of the factors that account for the low patronage of Ghanaian traditional dance performances?
4. Which marketing model is appropriate to brand and package Ghanaian traditional dance for commercialization?

1.5 Definition of Key Concepts

This section defines selected key concepts that guide the study. They are traditional dance, branding, packaging and commercialization.

1.5.1 Traditional dance

Traditional dance is sometimes referred to as folk or cultural dance. ‘Traditional’ is often used to accentuate on the ethnic backgrounds of the dance. A traditional dance will therefore have emerged from a people’s cultural traditions, for example, the folk dances of indigenous populations of Europe. However, dances that have a ritual origin or purpose are not usually considered to be Traditional dances. Rather, these are known as ‘Religious dances’ (Manning, undated).

1.5.2 Branding

Brands are used in business, marketing, and advertising. Branding is a set of marketing and communication methods that help to distinguish a company or products from competitors, aiming to create a lasting impression in the minds of customers.

1.5.3 Packaging

Packaging involves the processes, materials and tools engaged to contain, handle, protect, deliver and transport a product or service. The role of packaging in commercialization is comprehensive and may require functions such as to attract attention, assist in promotion,

and impart essential or additional information of the product/service. Furthermore, it denotes the exercise of merging interrelated goods or services into a single offer.

1.5.4 Commercialization

According to Siegel et al. (2003), commercialization depends on research and development to take initiative and followed by discovery, evaluation feedback, faculty inputs and patents, if required. Moreover when products and services are commercialized, they contributes to wealth generation of the organization, thus financial progress and sustainability with a well-defined mechanism.

Commercialization is “the process of transforming ideas, knowledge and inventions into greater wealth for individuals, businesses and/or society at large”. It is also a large detachment of innovation process compelled by market.

1.6 Scope of the Study

This research sought to study how branding and packaging could be effective tools in commercializing Ghanaian traditional dances, defining the connection between brand and customer and some branding tactics. This study therefore, aimed at how to unravel the various ways through which Ghanaian traditional dances could be branded, packaged, and made more commercially attractive and viable.

Accra Metropolitan Assembly area in the Greater Accra region was the study site. Accra was chosen because, it is as an epitome of urban context. The study aimed at investigating the branding and packaging of traditional dance in the context of urbanization. The selection of the Accra Metropolitan Assembly area as study site for the research was based on three relevant factors namely; the richness of data, availability and easy access.

My focus was to examine how dance companies and groups brand and package dance as a product. Therefore, my inclusion criteria covered only dance companies that engage in commercialization of dance, artists who work in a company that commercializes dance, choreographers who theatricalize dance for production and those institutions involved in training professional dance

Artists.

1.7 Significance of the Study

Patronage of Ghanaian traditional dances over the years has been very low. This could be attributed to poor branding and packaging accounting for such a situation. This study sought to help unravel the challenges associated with the branding and packaging of traditional dances in Ghana. Through the findings, a model for how to brand and package traditional dances in Ghana and beyond is created. The study also provided information on how their branding affects consumer preferences as well as how individuals and companies can build on their marketing strategies to attract more customers and increase their market share. The information generated by the study is also relevant to businesses in general for their marketing development and for other future research.

1.8 Organization of Study

The study constitutes five chapters. Chapter one introduces the study and includes the following: background to study, statement of the problem, research objectives, research questions, scope of the study, significance of the study and the organization of the study. Chapter two reviews various literature on the research area, as well as theoretical framework, some types of traditional dances, nature of dance, and significance of dance through to theoretical framework. Chapter three discusses the methodology used for the

study. It also covers the research design, the target population of the study, the sample size, the sampling techniques, and the data collection instrument. Chapter four presents the findings and analysis of the data that was collected from the targeted groups on how branding impacts their preference. Chapter five which is the final chapter represents a major summary of the study, the challenges, the conclusions and some applicable recommendations built on the findings. The limitations for the study as well as submissions for further studies are also included chapter five.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

Presentation of theories as well as other scholarly literature relevant to the study are in this chapter of the study. This chapter reviews relevant literature relating to how traditional dances can be positioned as a commodity worthy of commercial patronage. Theoretical framework of Social Aesthetic theory and Attractive Quality is discussed in this chapter together with literature on the themes of the study such as the types of dances; dance, its nature and culture; the significance of dance or modern relevance of traditional dances; branding traditional dances; packaging traditional dances; role of the consumer in packaging development; service quality of traditional dances, customer satisfaction and dance and health.

2.1 Theoretical Framework

This section of the study discusses the theoretical framework underpinning this work. Two theories namely the theory of attractive quality and sociological aesthetic theory are discussed.

2.1.1 Theory of Attractive Quality.

This is a subsidiary of the Kano model propounded by Noriaki Kano and his colleagues from the seminal work of Herzberg, Bernard, and Snyderman (1959) in their quest to distinguish between satisfaction and dissatisfaction. Basically, this Model asserts that different factors are responsible for a consumer's satisfaction or dissatisfaction. According to Gustafson (1998) the model helps service providers to understand the viewpoint of how customers assess their services or products.

Claes Hogstrom et al, (2009) posit that, the model is of the view that the correlation between customer satisfaction and quality can be explained using metrics such as;

1. 'One dimensional quality' – Qualities that are spoken of and the ones in which firms compete. The higher the degree of achievement, the more satisfied the customer will become. This implies that if the customer enjoys more of a particular product at the same price, he or she will be satisfied, but will be dissatisfied when they enjoy less of the same product for the same price.
2. 'Must-be quality' – These are the attributes of a product that are supposed and must be met no matter what. Meeting these qualities do not necessarily lead to customer satisfaction, but customers have a tendency to be dissatisfied when they are not met.
3. 'Indifferent quality' – These qualities do not add to satisfied or dissatisfied customers, irrespective of whether they are met or not. Customers are mostly not aware of such qualities and thus are not really affected when they are present or absent.
4. 'Reverse quality' – with this quality, it is understood that not all customers are interested in the sophisticated nature of the service or product and therefore will be dissatisfied when products or services become complicated.
5. 'Attractive quality' the absence of this quality do not really lead to customer satisfaction but on the other hand, their presence provides customer satisfaction when they are fully fulfilled. The attractive qualities are normally not expected by customers, but present an unexpected satisfaction to customers.

The study employs the attractive quality within the Kano model to focus on the 'not easily' identifiable attributes of these traditional dances for the purpose of meeting the unexpected satisfaction of the customer with effective packaging and delivery. For a product or service to be commercially viable, it has to be attractive enough to draw the attention of potential customers or target market. This gives them a feeling of achieving

value for their monies spent on such product or service. Satisfied clients or customers patronize such product and services without hesitations and spread a positive word of mouth to their friends and families

2.1.2 Sociological Aesthetic Theory

This theory; otherwise known as the social science theory views dance within the context of dance as a platform for both cultural and social interface beyond its ethnic origins or features. Hence, it assesses dance based on social or cultural appropriation. According to Henry Louis Gates and Anthony Appiah (1999), "...in Africa traditional dance occurs collectively, expressing the life of the community more than that of individuals or couples. Dances are often segregated by gender, reinforcing gender roles in children. Community structures such as kinship, age, and status are also often reinforced". (p. 556)

For instance, in several parts of Africa, every preceding generation hands down its history to the next generation using oral tradition. This accounts for one of the motives why music and dance formed an integral part of subcultural communication. On any given occasion such as social, cultural or non-secular, dance is used as a medium of education on harmonious or moral living. Therefore, sociologically, dances in general may share certain similarities but in Africa, each dance has a unique history, language, song, background, and purpose and defies wholesale transposition into another culture whether within the African continent or without.

Aside dances with spiritual or religious connotation, there is usually little or no barrier at all between dancers and audience because African dances are participatory in nature with spectators playing an active role during performances. Malone (1996) explains that in some African dances, the "shoulders, chest, pelvis, arms, legs among others may move

with different rhythms in the music. They may also add rhythmic components independent of those in the music” (pp. 10-11). Therefore the sociological approach to dance, helps in differentiating these movements of the body, ascribing ethnic identities to these dances including their nuances. Every dance assumes a character based either on the gender of the dancers, context, or the people. Men mostly use large body movements such as jumping and leaping while women use smaller movements with much use of "shuffle steps", the body in a curved position with bent knees (Eileen, 1997, p.22).

The sociological aesthetic theory posits that dance should be viewed within the totality of its culture it draws its inspiration or material from. When this is done, certain significant features that give dance its uniqueness in terms of costumes, musical instruments, props, make-ups and performative conventions will give dance an aesthetic appeal.

2.2 Traditional Dances

Nii Kwei Sowah, (2017), described traditional dances as dances that have been created by the forebears and handed down from generation to generation and are almost ubiquitous and is an embodiment in the lives of the African from birth through to death. These dances are a reflection of their socio-politico-cultural activities and seen as a significant part of their lives. Traditional dances mostly are historical happenings and events of the African that are creatively enacted or woven with dance movements for posterity. This is emphasized by Doris Green (2012), as she cites Maurice Senghor who succinctly states that “African [traditional] dances were created behind a ‘happening’ or ‘event’ that the people chose to remember, the subject which could be general or specific.”

Generally, African dances can be classified broadly into three. These are: Social or Recreational dance, Royal dances, and Cult or Religious dances (Kuwor, 2017)

2.2.1 Recreational Dances

Recreational dances are mostly created and performed for entertainment and recreational purposes and may not have strict rules governing their performances. Opoku (1970, pg.7) in his article the *Dance in traditional African* society points out that:

Recreational or Social Dances are usually created by the more youthful members of the society for entertainment and recreation. If the new creations, based on the movement forms of the region prove popular, older people adopt the dances and in time include them in the repertory of regional recreational dances. They serve to bring the young of both sexes together in a clean atmosphere which results in marriages. They encourage the youth in providing opportunities for creating new rhythms, dances, songs and presentation (Opoku, 1970, pg7)

Opoku's words clearly indicate that, recreational or social dances is/are medium for social integration among the society since these dances are opened to the general public including strangers.

According to Hanna (1973, pg. 169),

...women combine dance with the pounding of earthen hut floors and entry platforms as they press closely against each other in concentric circles. Bending low over the floor they beat the ground, unfold their bodies lifting both hands in the air and dance towards the center and back bending once again to beat the floor with the heavy wooden flail held in the right hand (Hana, 1973, pg.169)

This is a clear indication that, recreational or social dances also serve as a form of morale booster towards work activities.

2.2.2 Royal Dances

These are dances performed at specific occasions in the Ghanaian community and mostly not opened to the general public. They are performed by community leaders such as the Chiefs and important community members in authority. Peggy Harper postulates that, “in African societies, royal dances provide opportunities for chiefs and other dignitaries to create auras of majestic splendor and dignity to impress their office over the community at festivals or durbars.”

This implies that chiefs and other people in authority reaffirm their status in the society with these royal dances. Opoku further affirms that, “the formal royal or court dances perpetuate

Chieftainship and stability by providing the visual and audible setting for the enhancement of the office of [chiefs]. Without this, the chiefs would lose the aura and mystique which surround the concept of chieftainship”

2.2.3 Spiritual or Cult Dances

According Benedictus Mattson (2015), these are

...are specific dances that are performed to invite the ancestral spirits and the gods into the dance arena for their intervention and interaction with the society. In this regard, members of the community bring themselves into ritual connection with these gods through dramatic possession dance performances as a way of serving this purpose (Mattson, 2015).

Even though the purpose of these dances is to bring the community closer to the ancestral spirits or deities, there are major restrictions to the performance of these dances. Kariam

Welsh (2010), emphasizing on the strictness associated with religious dances, states that, religious dances are serious in nature and used to enforce and reaffirm the religious beliefs of the society. Therefore, only persons with power in the society or specially trained persons may be allowed to participate in their performances.

2.3 Modern Relevance of Traditional Dances

From a functional point of view, it is worth noting that dance has always been a means through which people are brought together (Romain, 2002). Despite the present use of the forms of dances that abound in Ghana, they all have one major purpose and/or function that is the “preservation of culture” (p. 9). That notwithstanding, dance can be used to attain a myriad of ends namely spiritual, governmental, and physical independence.

Romain (2002) reiterates the fact that dance can serve as both a preserver of culture and representative of past and present Ghanaians. In addition to the standard traditional dances, popular dances are gradually becoming prospective dance forms that are of a better appeal to the Ghanaian youth.

The significance of dance from the Ghanaian perspective, has been clearly summarized and articulated in Opoku’s old yet still relevant statement;

For to us, life, with its rhythms and cycles, is dance... dance is a language, a mode of expression, which addresses itself to the mind, through the heart, using related, relevant and significant movements which have their basic counterparts in our everyday activities, to express special and real life experience in rhythmic sequences. For a deeper insight into our way of life – our labors, material culture, aspirations, history, social and economic conditions, religious beliefs, and disbeliefs, moments of festivity and sadness – in short, our life and soul, are revealed in our dance (Opoku, 1965 p. 1).

Opoku's words clearly reveals how Ghanaians revere and regard traditional dances as a medium of expressing their reason for existence.

According to Romain (2002) even though dance has been utilized by Ghanaians as a way of reaffirming their cultural beliefs. Dance also serves as a foundation of cohesion and as a prompt of what the community views important. Significantly, music and dance provide pleasure, enjoyment and self-esteem; they constitute a vital part of sacraments, festival, religion, and entertainment.

Dance has been used and continues to be used for most activities associated with the life-cycle (Oh! Nii, 2017, Nicholls, 1996). Within the social context, its ability to function as a communicative tool through the appropriate use of gestures and other codes is invaluable (Nketia, 1974). Individuals in the community select movement idioms from their culture for the communication of thoughts and sentiments to show their resentments and gratitude. Moreover, traditional dance also plays an indispensable role in education through the transmission of knowledge from generation to generation (Hanna, 1965). The values, norms and cultural heritage of the people are embedded in these dances and are transmitted through songs, movements, make up and all other elements that aids in the total manifestations of Ghanaian traditional dances.

The performance of any traditional dance occurs within a context. It is the context, occasion, or social milieu that determines the type of dance to be performed, and it could be performed by the elderly, women, men, or youth. In addition, it is worth noting that, the role and significance of traditional dances are mostly contextual. This implies that, a particular dance can be performed at different occasions. Mattson (2015) reiterates further;

The role of dance is contextual and significant. Therefore, a particular dance can be seen on different occasions. A typical example is the *Agbadza* dance of the Ewes of Ghana that can be performed on more than one occasion, yet the contextual requirements of choice of movements and how they are expressed; costumes and how they are worn differ from one occasion to the other (Mattson, 2015).

This phenomenon is really visible when observing and analyzing the activities of dance companies and amateur groups in Ghana. These performing entities carry out various assignments, from product launches, ushering of dignitaries, durbars, funerals, marriage ceremonies and other functions outside the traditional setting. During these functions, traditional dances form the core of their performances. Dances like Kete, Adowa, Bawa, Kpanlogo and other traditional dances are repackaged and performed outside their initial setting to serve different purposes.

From a different tangent, traditional dances serve as movement bank for contemporary choreographers. In modern times, artists transmute various movements idioms from these dances to create works that aim at addressing issues of social importance in contemporary times. These works are described by Francis Nii-Yartey (2009) as contemporary African dances. In explaining this phenomenon further, he asserts that, the contemporary choreographer should draw inspiration from the old by distilling and redefining the intrinsic values embedded in these dances to create new works that would address pressing societal issues of the present in a unique way. The implication here is even though traditional dances may be very significant in their “raw” form; they also serve as old robes on which new robes are woven. This study’s main focus is on commercializing these dances through branding and packaging.

2.3.1 Dance and Health

Dance as an art form or cultural form has been proven to play vital roles for maintaining good health and holistic wellness. Dance engages the body, mind and soul through vascular actions and physiological process that can help to eliminate or avoid tension, hypertension, fatigue and other disabling conditions that result from effects of stress. Lynne Hanna, (1995).

The importance of dance may have been highlighted and documented to some extent in the Western world, but one of the most important roles notably is its therapeutic dimension in health care delivery which still requires necessary scholarly attention in many developing countries.

Kuwor (2017), refers to dance therapy as a psychotherapeutic approach where dance movements and musical components such as songs and drum language are utilized as a process to improve the emotional, physical, mental and social integration of an individual. Psychotherapeutic process and its technique differ significantly according to cultural traditions of the diversity of people in the various parts of the world. The concepts of health is very important to all humanity. Many people have become conscious about healthy lifestyles since good health is everything that individual needs to live a happy or normal life.

Dance for health has become an important tool for the promotion of good health in several circumstances. Besides it being a physical health activity, dance can also help to enhance the effectiveness of mental health and improve social communication.

The World Health Organization in 1984 defined health as a complete physical, mental and social wellbeing of an individual and not merely the absence of disease or infirmity. Kuwor (2017), presented three different cases namely dance and fitness, dance and obesity and dance dysmenorrhea in demonstrating the health elements in dance. He used *Agbadza* dance of the Anlo-Ewe ethnic group as an evidential value that exhibits a significant responses. It is very familiar in the Anlo-Ewe land that life begins in the spine as this theme is reflected in the *Agbadza* dance. The dance starts in the spine and progresses into the contraction and release of the torso. Much as the main movement of *Agbadza* could clearly be seen as located at the torso, other body parts play important roles that cannot be left out in any endeavor to dissect the *Agbadza* movement style. The hand, arm, shoulders, feet, waist, buttocks and the head plays very essential and significant roles in the dance. These roles are modestly semantic or simply a conjoined one. The feet maintain time keeping steps one at a time basically tapping on the regular beat or what is widely known as the pulse (Kuwor, 2017).



Plate 1: Agbadza dance performance by the National Dance Company. Photo Credit: Author

2.3.2 Overview of some Ghanaian traditional dances

This highlights on the historical background of some dances among the many Ghanaian traditional dances. It includes; Baamaaya, Kpatsa, Adzewa and Kpanlogo.

2.3.2.1 Baamaaya

According to Pascal Yao Younge (2011), Bamaya is the most popular re-creational dance drumming among the inhabitants of Dagbon of northern Ghana. The history of this classic dance underscores the philosophy and culture of the Dagbamba and their attitude towards women.

For centuries, women in Dagbon culture were treated as lesser human beings. This attitude has not changed much at all – even after years of social and cultural reforms in this part of Ghana. Oral traditions has it that Bamaya was first performed as a religious ceremony to appease the land gods, the *tingbana* of Dagbon. History has it that somewhere around the 18th century, soon after the Dagbamba's conversion into Islam, a great famine occurred in Dagbon due to a severe drought.

Many inhabitants were dying from hunger. Hunters would go days without any successful hunt. The situation was grim and desperate actions needed to be taken. The belief in traditional religious practices, oracles and ancestral worship before introduction of the Islam has to be given a second thought and priority in this time of trial and hardship. The *sabooniba*, the rain makers, performed several sacrifices and rituals but all their actions proved futile.

Further consultations of the oracles revealed that the major issue or reason for their situation was the way women were being treated in the society: Unless the men of Dagbon started to treat women with respect, the gods would continue to punish the entire land. It was not going to be easy for the men give up their authority and rights over women all of a sudden but they were ready to try anything for the sake of their children and households. So the story goes on that the men were asked by the oracles to dress like women and dance in front of their wives and go through the villages as a public humiliation and atonement for generations of maltreatment of women.

There was another hurdle for the men to cross before undertaken their task. Their wives were not going to loan them their clothes for the dance (most of the women did not have

clothes in the first place) so they were forced to make their own dresses from corn husks, which became the main *Bamaya nema*, costumes clothes were worn on their *shee* waists.

Other aspects of women's clothing would also be improvised. Representing the women's long hair was *walixa*, a hat made from black monkey's fur; earrings from seeds; *naponhpuruligi*, anklet beads, were replaced with metal jingles; *biha*, fake breast, were created by stuffing their shirts with extra cloth; and *kafiena*, a fan used in the kitchen and also to fan the chiefs, became an extension of the arm.

Completing the costume is a towel for wiping sweat and a short horsetail. This whisk is like a personal god, *Sabli*, a protective talisman from evil spirits. With these items, the men took on all attributes of women. With their costumes ready, the men danced nonstop through the streets for three days, accompanied by their drums. The goal was to create a great deal of sound as they paraded the streets, with women and children looking on with laughter.

It took a lot of energy to move all the costumes, especially the *shee* on the waist. The men had to eat a large amount of food before being able to perform the intricate waist movements which stretched at the feet and knees. The preferred meal was *tubankpiili*. This is one of all the protein traditional dishes of the Dagomba, consisting of beans and "groundnut" (peanuts). The original name for the dance-drumming during those early days was *tubakpiili* (named after the beans and groundnut dish), which literally means, unless you are satisfied you cannot take part in the dance. The gods were touched by the subdued men of Dagbon. Three days of prayer and performances yielded continued rainfall for days.

The men continued to perform this dance-drumming throughout the rains, planting new crops until it was time for the harvest. When the valleys, the farms and the land came back to life with green pastures, rivers and cold weather, the elders remarked, “Baa maaya,” which means, “The valley is cold”, or “The River is wet again”. *Tubankpiili* was then renamed *Baamaaya* as a celebration of gratitude to the gods.

Unlike the past when it was only performed in the rainy season, *Baamaaya* is now seen during funerals, festivals, childbirth, weddings, national celebrations and other social events. *Baamaaya* groups are organized as popular dance-drumming ensembles and women are now allowed to dance (Younge, 2011)



Plate 2: Bamaya dance performance by the Ghana Dance Ensemble. Photo credit: ghanaanceensemble.wordpress.com, 21/07/2018

2.3.2.2 Kpatsa

Kpatsa is dance that originated from the Ga-Adangbe community, within the Greater Accra Region. It is performed during festivals and celebrates a full moon. The dance mostly functions as a form of entertainment during which children gather under the full moon (Adinku, 1980; Romain, 2002).

According to Adinku,

When on an expedition, a hunter becomes very lost. As he travels deeper into the forest he happens to come across some dwarfs performing a dance. The hunter is able to keep himself hidden and learnt the dance of the dwarfs. When the hunter returns to the village he teaches the dance of the dwarfs to the other villagers. (Adinku, 1980, p. 66-67)

The term Kpatsa denotes the “limping gait” actions involved in the dance that are supposed to be similar to the actions of African dwarf. Kpatsa has been influenced greatly by the Agbadza dance, of the Ewe people from the southern part of the Volta region over time. What is worth noting is that the Kpatsa dance has been infused with most of the movements in the Agbadza dance (Adinku, 1980; Romain, 2002). Unlike Bamaya, a division exists in between dance composition for the men and women. Essentially, Kpatsa requires a high level of energy throughout the dance.



Plate 3: Akomaperfarts teaching the steps from Kpatsa dance. Photo credit: twitter.com, 21/07/2018

This dance originated from the Central region and it is rooted to the Fante ethnic group of Ghana. The performance of this dance is displayed during the enstoolment of chiefs, festivals and the funerals of Paramount or sub chiefs. The Adzewa performance originally, was restricted to only females but due to modernization, men now take part in the dance. Involvement of men in Adzewa is mostly used as a dramatizing element. The presentation of Adzewa can come as the result of the song sung during the dance. Like Kpatsa, Adzewa does not have one standard song associated with it. Hence, the role of men in the dance depends on the message or context of the song. Men taking part in the dance is embedded on the modern ways of presenting traditional dances, with the influence of changes in gender roles in the modern society as a whole. For example, in the Agoro Dance Company men participate in Adzewa, a traditionally female dance, while women are utilized as drummers. Drumming roles was reserved for only men in the past. By so doing, dance organizations are giving traditional dances a more modern social context.



Plate 4: Adzewa dance performance by the Ghana Dance Ensemble. Photo credit: graphic.com.gh, 21/07/2018

2.3.2.3 Kpanlogo

Ladzekpo has underscored the fact that Kpanlogo “is essentially an urban youth dance-drumming and a symbol of the commitment of a rapidly growing Ghanaian urban neighborhood youth in advocating their perspective in shaping the political vision of post-colonial Africa” (1995: web). Kpanlogo has been observed as a recreational dance and music form originating in the 1960s among urban youth particularly among the Gas. The Kpanlogo dance was used to encourage socioeconomic activities such as fishing in the Ga community thus; work and happiness, to boost the morale of men going for fishing. The costumes for this dance is highly dramatized to entertain. For instance, women usually put extra clothes into their under pants to exaggerate their buttocks, and dance in a manner that to entice or tease the men during the performance. But now it occurs as a nationwide event. Characteristically, Penalosa, (2010, p. 245) opines that the commonest and the oldest core patterns of Kpanlogo is the bell part to be found in sub-Saharan Africa. This bell pattern is similar to the song slave pattern obtained in Cuban music as well as salsa.



Plate 5: Kpanlogo dance performance. Photo credit: Afrimuda.org, 21/07/2018

2.4 Dance, its Nature and Culture

The importance of dance, particularly to an individual cannot be overemphasized because of the strong identity it forges for such a person (Savigliano, 1995). Indeed, dance goes beyond just reflecting or serving a particular function in society. Dance is central to all social life just as any other artistic form of expression like music (Kringelbach & Skinner, 2012). Dance makes meaning in so many varied ways through the use of the body, dance communicates in a manner that does not differ from spoken word (Farnell, 1999). Because dance is usually performed with song, music, poetry and oral performance in West Africa, many scholars tend to describe it under the nomenclature of performance. But scholars like Askew (2002), Ebron (2002), Moore (1997), Wade (2000), White (2008), all contend that since dance pertains specifically to the movement of the body, and yet music tends to be emphasized in the study of performance, it is better to maintain the term dance and not substitute it with performance.

The nature of dance, its movements and rating varies across cultures (Mauss, 1935). However, scholars are yet to agree as to what should constitute dance; is it its visual aspect, or when it is done for an audience among other related considerations that should qualify it as dance (Hanna, 1979a). I agree with Gell (1985) submission on this particular debate of the nature of dance that style should be the yardstick for differentiating between dance and every day movements. Farnell (1999) reiterate further in her argument that anthropologists did not possess the necessary tools to analyze dance hence this confusion. To clear this confusion, Spencer (1985b, p. 38) explains that, it is society that “creates the dance, and it is to society that we must turn to understand it”.

Dance and culture share a mutually unproblematic relationship (Youngerman, 1974). This is because, the dance of a particular society draws enormously from the peoples culture especially in traditional communities as (Polhemus, 1993). For instance, the patterns and movements associated with fishing in the Ga fishing areas along the shores of the Greater Accra Region are heavily present in their *Kpanlogo* dance. For the purposes of understanding culture in this context. The study follows Hannerz’s (1999, p. S19) definition of culture, which is as “consisting of meanings and practices acquired (in varied ways) in social life”. Though dance and its dancers usually carry their culture in their minds and bodies, the meanings of some particular dances may not be too clear because the dance is independent of the dancer (Langer, 1953). Therefore dance plays an even bigger role in embodying messages of identities because it is a “powerful tool in shaping nationalist ideology and in the creation of national subjects, often more so than are political rhetoric or intellectual debates”.

2.5 Branding Traditional Dances

Traditional dance as an art form needs to be branded and packaged in a manner that makes it more appealing and commercially viable. Though branding seems a new phenomenon, Almquist and Roberts (2010) argue that “brands are as old as the stone Age”. However, contemporary branding surfaced in the middle of the 20th century (Farquhar, 1995) with different perspectives as to what branding entails. A brand refers to the physical or abstract characteristics that an organization or product is identified with or known for (Sammut-Bonnici, 2015). Bryne (2013) further asserts that, “a brand has the prospective to enhance any product and helps to set it apart through various ways. Pearson (1996) also asserts that branding involves the conscious and consistent creation of unique marketing identity in the form of a name or image for a service or product with the view to capturing the attention of the consumer. Basically, it is the ability of a service provider to claim its own space in the ever changing marketing environment. Currently, there is the need for effective branding to make the dance product attractive because of the proliferation of both amateur and professional dance groups since branding plays a crucial role in the commercialization of any product or service. Marquardt et al. (1965) have reported that “consumers prefer a product that has an established brand.” Most consumers will go in for popular and trusted brands when selecting products and services that suit their taste. It should be noted that, consumers have a myriad of tastes and it is very important that marketers get to understand the market dynamics of the products they intend to sell.

On a slightly different tangent, Roper and Parker (2006), postulates that brands became a medium through which companies communicated with consumers in the 1970s through to 1990s in order to establish relationships.

Gronroos (1989) opines further that, the first step in any company's ability to strike a relationship with consumers is for the company to attract and maintain a relationship of mutual benefit to both of them. In order to sustain this kind of relationship, it is important that companies put much effort into their role as brand builders by concentrating on equipping staff and workers with the best of conducts and attitudes (Chernatony, 1999). This infers that, building a brand depends not on the product or service in question, but the individuals involved in creating and distributing the said product or service. Therefore maintaining a reputable brand will mean equipping employees with the right training and working conditions necessary to make and maintain consumers. SammutBonnici (2015) concludes that for consumers to remain loyal to a brand for a long time, such a company must develop a sustained range of initiatives that addresses the image of its brand as well as the brand experience. This is because the idea that underpins branding strategy is to let brand identity pervade all purposes of the company geared towards the customer perception of the brand beyond just brand but satisfaction that inures to the company's growth and retention of customers.

Branding traditional dances will therefore mean not only concentrating on the dances but providing all the necessary conditions that will make the final manifestation a glamorous and fulfilling commodity worth paying for. Items such as costume design, make-up, instruments and conditions may aid in maintaining a reputable brand for traditional dances in Ghana.

2.5.1 The Role of Brands

Consumers may evaluate the identical product or service differently depending on how it is branded. They learn about brands through past experience with the product or service and its marketing program, finding out which one satisfies their needs and which do not.

As consumers lives become more complicated, and tie starved, a brands ability to simplify decision making and reduce risk becomes invaluable.

Brands also perform valuable functions for firms. First, it simplifies product/service handling or tracing. Brands help to organize invention and accounting records. A brand also offers the firm legal protection for unique feature or aspect of the product or service. The brand name can be protected through registered trademarks; manufacturing process can be protected through patents; and packaging can be protected through copyrights and propriety designs. These intellectual property rights ensure that the firm can be safe in the brand and reap the benefit of a valuable asset.

2.5.2 Scopes of Branding

While firms provide the motivation to brand creation through marketing programs and other activities, ultimately a brand resides in the minds of consumers (Keller, Parameswaran and Jacob - 2011). It is a perceptual entity rooted in reality but reflecting the perceptions and idiosyncrasies of consumers.

Scholars (Balmer, Mukherjee and Greyser, 2006, Keller, 2001) opine that branding is providing products or services with the power of a brand. It focuses much on creating product or service differentiation. Marketers and public relation officers of dance organizations need to provide consumers with information such as “who” the organization is, by giving it a name and other brand elements to identify it, as well as the services they offer and why consumers should consider their brand. Branding creates mental structures that help consumers organize their knowledge about products and services in a way that clarifies their decision making and, in the process, provides value to the firm. However, for branding strategies to be successful and brand value to be created, consumers must be

convinced that there are meaningful differences among brands in the product or service category. In this study the brand differences would relate specifically to attributes or benefits of the services Dance organizations.

2.5.3 Brand Awareness

The likelihood that consumers recognize the existence, quality and availability of a company's product or service is very crucial in modern day business or marketing. Creating brand awareness is one of the key steps in promoting an organization (Keller, Parameswaran, Jacob, 2011). It is the degree to which consumers precisely associate the brand with the image. It is measured as ratio of niche market that has former knowledge of brand (Aaker, 1996). Brand awareness includes both brand recognition as well as brand recall. **Brand recognition** is the ability of consumer to recognize prior knowledge of brand when they are asked questions about that brand or when they are shown that specific brand, i.e., the consumers can clearly differentiate the brand as having being earlier noticed or heard. While **brand recall** is the potential of customer to recover a brand from his memory when given the product or service class/category, needs to be satisfied by that category or buying scenario as a signal. In other words, it refers that consumers should correctly recover brand from the memory when given a clue or he can recall the specific brand when the product category is mentioned. It is generally easier to recognize a brand rather than recall it from the memory. Building brand awareness is essential for a company to differentiate from its competitors.

2.5.4 Brand Loyalty

Brand loyalty is a pattern of consumer behavior where consumers become committed to brands and make repeat purchases from the same brands (Chaudhuri & Holbrook, 2001).

Loyalty is extremely beneficial to businesses as it leads to repeat purchases by consumers, higher revenues, and customer referrals.

According to Aaker (2012) brand loyalty provides predictability and security of demand for the firm, and it creates barriers to entry that make it difficult for other firms to enter the market. He further stated that Consumer behavior patterns demonstrate that consumers will continue to transact business from a company that has fostered a trusting relationship and loyal customers will consistently make purchases from their preferred brands, regardless of convenience or price. Although competitors may duplicate manufacturing processes and product or service design, they cannot easily match lasting impressions left in the minds of individuals and organizations by years of product experience and marketing activity. In this sense, branding can be a powerful means to secure a competitive advantage (Anholt, 2007).

Loyal customers have the potential to turn into open advocates and brand ambassadors for a company. Satisfaction with a business will drive them to spread brand awareness and refer new customers, effectively providing a company with costless advertising (Smith and Wheeler, 2002).

A great method for nurturing brand loyalty is having a rewards program. Many companies entice customers to make a purchase by offering points or a similar object to be redeemed for prizes and awards.

2.5.6 Brand Equity

A number of scholars (Fayrene & Lee 2011, De Chernatony 2010; Kapferer 2008) argues that Brand equity is the additional value a product/service receives from having a well-

known brand, or high level of brand awareness. It is the difference in price that a consumer pays when they purchase a recognized brand's product/service over a lesser known, generic version of the same product or service. This may be reflected in the way consumers think, feel and act with respect to the brand (Zarantonel & Schmitt, 2013).

Brand equity is a competitive advantage that results in higher sales, higher revenues, and lower costs. Having brand equity means that a company has successfully differentiated itself from its competitors in some way. Whether it is superior product/service quality, excellent customer service, or an effective marketing campaign, some aspect of the business has garnered enough recognition and respect from consumers to warrant them spending more on its product/service than other similar products/services (JN Kapferer - 2008).

Kotler, and Armstrong, (2010), Kotler, Burton, Deans, Brown, **and** Armstrong, (2015) and Uncles, Dowling (2003) states that establishing brand equity can have numerous advantages for a company. Brands with competitive advantage might enjoy higher revenues as customers pay more for their product/service than others, as well as having a larger customer base. Additionally, it is generally easier for companies with strong branding to expand into different product lines, since the consumer trust of the brand will follow any new product a company creates.

Solid brand equity not only increases sales and revenues for a company, it lowers costs as well. Marketing costs for recognized brands are lower since many consumers already know about the company's brand. They do not have to endure the hassle of educating the public about their brand.

2.5.7 Consumer buying behavior

If an organization's marketing or human relations department can identify consumer buyer behaviour, they would be in a better position to target products and services at them. Buyer behaviour is focused upon the needs of individuals, groups and organizations. It is important to understand the relevance of human needs to buyer or purchaser behaviour. To understand consumer buyer behaviour is to understand how the person interacts with the marketing mix. As described by Cohen (1991), the marketing mix inputs (or the four P's of price, place, promotion and product/service) are adapted and focused upon the consumer.

Consumer decision making process includes the following;

1. Need or problem recognition
2. Information search
3. Evaluation of alternatives
4. Purchase and
5. Post purchase satisfaction or dissatisfaction.

1. Need or Problem Recognition

A consumer may recognize there is a need gap to be filled at this first stage. At certain times, it is the role of the marketer to help consumers identify they have a need that has to be addressed. If a marketer can determine when their target market develops needs or wants, it would be an ideal time to advertise to them. Effective marketing communications could also inform customers of a need by letting them know how important a brand could benefit their lives.

2. Information Search

At this stage, information is not only gathered about product/service but also through recommendations from other people such friends, colleagues, family and previous experiences. A customer begins to think about risk management and might make advantages and disadvantages list to help make their precise decision. People often don't want to regret making a decision so extra time being put into managing risk may be worth it.

3. Evaluation of alternatives

During the period for the evaluating alternatives, questions such as the following are asked. Is this really the right choice? Do I need to release stress and be entertained by watching or engaging in dance activities? Can dance aerobics give me inner peace and wellness? The stage 3 to 2 transition may happen several times before stage 4 has been reached.

Once the customer has determined what will satisfy their want or need they will begin to seek out the best deal. This may be based on price, quality, availability or other factors that are important to them. Customers read many reviews and compare prices, ultimately choosing the one that satisfies most of their parameters.

4. Purchase

The customer has now decided based on the knowledge gathered to purchase what they desire.

Possible facts have all being assessed by the consumer at this stage. They come to a logical conclusion, make a decision based on emotional connections/experiences or succumbed

to advertising/marketing campaigns, or most likely a combination of all of these has occurred.

5. Post Purchase satisfaction or dissatisfaction

The review stage is a key stage for the company and for the customer likewise. Did the promises of the marketing/advertising campaigns meet or exceeded expectations?

If a customer's satisfaction or expectations is met, they become brand ambassadors using a positive word of mouth to influence other potential customers in their stage 2 of their next customer journey, boosting the chances of the company's image. The same can be said for negative feedback which, if inserted at stage 2, can halt a potential customer's journey towards your product/service.

2.5.8 Brand Element Choice Criteria

There are six criteria for choosing brand elements. The first three are; memorable, meaningful and likeable which are the "brand building". The latter three are; transferable, adaptable, and protectable which are "defensive" and help leverage and preserve equity against challenges.

1. **Memorable** - How easily does consumers recall and recognize the brand element?
2. **Meaningful** - Is the brand element credible? Does it suggest the corresponding category and a product/service ingredients or the type of person who might experience the brand?
3. **Likable** - How aesthetically appealing is the brand element?
4. **Transferable** - Can the brand element introduce new products/services in the same or different categories? Does it add to brand equity across geographic boundaries and market segments?
5. **Adaptable** – How adaptable and updatable is the brand element?

6. **Protectable** – How legally protectable is the brand element? How competitively protectable?

2.6 Packaging Traditional Dances

According to Gordon Robertson (2012), packaging is “an industrial and marketing technique for containing, protecting, identifying and facilitating the sale and distribution of... products.” He further explains that, packaging is mostly accomplished with the use of bags, boxes, tubes, bottles, cans, cartons, trays or other container forms and must perform the above mentioned functions (Robertson, 2012). Packaging becomes that which creates the first impression in the Minds of the consumer since it forms most of the physical features initially seen by consumers.

Abram (2010), in his article “Brands Identity meets Economics of Scales” puts this in a more precise manner; “The carton, jar or tube propped on the stores shelf provides the first impression of a brand’s product to a consumer, and a brand product packaging is critical to the success of both.” The right packaging thus means an increase in consumer patronage and in turn promoting the brand. Packaging within the realms of marketing, has the ability to interact with consumers and impact on their opinions and assessment of products and services (Wansink and Huffman, 2001). It is worth noting that, as the packaging container helps in protecting the product, the inscriptions on the packaging container also aids in communicating other information about the product to consumers. It is due to this that some scholars refer to packaging as the “silent salesman.” The role of packaging and marketing is best illustrated by Simms and Trott (2010), in the Table 1 below.

Table 1: Functions of Packaging and Marketing

Functions of Packaging	Functions of Marketing
Packaging promotes customer choice Packaging enables and promotes brand identification and competition.	Facilitates product promotion and selling. Marketing communication.
Packaging sells Packaging is industry's silent salesman. It displays and describes the product it contains, leaving the consumer to choose which product best suited his or her taste. This, together with the visual appeal of the packaging, is often a decisive feature in the purchasing situation	Fosters Designing.
Packaging informs and instructs. Packaging communicates additional messages to the consumer.	Marketing communication
Packaging is innovative In many cases the packaging industry responds to new demands which arise for specifically packaged products	Packaging/package development. Customization. Package design in relation to relevant market demand/need.

According to Wansink and Huffman (2001), packaging is crucial to the marketing success of any product and is one of the things consumers consider before making a purchase. But there is dearth of literature in general on this important aspect of commercialization particularly dance. There is no denying the fact that packaging within the traditional dance terrain is essential yet its importance is not understood. It is worth reiterating that all these issues are essential in relation to traditional dance and commercialization.

In the area of traditional dances, packaging will not come in the form of jars, boxes, bottles and other containers mentioned by Robertson (2012) and Abrams (2010) but in a more different way. With the body being the main instrument employed for traditional dances,

it becomes very pertinent to as it were package the performer's bodies in a way that will best attract the consumer and in turn promote the amateur or professional companies. The physical appearance of dancers at the dance scene or event should be checked since it is one of the first impressions seen and created in the minds of the consumer or clientele. Dancers' dresses worn from base or place of origin in addition to performance costumes must all strive to create the right impression in the minds of consumers and successfully add to the attractive qualities that would promote the brand. In addition, the various musical instruments and props used for these traditional dances could be well, designed neatly and nicely with various inscriptions that will add up to the attractive nature of the performance. Even though these instruments and props are part of the "must- be" attribute or components of these dances due to their cultural connotations, consumers may be surprised with additional designs in the form of paintings, drawings and various inscriptions that would bring in an additional attractive aesthetic that will add up to customer satisfaction. Office set up and decoration could also give customers a good feel of great ambiance, demonstrating high level of artistic professionalism as compared non creative professions. Other additions including brochures, flyers, discounts and loyalty cards, gift vouchers, promotional packages and others could effectively create a good package for traditional dances in Ghana. In essence, packaging extensively consolidate the commercialization of dances, particularly Ghanaian traditional dances. Even though brand ambassadors and/or marketers of specific products may be totally responsible for packaging, consumers equally have specific roles to play since they are the main target for consideration.

2.7 The Role of the Consumer in Packaging Development

In the creation of product packaging, credence has to be given to consumers since they are critical to the advancement of the product and brand. Essentially, the ability to be able to

achieve perceived market for a product will mean the necessary studies regarding the evaluation of the market is researched into by effectively studying the consumer and their preferences (Cooper, 1999).

This is because with regards to the advancement of product packaging, customer contribution is obviously of extraordinary significance, especially due to the fact that the right packaging influences fulfillment levels and satisfaction. Lee and Lye (2002) states further that, packaging is essential and that when done well with a specific end goal of ensuring consumer satisfaction would mean considering the various components that may add up to the general fulfillment and satisfaction levels of consumers. This is especially imperative when it is considered that on account of low patronage for an organization's product; the packaging can adequately attract the product/service, in other words, and attract the consumer (Silayoi & Speece, 2004). Ahmed et al. (2005), therefore suggests that product packaging should be tackled holistically in terms of what the product is, how it should be packaged, and equity. This suggestion of course cannot hold without the opinion of the consumer in the development of packaging.

On a similar tangent, Ivanz Gimeno as cited by Ampero and Villa (2006) opines that, packaging assumes an essential part in affecting the consumers' view of a product in various regards. For example; the product's quality, esteem and its standing within the commercial center are all affected by packaging. Along these lines, research can be undertaken in order to understand and to investigate how the packaging can be done to visually attract consumers to guarantee patronage because as Ciappei and Simoni (2005) and Osbourne (2002) puts it, studies have proven that products and packages created with the inclusion of the customers' preferences have a more prominent possibility of

accomplishment and can help maintain a strategic distance from product disappointment or deferments.

It is therefore important to note that, the consumers' role is very crucial part in product achievements and thus, packaging that speaks with the consumer is vital and must be encouraged. Thus, with regards to the discussions on packaging, an effective way to design a package for traditional dances to make it profitable is a multifaceted process that should involve the audience's preferences and comments so far as commercializing and maintaining a good traditional dance brand is concerned.

2.8 Commercialization of traditional dance

Commercialization as a strategy requires the organization developing a marketing plan and possible barriers to these plans. The funnel or ideation phase, business process stage and stake holder stage are the three major segments of the commercialization process. The ideation stage is the first and possibly the most notable segment. During ideation, many ideas may enter into the funnel's top, but only a fraction will continue downward toward implementation. This section sees generation of concepts about new product or services to meet unanswered consumer needs. The features of the marketing mix, known as the four P's are of main interest during ideation stage. Typical marketing questions include what to create, whom to target, pricing, placement and/or marketing. Once the selection of the concept is complete, the establishment of development stages, goals, and milestone is addressed. These stages include protecting the brand as an asset, testing and verification. For service brand to be eligible for commercialization, it must have some level of public value which could result in overall profitability for the company.

Constant consideration of key stakeholders including customers, the public at large and stake holders of the company is imperative. For effective commercialization, the new product or service must meet the expectations of all stakeholders. Therefore, the stakeholder stage is an overarching scaffold that spans the entire commercialization process (Investopedia, 2010).

2.9 The AIDA Model

The AIDA Model was introduced by Elias St Elmo Lewis in 1898 and it stands for awareness, interest, desire and attention. The Model identifies cognitive stages an individual goes through during the buying process for a product or service. It is a purchasing funnel where buyers go to and fro at each stage, to support them in making the final purchase.

It is no longer a relationship purely between the buyer and the company, since social media has extended it to achieving the different goals of AIDA via information added by other customers via social networks and communities. (Hanlon, 2013)

AIDA stands for;

- Awareness
- Interest
- Desire
- Attention and Retention.

Awareness is creating brand awareness or affiliation with your product or service. Also called "Attention", this is the part often overlooked. It is just assumed that people will find the product or service as interesting as the client does, but that is rarely the case.

To attract the attention of the consumer, the best approach is called disruption. This is a technique that literally jars the consumer into paying attention.

It can be done in many ways, including placing advert in much unexpected situations and personalization by aiming specifically to a target customer.

Interest: Generating interest in the benefits of your product or service, and sufficient interest to encourage the buyer to start to research further.

Desire: At this stage the consumer from 'liking' it to 'wanting it' because their attention have been grabbed.

Action: Moves the buyer to interacting with your company and taking the next step o making purchases.

Retention: Most often this is key to up sell, cross-sell, referrals, Advocacy and the list goes on. This additional "R" is sometimes added by some Marketers to show the importance of ongoing relationship building to give the AIDAR model.

2.9.1 How to use the AIDA model

It could be referred to as a communications model rather than a decision-making model, as it's identifying to companies, how and when to communicate during each of the stages as consumers will be using different platforms, engaging at different touchpoints and requiring different information throughout the stages from various sources. Hence using this to help plan your tailored and targeted communication campaign for commercialization.

Some key questions to ask throughout the stages:

- **Awareness:** How do we make target customers aware of our services? What is our outreach strategy? What is our brand awareness campaign? Which medium or platforms do we use? What should the messages be?
- **Interest:** How will we gain their interest? What is our content strategy? How do we build a good and strong reputation? How do we make information easily available and where? I.e. on website, television, newspaper, brochures etc.
- **Desire:** What will make our service desirable? How do we interact personally to make an emotional connection? Online chat? Immediate response to Twitter feed? Share tips and advice?
- **Action:** What are the call to actions and where do we place them? Is it easy for consumers to connect and where would they expect to find it? Think about which marketing channel/platform you are using and how to engage i.e. across emails, social media, inbound phone calls etc.
- **Retention:** What is the proposition to retain loyalty? At what stage do we encourage this on-line and off-line, and how?

2.9.2 AIDA Model as a framework for internal re- positioning of traditional dance groups and companies.

For an organization (traditional dance groups or companies) that is considering using the AIDA as a frame work for repositioning of its internal activities as a prelude to the branding, the objectives would first have to be set or relooked at if the organization already has objectives. The organization will then be reaffirmed of the notion that everything starts with a plan and a target goal. Goals would give direction of the ultimate action the organization wants its leads to take as well as the outcomes that are to be expected.

In the first stage of the model which is the awareness creation, the staff or members of the dance group or company would have to be made aware of their mission, objective(s) and goal(s), thus short term, middle term and long term goals of the Dance Company or group. It was gathered from interaction with the respondents that some practitioners join these companies or groups just to make a living or as a source of financial security. All that matters to them is getting paid be it salary or wages, and at any point in time when they got another call from elsewhere promising to offer them higher payments they would leave immediately. Such practitioners are thus not committed and are indifferent to the goals and objectives of the group or company. This situation is applicable to all personnel be it first level entries or top management. To deal with enhancement of corporate awareness for an organization in such situation, activities such as the repeated transmission of messages of corporate re-orientation broken into small components using both visuals and audio media easily imbibed by the personnel of the dance company or group. This could also be done informally and unannounced to avoid people avoiding or exempting from such orientation. Visual messages could take the form of bold notices and posters placed in vantage positions around the premises or offices. Audio messages could take the pre-recorded clips played regularly at common gathering areas such as canteens, dressing rooms and rehearsal halls. According to Skinner (1986), a significant change in behavior is often obvious as the result of a single reinforcement which may come about through a repeated stimulus. Such stimulus could be the audio and visual messages mentioned above which may cause the personnel to pay attention to the message content.

Having caught the attention of personnel, there next stage is to sustain their interest by emphasizing the value and importance of their efforts and contributions to the work of the organization. A system of rewards could be instituted in the dance group or company to recognize loyalty to organizational goals and high level of performance and discipline. This

could take place periodically through a weekly or monthly award scheme or through the annual appraisal.

Beyond sustaining their interest, there would be the need to amplify their interest to the point of that interest becoming a full fledged passionate desire in fulfillment of the goals and objectives of the Dance Company or group. With reference to Skinner's work of stimuli induced behavioral change, the move from interest to desire could be triggered by stimuli such as career enhancement or improvement opportunities, vividly presented to them by successful experienced practitioners or expertise who have gained great exposure both locally and internationally. The success stories of benefits gained by these external resource persons, as a result of their loyalty and dedication in the persistent pursuit of the goals and objectives of their organization will serve as motivation to members of the company or group.

To trigger the change from desire to practical action, based on the assumption that when all members from top management to common floor members of the organization effectively carry out their individual roles, the organization will function effectively and efficiently, and goals and objectives would be met. For instance, in the case of costume departments, respondents indicated low motivation arising from inadequate and inappropriate costume resources and a sense of being inadequately recognized or rewarded for their efforts. For such departments, a stimulus based on an internal reward system for innovations and improved designs in relation to costumes as well as provision of adequate resources would trigger the behavioral change needed for continuous product development in terms of new costumes for the performers.

In another instance, with respect to educational background and career progression, respondent indications point to a limited opportunity for those with basic education to rise to managerial positions except if they bettered their level of education. A good stimulus for triggering behavioral change across the organization would be the institution of self-development educational schemes that would enable even those with primary education to gain higher education eventually. Those already with higher education would have to be made to embark on continuous professional development to keep them abreast with global changes.

With respect to the branding and brand communications, the dance group or company needs to continuously engage with institutional stakeholders and the consuming public to ensure that the brand attributes remain in high profile such that even in the event of a change of key event organizers who have historically worked with the group, the latest attribute of the traditional dance brand would continue to be known. Within the organization, part of this engagement could be the action of the responsible officer or department of the Dance Company or group proactively seeking appointment with event organizers to pitch on new releases of the acts of the Dance Company or group. The stimulus to trigger this action should be a combined escalation of the previous three stimuli that drove the awareness, interest and desire stages.

The desired action in this instance would be the behavioral change within the organization leading to the deployment of newly branded and packaged traditional dances.

2.9.3 AIDA Model as a frame work for Commercialization of Traditional dances.

The Aida model is widely used in marketing and advertising to describe the steps or stages that occur from the time when a consumer first becomes aware of a brand through to when

the consumer makes a purchase decision. Given that many consumers become aware of brands via advertising or marketing communications, the AIDA model proposes that advertising and marketing communications messages engages and involves consumers in brand choice. In essence the model proposes that advertising messages need to accomplish a number of tasks in order to move the consumer through a series of sequential steps from brand awareness through to ultimate action which is the purchase of tickets and/or consumption, which is, watching or participating in the performance of the dance act.

Awareness (attracting the attention of the customer)

Advertising helps to make consumer aware of a brand and can aim to build preference for that brand over its competitors. This activity usually helps to establish brand awareness or interest, reinforce brand preference and to grow the business. Establishing consistent messages is critical to successfully reinforcing the brand preference. The consistency should extend to all marketing efforts behind advertisement such as brochures, flyers and organization's website. Advertisement can also help to communicate the dance company or group's message to a large number of targeted individuals in a cost effective manner, the keys to efficient and effective advertising are reach and frequency. However, building awareness and through advertisement is a cumulative process and messages need to connect with the right audience. A single campaign only raises awareness for a short period, so it is important to allocate a budget for advertisement over a period of time to sustain high levels of awareness. Television, radio, newspaper, online/webpages, are some of the media used to attract the reader or viewer's attention. In a print advertisement, it might be a photograph of the group in a costume that is aesthetically appealing and attractive enough to the viewer or reader. Illustrations, font type and style and spacing needs to be considered appropriately.

According to Kotler & Keller 2012, Researchers studying print advertisements report that the picture, headline and copy matter in that order. The picture must be strong enough to draw attention. The headline must reinforce the picture and lead the person to read the copy. The copy must be engaging the brand's name sufficiently prominent. Less than 50 percent of the exposed will notice even a really outstanding advertisement. About 30 percent might recall the headline's main point, about 25 percent will remember the advertiser's name, and a fewer than 10 percent will remember most of the body copy. Ordinary advertisements do not achieve even these results. In a commercial, it could be the images or visuals, sound and voice-overs. Radio advertisements are a persuasive medium. Much radio listening occurs in the car and out of home. Perhaps, radio's main advantage is flexibility. Radio stations are much targeted, adverts are relatively inexpensive to produce and place, and short closings allow for quick response. Radio is particularly effective in the morning; it can also allow the dance company or group achieve a balance between broad and localized market coverage. The obvious disadvantages of radio are lack of its visual images and the relatively passive nature of the consumer processing that results. Nevertheless, radio advertisements can be extremely more creative. In the situation where the dance company or group cannot afford a television advertisement, clever use of music, sound, and other creative devices can tap into the listener's imagination to create powerfully relevant and liked images. Bill boards placed at vantage and strategic points can be rented to mount beautiful artistic pictures of the performers with additional information such the brand name, services they provide, their availability and possible contact.

Not only does the Dance organizations relate constructively to customers, it must also relate to a large number of interested publics. A public is any group that has an actual or potential interest in or impact on an organization's ability to achieve its goal or objective. Public

relations can be employed to manage the spread of information between the organization and the public and to also gain some sort of exposure to their target audience.

2.9.2.1 Interest

Interest in traditional dance can be raised by focusing on the importance or value of the service. Information such as availability and reliability can be provided to create interest. Advertisement through effective communication media is very essential here. The use of online and social media also can function as informing agent at this stage where snippets of rehearsals or performances can be uploaded on the various platforms to stimulate interest. A well designed advertisement campaign drives results whereby people will seek to find out more information about the brand or services. These activities are techniques that bring the special characteristics of the services to the prospective customer. There could also be a setting up of website landing pages or the creation of a new toll-free number to help gauge results. Public relations at this point will include some activities or programs to promote and protect the dance company or group's image. Most organizations have a public relations department that monitors attitudes of the organization's publics and distributes information and communications to build goodwill. The best public relations departments counsel top management to adopt positive programs and eliminate questionable practices so negative publicity do not arise in the first place.

2.9.2.2 Desire

Persuasive messages and visuals that will lure customers to perceive that the dance company or group's service is essential and it will satisfy their need and hence they will benefit from it as well. One strategy that can be used at this stage is to engage or incorporate a celebrity or famous figure in the message of advertisements or commercials. The ensuing images and visuals leads the public to view the service as beneficial to them.

In addition, public relation is required at this stage to establish good relationships with the target audience, the media and other stakeholders. Other activities of the public relations include designing communication campaigns and other contents for news (social media and webpages), working with the press, lobbying or arranging interviews for the organization. Public relations also help in building the corporate image of the organization in a way that reflects favorably on its brand.

2.9.2.3 Action

There are some marketing activities that can be adopted to lead customers towards taking an action to make bookings for the services of the group. Promotional packages such as pricing should be considered strategically with seasons. During certain periods of the year demand for entertainment is low and at certain periods it peaks. Persuasive pricing is very important when it comes sales strategies. Prices can be reduced by a percentage amount for a limited period to increase the demand for services. Pricing should be such that at any period of the year event organizers and customers would be worthwhile hiring the dance groups or companies to perform. Management of dance companies or groups should make an informed decision to give appropriate price discounts on their brands. Calculations must be done in order to assess the feasibility of any discount and the time period for the offer. The rationale behind giving a price discount is that any loss experienced will be compensated for by the increase in sales volume and in attracting new customers. Advertisement at this point again is very necessary because the more people see or hear the messages, the more likely it will resonate with them and move them into action to purchase tickets, sponsor the event or attend/participate in the dance act.

Generally speaking, people need to see an advertisement with consistent messages several times before it motivates them to take an action or confirm a booking. Timing is

everything, motivating someone to take an action is the primary goal of an effective advertisement. If the advertisement can attract attention, sustain interest, fuel desire and create a sense of urgency to the point that the targeted public feels a strong urge to pick up the phone and call, make physical contact or click onto an associated website, then it is working. There is no doubt an advertisement campaign is an investment; it is not an inexpensive endeavor but it must not break the dance company or group's bank account either. Public relations can also be employed at this stage to help maintain a good and profitable relationship for post business.

These strategies and actions are summed up in figure 19 which illustrates the adaptation of the AIDAS model to the dance company or group's internal corporate operations as well as its public outreach to project its brand and expand its coverage of the market. The suggested actions in the model are based both on the responses from the study, and proposals from based practices obtained from literature

2.10 Service Quality of Traditional Dances and Customer Satisfaction

According to Bitner, Booms and Mohr (1994) service quality is “the consumer's overall Impression of the relative inferiority / superiority of the organization and its services.” It can also be viewed from the perspective of attitude accrued over a long period of assessments (Cronin & Taylor, 1994). Parasuraman, Zeithaml and Berry (1985) defined service quality as “a function of the differences between expectation and performance along quality dimensions”. (p. 48) More importantly, service quality is related with customer satisfaction (Shi & Su, 2007) and customer satisfaction is associated with customer retention (Han, Back & Barrett, 2009).

Issues relating to customer satisfaction is often associated with marketing (Flint, Woodruff & Gardial 1997; Peter & Olson, 1996). This is because customer satisfaction remains one of the key reasons why they return to patronize certain products (Nilsson Johnson & Gustafsson, 2001). The service quality of every product especially traditional dances can be looked at in terms of its tangibility, reliability, responsiveness, assurance, and empathy. Where tangibility has to do with ensemble, personnel, and the way a dance group communicates. For instance, since it is the wish of every company to retain its customers, it is fitting that they give a good first impression of themselves and customers are likely to return (Delgado-Ballester, 2004). Delgado-Ballester (2004) again opines that reliability is equally important because when a company promises a service and is able to deliver it as agreed between the company and the customer it creates satisfaction.

Moreover, a company's ability to also distinguish itself in the area of quality and fast service delivery creates a kind of value between both parties. Further, one other key ingredient as far as assurance is concerned is whether the workers possess the needed expertise to be able to gain the customers' belief and confidence. This is because in the case where the customers happen not to be happy with the services of the company, they may not return. Finally, the last bit is empathy which is a combination of reliability, responsiveness, and assurance. It helps companies to give specialized attention to customers in order to make them valued so they can return to transact business again (Delgado- Ballester, 2004).

Besides, because traditional dance is a social phenomenon and the African society is one that revolves around its social activities, they tend to communicate a lot and may share their experiences of satisfaction with others (Jamal & Naser, 2002). Satisfaction is viewed as what is gained after one's expectation and is met with performance yet it is markedly

different from quality. Satisfaction is usually a judgment made after an encounter whereas quality is not (Parasuraman et al., 1991). However, Liljander and Strandvik (1993) posit that encounter alone is not a necessary tool for assessing quality and that one can easily assess a company's service via knowledge of the provider because satisfaction is an intrinsic view of a customer of a particular service received. To conclude this argument, I will side with Oliver et al (1992) who argue that service quality is a precursor to satisfaction and that the relationship between them is a causal one (Woodside et al., 1989), hence making service quality and satisfaction a two-way relationship (Sureshchandar et al., 2002).

In conclusion, this chapter reviewed relevant literature and brought to the fore gaps in the literature that encompass the following: First, it is the contention of Stein and Bathurst (2008) that the product of traditional dance is its "artistic experience" (p. 278) and since marketing plays a crucial role when it comes to branding (Kotler, 2003), traditional dances need to be marketed differently because they have a unique product (Stein & Bathurst, 2008). Ultimately, in trying to market the unique product of traditional dances, packaging forms an integral part of the commercialization of traditional dances. Second, Rudolph (1995) argues that the dearth of attention to packaging has contributed enormously to the failure of such products. Picking from this, it is not far from the truth to argue that, much attention has not also been paid towards the packaging of Traditional dances in Ghana.

A key challenge for associations is to enhance their comprehension about focus on clients' needs and wants in order to enhance their products (Narver et al., 2004). Studies should go into the best ways to package traditional dances using the various stakeholders in order to capture their aspirations and needs. Because it is only when this is done that opportunity for the commercialization of traditional dances can be identified and tapped into. It is this

gap that the study sought to fill. Similarly, two distinct theories – theory of attractive quality as well as sociological aesthetic theory, both of which are complementary in the context of this study, that relates to dance as a product needing branding and packaging for commercialization. The next chapter discusses the methodology.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter discusses the research methodology adopted for the study. The research was guided mostly by a qualitative approach through fieldwork covering Ghana Dance Ensemble at the University of Ghana, National Dance Company at the National Theatre, Amamere Folk Music and Dance Ensemble, and Great African Heritage Dance and Theatre group. Data for this study was also collected using both primary and secondary data. The primary data was obtained using questionnaires, key informant interviews (KII's) and observation. The secondary data was collected from the review of relevant archival books, magazines, journal articles, published and unpublished theses as well as other related information. The target participants for this study were selected using the purposive and snowball sampling method. This section covers the selected methods, sampling, the research instruments used, the data collection procedures, and finally, data analysis.

Ghana Dance Ensemble

The Ghana Dance Ensemble started in the 1962 in a very modest way as an experiment : an experiment in collaboration between a Government Department and a University Department, an experiment in fruitful cooperation between the institute of African Studies – an academic institution primarily concerned with **research** into the arts and cultures of Ghana and the history and institutions of Ghanaian societies – and the institute of Arts and Culture, which is primarily concerned with the **promotion** of the arts. It was Dr. Kwame Nkrumah who first idealized the establishment of the Ensemble to preserve or maintain cultural heritage as well as a research laboratory for learning. Dr. Nkrumah discussed his idea with Professor Nketia, who suggested and recommended Mr. Mawere Opoku to be brought on board to help recruit and direct the Ensemble artistically. Mawere Opoku

travelled across the nation to research into most of the Ghanaian traditional dances. After this exercise, he re-choreographed the dances to suit the stage by taking some elements out and adding some new elements.

The Ghana Dance Ensemble has also been a wonderful experiment in education, or, to be more precise, an experiment in **cultural** education. Thus the Ghana Dance Ensemble stands for tradition as well as creativity, for the best in African dances, for the quality, and for the values which Africans look for and cherish in their dances. It is the hope of the Ensemble that it can share these with all who love the dance both in Ghana and outside, for artists all over the world as well as patrons of the arts love to see and enjoy quality in any dance, no matter the language.

The initial idea behind the establishment was not meant to make money or income but over the years since its establishment, the focus has quiet shifted more to commercialization. They are booked and paid to perform for most functions or gatherings.



Plate 6: The Dance Ensemble performing at a wake keeping ceremony. Photo credit:

facebook.com

The Company based at the National Theatre has performed to roaring ovations by audiences and received raving reviews in the media on nearly all the continents of the world. With aesthetically pleasing dances that combine ancient folk and contemporary dance forms, the rich polyrhythm of percussion and mellifluous melodies, the National Dance Company proved itself worthy Ambassador of Ghana.

The company marks the culmination of development initiated by the first President of the Republic of Ghana in 1962 when the Ghana Dance Ensemble was established in the Institute of African Studies under the directorship of Professor J.H. Nketia. The Ensemble was trained and developed by the Late Prof. Mawere Opoku, the Artistic Director whose choreographed pieces and arrangements of traditional dances remained the standard repertoire of the Ensemble. F. Nii-Yartey succeeded Prof. Opoku in 1976 as Artistic Director. In addition to the standard repertoire he embarked on the development of his own concept of the African Dance Theatre, creating extended works that explore not only African Dance forms but also the polyvalent features of performance in African societies within the framework of the Dance Drama, an approach which has become the hall mark of the National Dance company which he directed



**Plate 7: National Dance Company in a performance. Photo credit: myjoyonline.com
20/07/2018**

Amamare Folk Music and Dance Ensemble

The group was formed in 1996 and registered in November 2006 by Evans Badu after performing several dance groups for years. In a personal interview with him, he started performing since he was in primary three (3) and have performed on platforms within Ghana and abroad. He mentioned that it was his dream to establish own and lead a dance company and did so when after he gained enough experience and expertise. He started to recruit and train the younger generations and also make some income by commercializing the Arts. The group travels across Africa, America, Europe, and Asia perform and was awarded the best folk music group at the 2017 Vodafone Ghana Music Awards.



Plate 8: Amamare Folk Music and Dance Ensemble. Photo credit: Amamare Folk Music and Dance Ensemble

Great African Heritage Theatre and Dance Group

This group was formed by Mr. Prosper Atsu Ablordey in 1996. According to him, he learnt drumming from his father who is a great traditional drummer from where he hails from in Volta Ghana. Moving to settle in the national capital which is Accra, he was drummed every day in his house just for fun and eventually some of the people in the neighborhood got interested to learn. He started training people on drumming for free and as time went on ideas came up that lead to attaching some dance training to the drumming activities. At a point, there was a demand for performances so the group started taking bookings to perform.



Plate 9: Great African Heritage Theatre and Dance Group. Photo credit: Great African Heritage Theatre and Dance Group.

3.1 Research Design

A research design is “a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings” (Burns and Grove, 2003, p.195). Alternatively, a research design can also be viewed as “a plan that describes how, when and where data are to be collected and analyzed” (Parahoo, 1997, p.1) or an outline for answering a research question (s) (Polit *et al.*, 2001).

This research was undertaken using a mostly qualitative approach because qualitative research is primarily exploratory in nature. Therefore, I chose this method because of its flexibility. It allows researchers an opportunity to observe respondents at a close range in order to give a better interpretation and analysis of the data gathered. (Wimmer and Dominick, 2006).

3.2 Data Collection Procedures

In order to get firsthand information, the research instrument adopted to collect primary data included Questionnaires, Key Informant Interviews (KIIs), and Observation. Data collection was carried out within a period of three months, December 2017 to March 2018 following an outlined schedule. During interview sessions, data was recorded using an audio recorder and later transcribed. The transcribed audio data was revisited and re-listened, to identify cross cutting thematic headings which were later used as the baseline for analyzing chapter four of this study. Still pictures and videos were also captured. A mixture of the English language with some local languages were used in communicating during the period of data collection to enable target population feel more comfortable in expressing their thoughts or opinions.

3.2.1 Questionnaires

Planned sequences of questions were designed to allow the respondents to express their views on branding, packaging and commercialization. Questions were a mixture of both open and close ended questions. Close question structured answers by allowing responses which best fits the questions and open questions allowed respondents to freely express their thoughts, opinions and perceptions of the phenomena in question. This instrument was employed because it is one of the quick and efficient ways to obtain large amount of information from a sample and can also be used to collect both qualitative and quantitative data.

3.2.2 Key Informant Interviews

Using this research instrument helped in obtaining information via interviews of stakeholders in traditional dance such as; some selected events personnel who hire the services of traditional dance companies and groups. I also attended some of their

performances to interview some of the audience after the event to solicit their thoughts and perceptions on traditional dance performances in Ghana. KIIs were conducted in both English and local languages where necessary.

3.2.3 Observation

This instrument enabled me to immerse myself in some activities of the various traditional dance companies and groups in order to observe how they behave as well as what they do before, during and after performances. This helped me to gain insight into the way they work especially how they brand and package their acts. As critics of this method are of the view that data collected from this approach are not quantifiable, due to observer bias, or subjective infusions which may make it difficult to differentiate between truth and opinion (Twumasi, 2001), I took steps to record my observations as objectively as possible with the help of my research assistant.

3.3 Secondary Data

I also collected secondary data from the Department of Dance Studies and other sources including a review of relevant archival books, magazines, journal articles, published and unpublished theses, as well as other related information. The collection of this kind of data is to further enhance and complement what was gathered during the primary data collection for better analysis. Generally, while the secondary data substantiated the primary data collected, it also made it reliable for conclusions to be drawn and recommendations made for the way forward.

3.4 Sampling Method and Sample Size

Sampling refers to the process of choosing a specific number of elements from a large population for research (Sekaran, 2003). 1991). Therefore, the sample size for this study

refers to the subset of the whole population chosen bearing in mind the objectives of the study among other related concerns such as the population (Fink, 1995). It was prudent to sample because it was impossible to conduct the study using the whole population of stakeholders of traditional dances in Ghana. Hence, I adopted non probability sampling method hence purposive and snow ball sampling technique in order to draw from the large population elements of varied opinions on how traditional dances can be branded and packaged for commercialization. This strategy was used to select interviewees for the questionnaires because the study needed productive and credible respondents. Target group for the interview was made up of informants who were directly or indirectly engaged in traditional dance. The target participants selected for this study totaled forty (40) respondents. Ten (10) from each group was interviewed. The total staff population of the largest group which was the National Dance Ensemble was about 40 people including management and performers. The Ghana dance ensemble constituted a total number of thirty-seven (37), Amamere Folk Music and Dance group eighteen (18) and the Great African Heritage Theatre and Dance group fifteen (15). These groups summed up to one hundred and ten (110) as the total population. Out of this a sample size of forty (40) was chosen.

The survey questionnaire was administered to the target groups for this study irrespective of age, socioeconomic status, level of education, marital status, and physical/disability status in order to avoid any preconceived notion about the study.

3.5 Data Analysis

Data gathered for the study were both qualitative and quantitative which demanded analytical techniques that suits both. Content analytical approach was used to analyze qualitative data while quantitative data was analyzed using Microsoft excel. Data

collected were systematically harmonized in such a way as to respond to the research objectives and questions of the study. Data collected from the survey were transcribed, grouped into themes and interpreted in line with the research objectives.

Finally, in the study, responses provided were analyzed from the various disaggregated groups on how traditional dances can be branded and packaged for commercialization to help in drawing conclusions using percentages.

3.6 Ethical Considerations

John W. Creswell (2003) posits that, “In all steps of the research process, you need to engage in ethical practices”, (p.23). He again states that, “It is important to respect the site in which the research takes place. This respect should be shown by gaining permission before entering the site, by disturbing the site as little as possible during the study, and by viewing oneself as a “guest” at the place of study”. All these were put into consideration and thus guided the research process.

In carrying out the project an approval for my research proposal was provided by my study advisors and/or supervisors, after submission to the Department of Dance Studies. Secondly, the permission to undertake the study was secured through the University of Ghana Research Review Board (ISSER). Thirdly, an introductory letter was obtained from the Department of Dance Studies to obtain permission from the Directors and Managers of the dance companies to allow access for engaging some of their members in my research.

Moreover, research participants were not exposed to any risk whether physical or psychological after I informed them of the nature of the interview and they consented.

All participants and respondents were informed of the nature of the study and their consent sought before proceeding with the interview. Participation was purely on voluntary basis and they reserved the right to quit even in the middle of the interview without providing justifications for their actions. Importantly, participants in this study were informed that the data gathered was for academic purposes only and that their safety and confidentiality was guaranteed.

3.7 Chapter Summary

This chapter described the research methodology adopted for the study in which stakeholders of traditional dance in Ghana were engaged on how best to brand and package these dances for commercialization.

The study used mostly the qualitative research methodology because it best suited the research topic and would allow for in depth perspectives on the topic. Some of the instruments used were KIIs, Observation and Questionnaire to collect primary data. The secondary data was also gathered from the Department of Dance Studies and other sources such as archival books, magazines, journal articles, published and unpublished theses, and articles among others. Then the data collected from both the primary and secondary was transcribed, categorized into themes, harmonized, and used to relate to the research questions and the objectives.

CHAPTER FOUR

FINDINGS, ANALYSIS AND INTERPRETATION OF FIELD WORK

4.0 Introduction

The chapter discusses the findings of the field investigation, analyses and interprets the data collected from the respondents. Information obtained from the field was obtained from the questionnaire administered to the selected members of four establishments: two public owned performing groups namely Ghana Dance Ensemble and National Dance Company of Ghana and two private performing Ensemble groups namely Amamere Dance Ensemble and Great African Heritage Theatre and Dance. A total of forty (40) questionnaires were sent out but only thirty-eight (38) were complete and retrieved. Also, additional information was obtained from interviewing four (4) key informants each from a company or group who are stakeholders of these groups.

4.1 Profile of Respondents

4.1.1 Age, Gender and Marital Status

Out of the thirty-eight (38) respondents, seventeen (17) of them representing 44.74% were aged between eighteen (18) years and twenty-nine (29) years. Twelve (12) respondents representing 31.58% were aged between thirty (30) years and thirty-nine (39) years whilst seven (7) representing 18.42% were aged between forty (40) years and forty-nine (49) years. Two (2) respondents representing 5.26% were aged between fifty (50) years and fifty-nine (59) years. None of the respondents was aged below eighteen (18) years or sixty (60) years and above. The age distribution is illustrated in the figure 1 below. It appears that majority of the respondents were relatively youthful. It was observed that the members of the professional or state owned institutions were older than members of the private or amateur groups. This could be explained by the fact that the state owned groups

had salary, pension and other welfare and support schemes in place that generally enabled members to stay in the group until retirement. This was not the case for the amateur groups whose earnings are based on type and number performance activity.

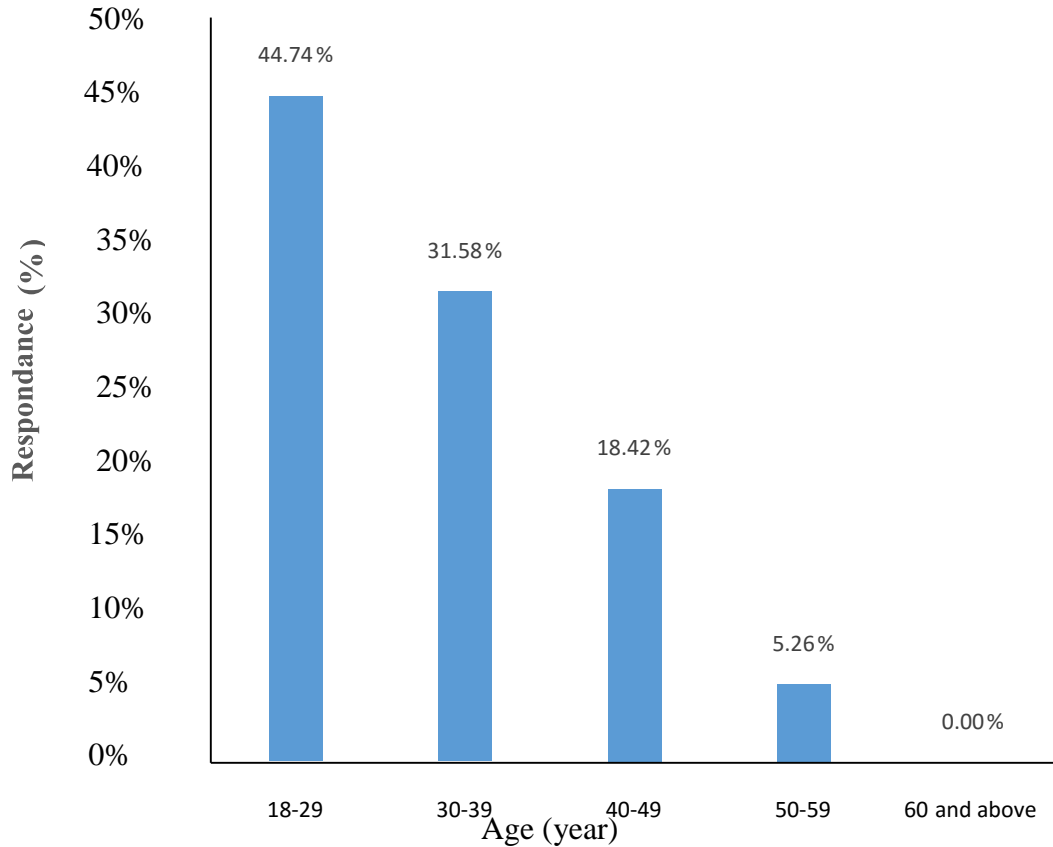


Figure 1: Age distribution of respondents

An examination of the gender balance of respondents indicated that twenty-five (25) persons representing 66.79% were males whilst thirteen (13) persons representing 34.21% were female. The male dominance of the general membership of the performing groups from which the respondents were drawn was confirmed during the interviews with Key Informants. Figure 2 illustrates the gender composition of respondents. According to Alanna Shaikh (2016), women in Africa are underrepresented in most non household occupations, although they spend twice as much time as men on household chores.

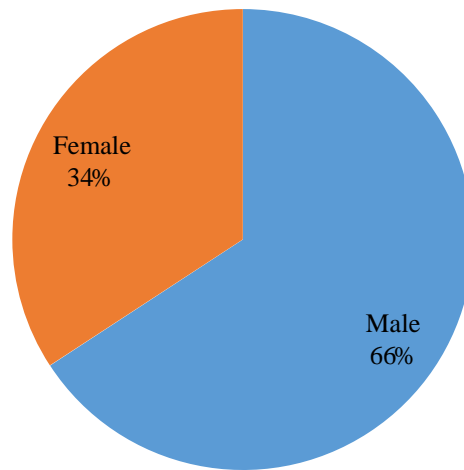


Figure 2: Gender of respondents. Source: Author

The results indicate that twenty-six (26) respondents representing 70% were single whilst ten (10) respondents representing 27% were married with one respondent (3.7%) being divorced. The marital status generally corresponds to the fact that married people are less likely to engage with certain careers due to certain responsibilities that comes with being married. People who are single do have much or more freedom as in deciding what to pursue at which ever time.

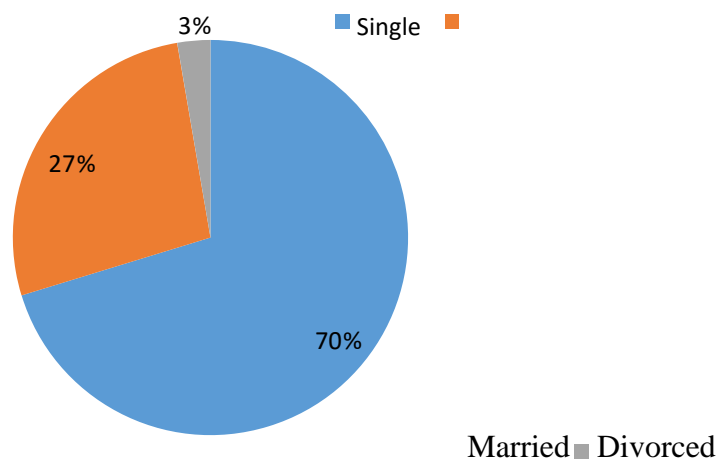


Figure 3: Marital Status. Source: Author

The results indicated that all thirty-eight (38) respondents had some form of formal education with five (5) of them representing 13.16% having completed basic primary level

education and eight (8) of them representing 21.05% having completed Junior High School. Seventeen (17) respondents representing 44.74% had completed Senior High School whilst eight (8) of them representing 21.05% had received tertiary education.

Figure 4 below illustrates the levels of education of respondents.

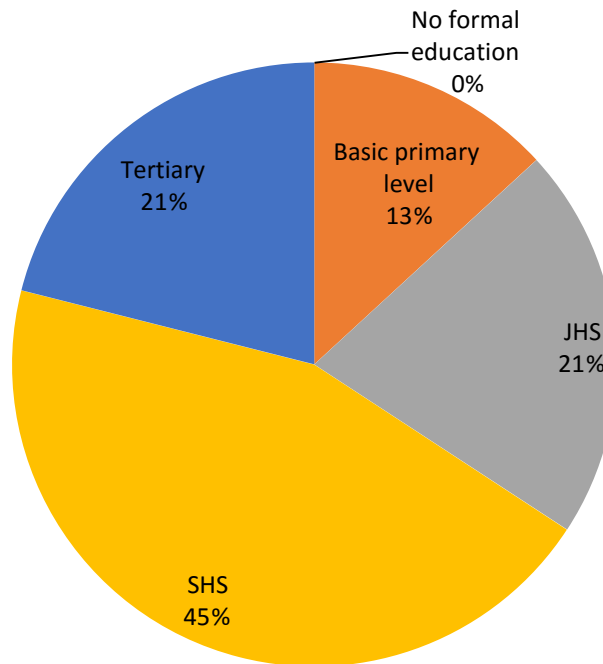


Figure 4: Level of Education

The study investigated the number of years each of the respondents had spent with their performing group. The results indicated that six (6) out of the 38 respondents representing 15.79% had been in the dance profession less than four (4) years; eleven (11) respondents representing 28.95% had been in the dance profession five (5) to ten (10) years; six (6) respondents representing 15.79% had been in the dance profession eleven (11) to fifteen (15) years; nine (9) respondents had been in the profession for sixteen (16) to twenty (20) years whilst six (6) respondents representing 15.79% had been in the dance profession for more than twenty one (21) years. The results are illustrated in the figure below. The results indicate a fairly balanced distribution of years in the dance profession amongst the respondents. It was observed that members of the state owned groups were more stable

and stayed in their groups longer than members of the amateur private groups. This could be due to there being more attractions such as job security and more stable financial backbone with the National dance companies.

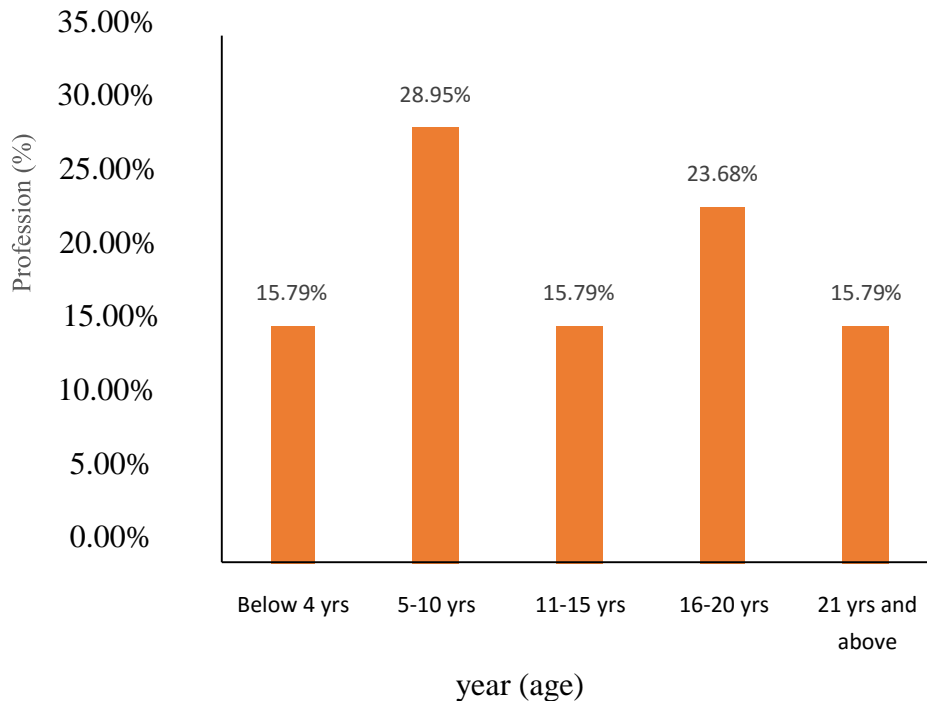


Figure 5: Years in Dance Profession

To gain further insight on their profiles, the respondents were asked to indicate the positions they held within their respective performing groups. The results indicated that twenty-nine (29) out of thirty (38) respondents representing 76.32% were performers, either dancers or drummers. The rest of the respondents comprised one (1) student, two (2) administrators, four (4) technicians, one (1) researcher and one (1) chief executive officer as illustrated in the figure below. The results reflect the structure of typical formal dance groups. Further investigation however revealed that whereas the two public sector groups namely Ghana Dance Ensemble and Ghana Dance Company had a formal hierarchy and organizational structure that placed each of these positions into a recognizable department, the other two private groups had loose organizational structures in which there were no rigid departments and there was a lot of multi-tasking with

personnel doubling up to play multiple roles within the organization. The positions indicated in the results therefore represent the dominant position held.

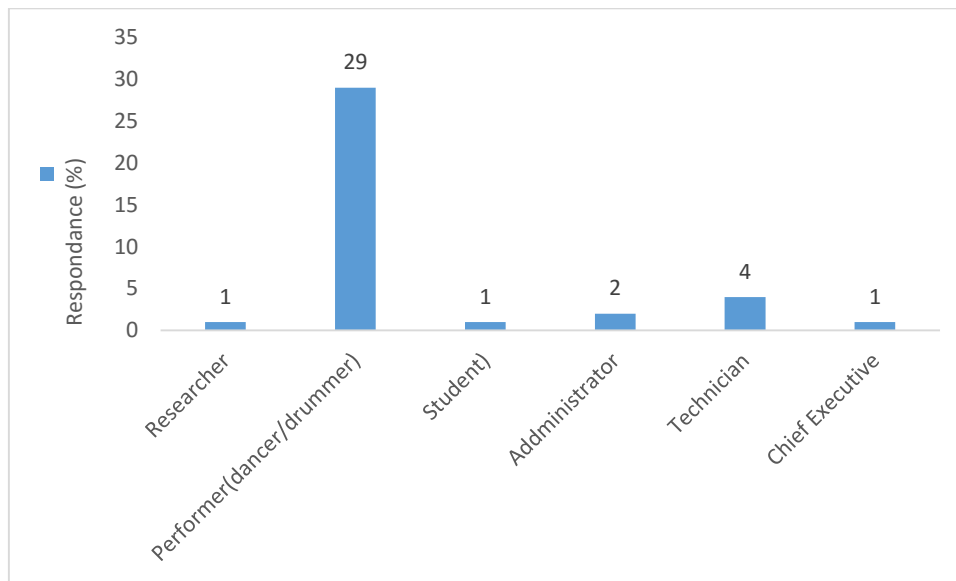


Figure 6: Position held in the Dance Group

4.1.2 Perceptions of the Dance Sector

Due to the legacy of the colonial interregnum, the nascent Ghanaian nation had to deal with socioculturally scarred citizens (Nkrumah speech in 19631, as compiled by Obeng, 1997; Nii-Yartey, 2016). Citizens whose existence ‘lacked a dynamic relation between cultural values and national orientation’ what Kwame Gyekye (2013) calls ‘evolutionary disconnect’ (xxiii).

Initial informal discussions with some dancers, dance groups/company leaders and event organizers indicated that the low patronage of dance production in Ghana could be attributed to lack of basics of branding and packaging aided with modern strategies and technologies. The research sought to obtain confirmation of this indication during the study and looked at perceptions of the general public about the dance industry. Asked to confirm if they had adequate knowledge of the dance fraternity, twenty-eight (28) out of thirty-eight (38) respondents representing 73.68% replied in the affirmative whilst eight

(8) respondents representing 21.05% admitted they did not have adequate knowledge of the industry. Two (2) respondents were not sure and indicated they somewhat had some idea of the dance sector. The responses are illustrated in the figure below.

When asked again to confirm or reject the notion that there were negative attitudes towards dance, thirty-two (32) out of thirty-eight (38) respondents, representing 84.21% replied in the affirmative whilst four (4) respondents representing 10.53% indicated they did not think there were any negative attitudes towards dance. Two (2) respondents representing 5.26% were not sure and indicated that somewhat, there could be a negative attitude.

When the researcher probed further, fifteen (15) respondents out of thirty-four (34), representing 44.12% indicated that the negative attitude was mainly because dance was not respected as a bona fide profession. Four (4) respondents out of thirty-four (34), representing 11.76% indicated that the negative attitude was due to the undisciplined behavior of the practitioners themselves. Six (6) respondents representing 17.65% attributed the negative attitude to a lack of education on Ghanaian culture particularly the traditional dances. Four (4) respondents representing 11.76% attributed the negative attitude to a lack of interest in Ghanaian culture. Two (2) correspondents representing 5.88% were of the opinion that traditional dance is fetish or spiritual and that was the reason for the negative attitude. Three (3) respondents representing 8.8% indicated that the negative attitude was also reflected in the inadequate support from Government. The results are illustrated in figure below.

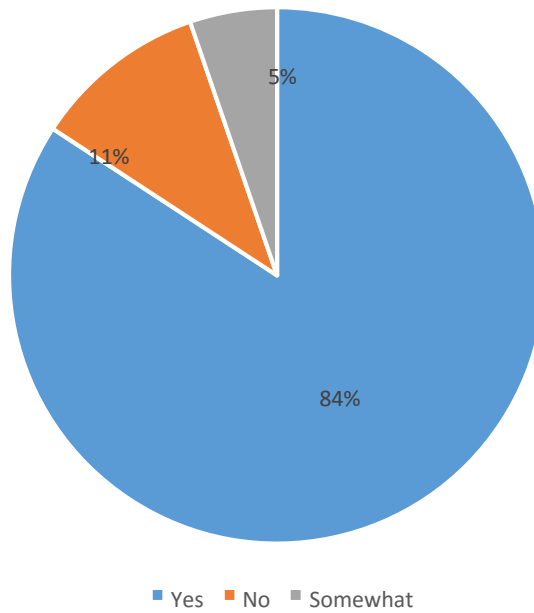


Figure 7: Whether or not there is negative attitude towards Dance. Source: Author

REASONS FOR NEGATIVE ATTITUDE

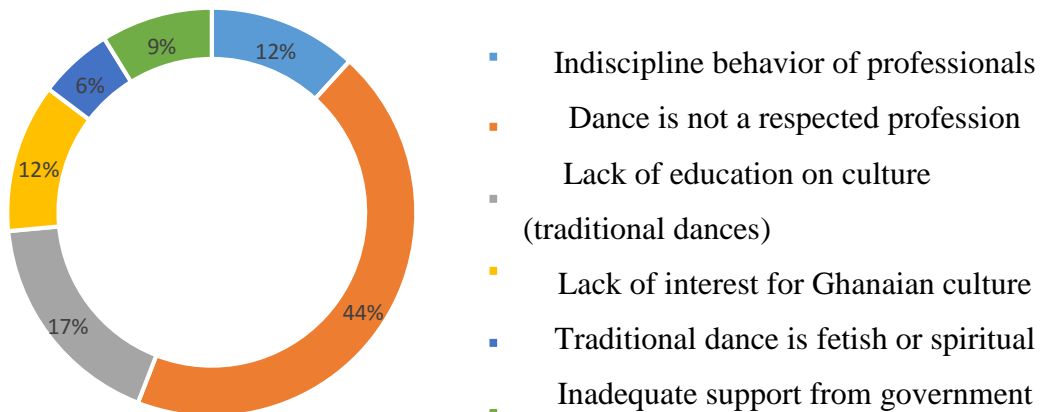


Figure 8: Reasons for negative attitude towards dance. Source: Author

When respondents were asked what they thought about branding and packaging, thirty-three (33) out of thirty-eight (38) respondents representing 86.84% confirmed that branding and packaging was very important. Four (4) responded that it was important but not very much. One (1) respondent remained neutral. None of the respondents said branding and packaging was not important. The figure below illustrates the responses.

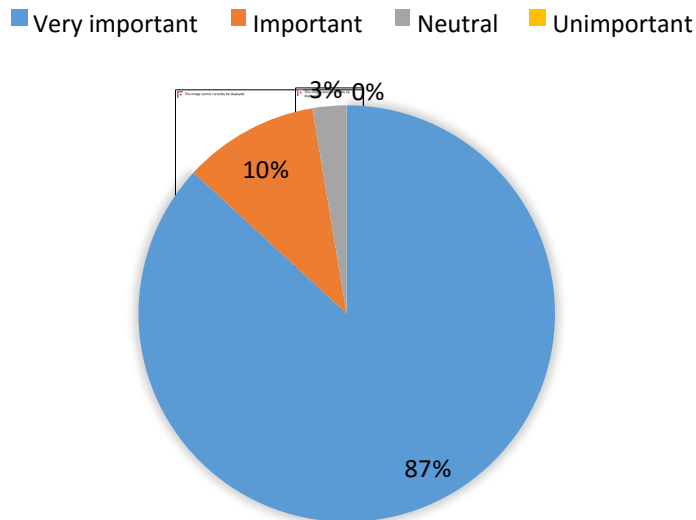


Figure 9: Importance of branding and Packaging. . Source: Author

All thirty-eight (38) respondents (100%) indicated that dance could be improved upon. When asked to elaborate on how they thought dance could be improved upon, eight (8) respondents representing 22.22% indicated that it should be done through further research and studies; seven (7) respondents representing 19.44% indicated dance could be improved through education and training. Six (6) of respondents (16.67%) indicated there should be adequate government support as means to improve dance. Fourteen (14) respondents (38.89%) proposed the use of technology as the means to improve dance. One (1) respondent called for a more professional attitude by practitioners as means to improve dance.

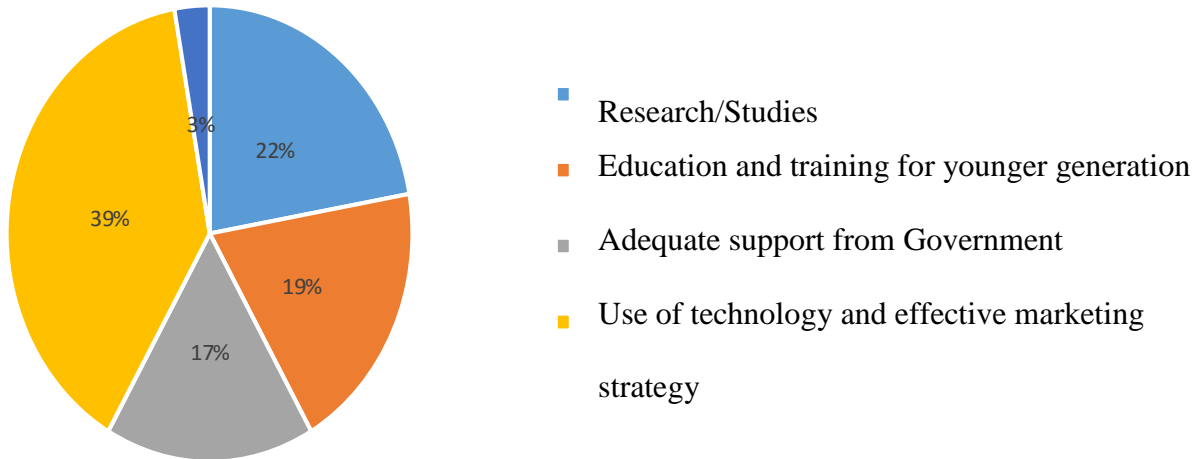


Figure 10: How dance can be improved. Source: Author

Respondents were next asked to suggest the types of dances that were suitable for branding.

Nineteen (19) out of thirty-eight (38) respondents (54.29%) indicated that all forms of Ghanaian Traditional dance could be branded and packaged. Ten (10) respondents representing 28.57% indicated that social and recreational dances should be the ones to be branded and packaged. Royal dance, war dance and spiritual/cult dance were suggested by two (2) respondents each representing 5.71% each of total respondents. Figure below illustrates the responses.

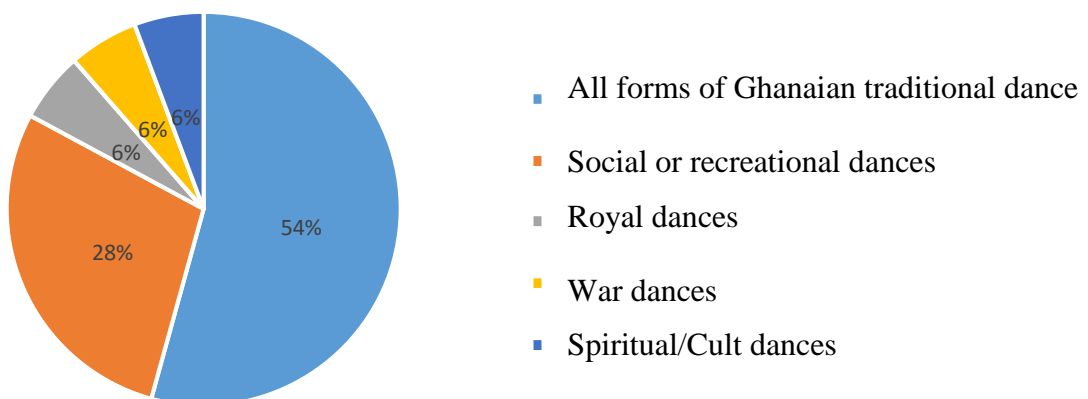


Figure 11: Dances suitable for branding. Source: Author

When asked to indicate ways in which branding and packaging could be carried out, twelve (12) respondents representing 22.27% indicated it could be done through research, publicity and marketing. Ten (10) respondents representing 22.73% suggested improvement in costumes whilst thirteen (13) respondents representing 6.82% suggested the maintenance of right attitudes and discipline. Thirteen (13) respondents representing 29.55% suggested the use of more appropriate movement and choreography and five (5) respondents representing 13.64% suggested the teaching of various dances. There were forty-four (44) responses in all to this question as some respondents gave more than one suggestion. The results are illustrated in the figure below

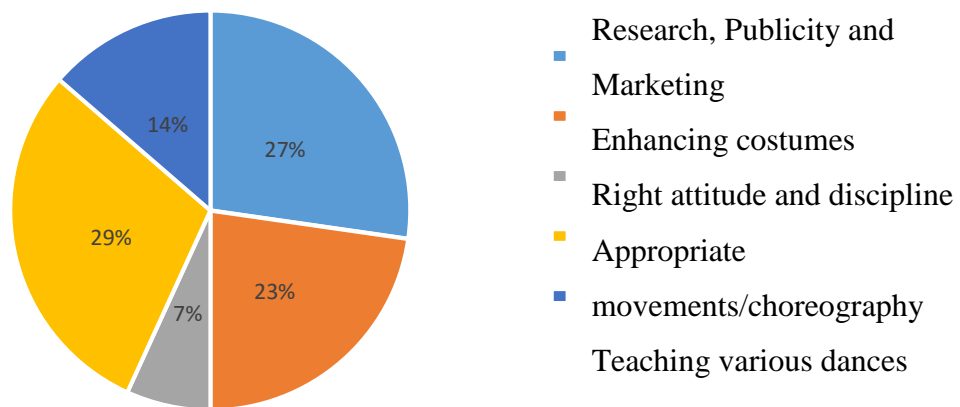


Figure 12: Ways to effectively brand. Source: Author

All thirty-eight (38) respondents confirmed positively that Branding and Packaging could lead to a high demands of services, hence enhancing profitability or growth.

When asked whether they thought the internet was crucial in modern day business, twenty (20) respondents representing 52.63% replied that they strongly agreed with the statement.

Fourteen (14) other respondents agreed with the statement whilst four (4) respondents

remained neutral No respondent disagreed with the statement. Figure below illustrates the responses.

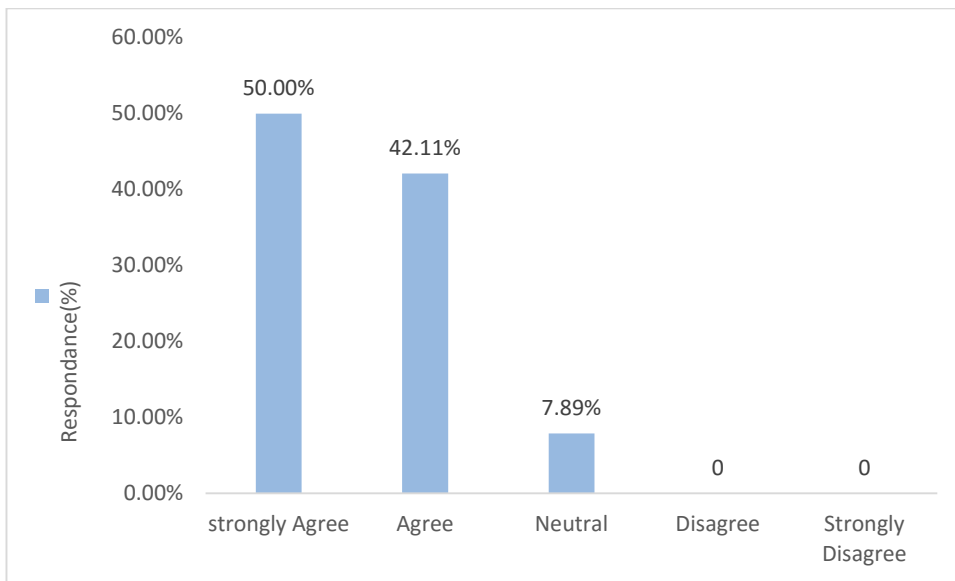


Figure 13: Modern Trends and Technology can increase demand. Source: Author

In a similar vein, when asked to confirm the statement that Modern trends (Facebook, Instagram, twitter etc.) and technology (online marketing through web sites and pages etc.) can increase demand for traditional dances in Ghana, nineteen (19) respondents representing 50% strongly agreed with the statement. Sixteen (16) respondents representing 42.11% also agreed though not so strongly. Three (3) respondents representing 7.89% remained neutral. No respondent disagreed.

The results are illustrated in figure below.

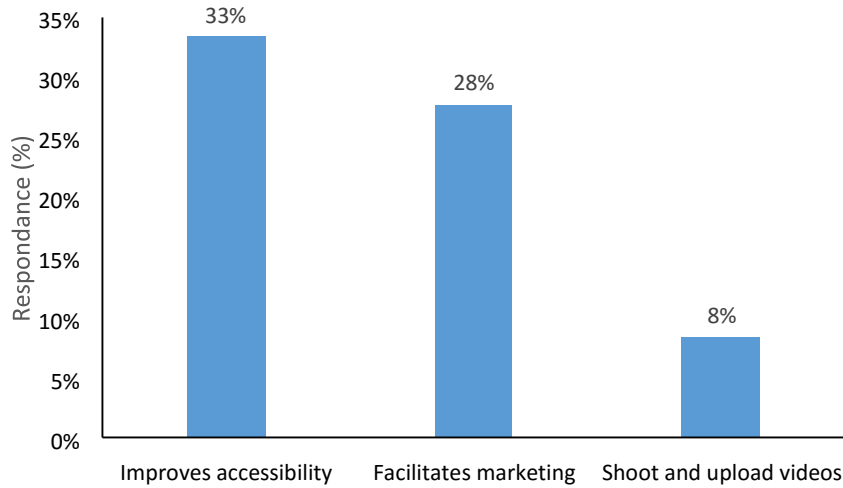


Figure 14: Use of Internet is crucial. Source: Author

As follow up on their views on the role of the deployment of modern trends and technology in increasing demand, respondents were asked to indicate in which ways they think the internet could enhance branding and packaging of Ghanaian traditional dances. Only thirty-six (36) people responded to this question. Eleven (11) respondents out of thirty-six (36) representing 33.33% indicated that the use of internet would greatly improve accessibility of their stakeholder publics to information about the industry and also facilitate communication. Twenty-four (24) respondents representing 27.78% indicated that the use of internet would facilitate their marketing endeavors. One (1) respondent stated that the availability of internet would facilitate the production and sharing of videos on various aspects of the industry particularly the live performances. Chart below illustrates the responses.

Respondents were asked about challenges that the industry practitioners were facing, three (3) respondents out of thirty-eight (38) representing 6% indicate rivalry and competition amongst practitioners as the main challenge. According to Michael Porter’s five forces model, (1979) there is rivalry and competition amongst members of every industry, with older members often creating barriers to entry by new members. This was thus a normal

situation, the successful resolution of which often determines the level of competitiveness of the enterprise. Two (2) respondents (4%) indicated inadequate government support; twelve (12) respondents (25%) indicated general lack of respect for the industry as the major challenge. Fourteen (14) respondents (29%) indicated low financial reward; nine (9) respondents (19%) stated that low motivation was the major challenge. Two (2) respondents indicated that the nature of the practice destabilizes love relationships of practitioners. One respondent indicated gender insensitivity whilst five (5) respondents (10%) indicated inadequate resources and infrastructure for the industry as the major challenge. There were forty-four 44 responses for this question indicating that some respondents gave multiple answers.

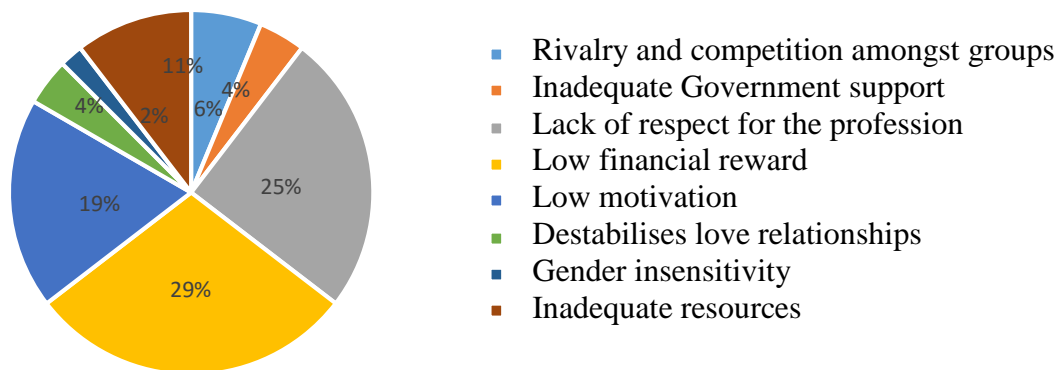


Figure 15: Challenges faced by the Industry. Source: Author

The respondents were asked to provide suggestions on the way forward as far as branding and packaging of dance was concerned. Two (2) responses out of thirty-four (34) indicated the need to match dance with appropriate costumes and songs. Two (2) responses (6%) suggested there should be more support from the private sector towards packaging and branding of dance. Thirteen (13) responses (28%) suggested an increase in Government support. Three (3) responses (9%) suggested more effective branding and packaging. Six

(6) responses (18%) suggested the establishment of a strong industry association. Two (2) responses suggested that dancers should be more professional in their industry.

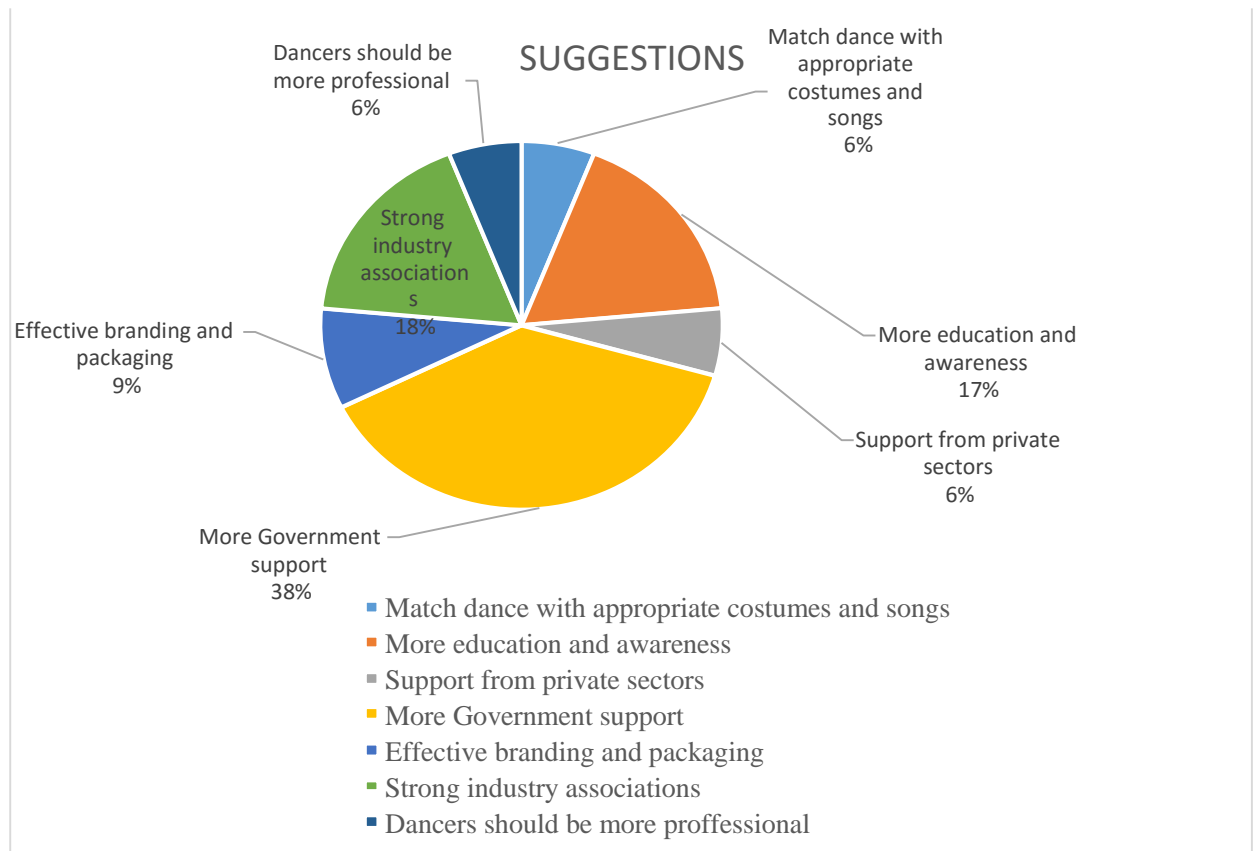


Figure 16: Suggestions from respondents

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter summarizes the major findings of the study, challenges or limitations, draws conclusion and offers constructive recommendations that would help support the main objective of branding and packaging in the commercialization of traditional dances in Ghana.

5.1 Summary and Conclusions

The study investigated how some of the existing folk or traditional dance companies and groups have been able to brand and package their acts over the years and also as to how successful they have been able to achieve their organizational goals with their practices hence, commercialization of Ghanaian traditional dances.

Literature was reviewed in chapter two in the context of branding and packaging to provide a deeper understanding of what these two mean and contribute in the area of commercialization.

Conceptual and theoretical framework for the study was designed using functional theories and concept like the AIDA model.

Mostly qualitative research method was adopted using the non-probability sampling approach and emphasis on purposive and snowball techniques for data collection. This approach was particularly useful in selecting the various groups and members within the groups to be interviewed. Population sample was made out of four groups of which two

of them were state owned institution (National Dance Company & Ghana Dance Ensemble) and the other two (Great Africa Heritage Theatre and Dance Ensemble & Amamere folk music & Dance Ensemble) by some private individuals. The sample population was the source of primary data for this study. Planned sequence of questions were designed to allow the respondents to express their views on branding, packaging and commercialization. Questionnaires were administered to forty respondents, ten from each group to elicit information from respondent in relations to this study.

Responses and positions of the respondents concerning branding, packaging and commercialization was discussed in chapter four. The research was also to find out respondent's knowledge of whether branding and packaging can influence decisions of demand and loyalty for their services and the overall survival of the organization. Gender composition of the research participants indicates that the males constitute the majority with their ages within 18- 29 years constituting performers and management. Educational level for majority of the respondents were senior high school.

5.2 Major findings

The study established that the vast majority of the performing group members as well as key informants were of the opinion that there was low patronage of traditional dances because of the following reasons:

There is a widely negative attitude towards traditional dance with people not recognizing the practice as a professional career. The lack of public education on Ghanaian culture is a contributing factor, which has also led to a lack of interest in Ghanaian culture. There is a widespread perception that traditional dance performers are undisciplined. There are some who believe that anything to do with traditional dance is fetish or otherwise spiritual in nature and possibly evil. Another widespread perception was that even the government

did not regard it as a priority and hence the inadequate financial and technical support for the sector from government.

The study found that almost all forms of Ghanaian traditional dance can be branded and packaged. The dances could be branded in a way that segments the different dances such as social or recreational dance, royal dance, war dance or spiritual/cult dance. The study also found out that the use of market research, publicity and marketing programs could be an effective branding and packaging tool. It was elucidated that the costumes and choreography needed to be enhanced in order to appropriately match the dances as part of new branded traditional dances. It was also found out from the research that the continued teaching of traditional dance was necessary and essential as a means to generate interest in the younger generations.

The study found that the use of internet platforms was important in the branding communication of traditional dance. Internet improves accessibility of the group by its stakeholders and potential clients. Internet based webmail and websites as well as social media pages of the group makes it very convenient for interactive communication between the group and its stakeholders. Moreover, the use of internet was found to facilitate marketing programs or activities of the traditional dance groups. The use of internet was also found to facilitate the uploading and sharing of videos with wide implications for not only brand communication but also in the training and spread of the branded traditional dances.

The study found out that the AIDA model could be applied to both the systematic transformation of day to day activities of the organization to cause the needed behavioral change that will facilitate the achievement of organizational goals as far as traditional

dance branding process is needed. The application of the AIDA model to the step by step execution of commercialization activities targeted at market of traditional dance performances was prepared as a template for adoption by traditional dance groups.

The study found out that there was still a strong desire for government support for the traditional dance sector and that more education and awareness creation activity by the responsible public agencies was desired. The need for strong industry associations that had capacity to lead in the advocacy for the creation of schemes for utilization of talent from the old and retiring members of the groups and to rationalize pricing and sanctions for breach of ethics all in a bid to bring about greater professionalism in the industry. The study found out that the private sector support from the industry would be a strong addition to the general support from government in planning and implementing the branding and packaging of traditional dances.

The study also discovered one interesting thing about religious or colt dances. About fifty-four percent (54%) of the respondents agreed that all forms of traditional dances can be branded which includes religious or colt dances. I had a personal experience at the school of performing arts, in a traditional dance class session when students were performing the Akom ritual dance. Although it was for educational purpose, students got possessed and went into Trance in the middle of the performance, the master drummer suddenly ordered for a halt to every activity to control the situation which normalized after a few minutes. A week after, same incident happened in the same class. The concern here is, how can such a dance be branded for public consumption considering discomfort people and embarrassing nature of how people feel after recovering or coming back to their normal state after possession? In a discussion with one of the key informants, when asked if it was necessary to stage spiritual or colt dances looking at its religious

connotations or lineage, he explained that there are certain songs and drum rhythm or pattern in the performances of the dance that usually make people get possessed so in branding such dances for the stage, such songs and rhythms should be avoided. In his opinion, spiritual dances can be branded and staged without spiritual possessions.

5.3 Challenges

The task of gathering data or information for this work was a daunting experience. For instance, most of the appointments scheduled with research participants did not come on as scheduled because prospective respondents did not fulfill their promise. First of all, I submitted an introduction letter from the School of Performing Arts, Dance Department and a copy of my ethical approval letter from the ethics board, University of Ghana to the management and /or leaders of these companies and groups to gain access for interviews after which I booked appointment .On the day of the appointment, some of the respondents especially from the state owned institution interrogated me again and afterwards said they weren't informed by management and cannot allow me interview them. So I had to report back to the management of the situation I experienced then one of the company's artistic director made a call, wrote a note with list of names of people who could provide me with essential data needed to complete this study. Secondly, when I turned up for the appointment of this other state owned company, there was a lot of complaints and nagging which was quiet irrelevant to the purpose of our appointment. I had to give a listening ears to those complains to create an atmosphere where I could chip in my interviews in between extract information needed from them. Some examples of complaint were like, "we have been dancing for years and have a lot of experience, yet you people study performing arts for four years and you are employed as directors over us. You do not even have the knowledge and experience we do, but just because of your certificate". Also another was like, "you students come to us only when you need us and forget us after you

have become successful. You do not help us and some of you even disrespect us when you see us struggling, we are tired of helping you people without you helping us back”. Some of the respondents too refused to be assisted in completing the questionnaire and take offence when they make a mistake and you try explaining or correcting them. Some questions were also ignored by respondents as it didn’t settle well with them and they have the rights where they are not obliged to answer questions they were not comfortable with. There was a situation too that some requested to take the questionnaire home so they could spend time to complete them only to return without it and told stories like “my baby tore it”, “I couldn’t recollect where I kept it” or “I mistakenly lost it”.

5.4 Observations

Some important observations were made before and during the study.

First of all, it appeared that respondents who belonged to the state owned dance companies are solely dependent on government to fix every single problem or challenge they have as an individual or group. There is not much of an intriguing characteristic they display that depicts resourcefulness, pro-activeness in attempting to find measures to solving issues within their strength and capabilities. They rather rely on government for everything and still believe that it is only the intervention from the government that can resolve every single issue. Their attitude and/or mentality appeared not encouraging for the success and progress of the dance company because most of them would not take initiative or embark on selfless effort as they were confident knowing that they will be paid salaries irrespective of their performance. Contrarily it is not the same with the amateur or private individual owned groups. There is high level of energy, enthusiasm and they look very hopeful towards the growth of the industry.

Secondly, from observation, there is some sort of friction between the younger university degree or certificate holders who have been employed into managerial or leadership positions and the performers who have served in the company for long years. The older performers feel they have worked for many years and have a lot of skills, experience and greater knowledge than these younger ones who after completing degree or certificate could lead them. The older members of staff feel bitter about younger people who are employed and made their superiors because of their degrees and certificates.

Lastly, it was observed that the amateur groups were more serious, dedicated and passionate of the practice. This may be probably because their only means of livelihood is dependent on the forth come of their performance so they are highly motivated was highly observed looking at the energy levels from their rehearsal grounds through to grounds. They sometimes have to accept less fees in season when entertainment business peak is low just to sustain then as compared to the state owned companies who are paid whether or not they performance.

5.5 Recommendations

In such a creative industry, horizontal organizational structure is suggested because dance companies in general limited number of staff or employees. This types of organizational structure have to do with a few or no middle managers between staffs and executives. This type of organizational structure is an advantage, to build and maintain good relationships between performers or staff and management. This enables the tapping into the creativity and imagination of performer and other staff as well as empowering them to do jobs without micro management. Empowerment can boost morale and motivation and outgrow creativity among staff. Also in this structure, it is possible to grant employees the authority to make tremendous decisions without always having to obtain executive

approval; barriers between workers and executives are broken. Workers tend to know and appreciate their roles, responsibilities which can increase productivity.

Health is generally considered to one of the most essential needs of life. Dance has proven to be a preventive medicine and healing process. Dance can be made inevitable where by people cannot live without considering to a healthy lifestyles or holistic wellness. One other way through which Ghanaian traditional dance industry can be a more lucrative is by creating workout and aerobics plan using movement techniques from the dances.

I also recommend the upscaling of compulsory performing arts programs within the first and second cycle educational institutions to generate to help greater interest in traditional dance and performing arts in general. According to Kori Morgan, teaching Arts in schools helps students to develop passions for creativity. It also enhances their confidence in communication and managing leadership roles, in unique ways that inspire greater sense of independence, self-reflection and self-worth. Arts education enhances students' commitment to task by preparing them physically, mentally and emotionally, to work towards objectives and goals. Students also learn to identify and analyze strengths and weaknesses and find the best strategies to deal with them. Moreover, high performance skills of students can lead to a better grades of the other subjects because when they participate in dance or the arts in general, it fosters a good relationship between their fellow students, teachers and counsellors. In this way, students are able to confidently asked questions in class and raise concerns about any challenge face regarding their studies.

In conclusion, Dance groups and companies should produce professional grade media content such as photographs and videos that could be promoted locally and internationally

and also possibly to be used as audiovisual material for tutorials for academic, amateur and professional use.

Further research is required to upgrade the use of modern technology besides internet such as use of sound and light to enhance presentation of traditional dances.

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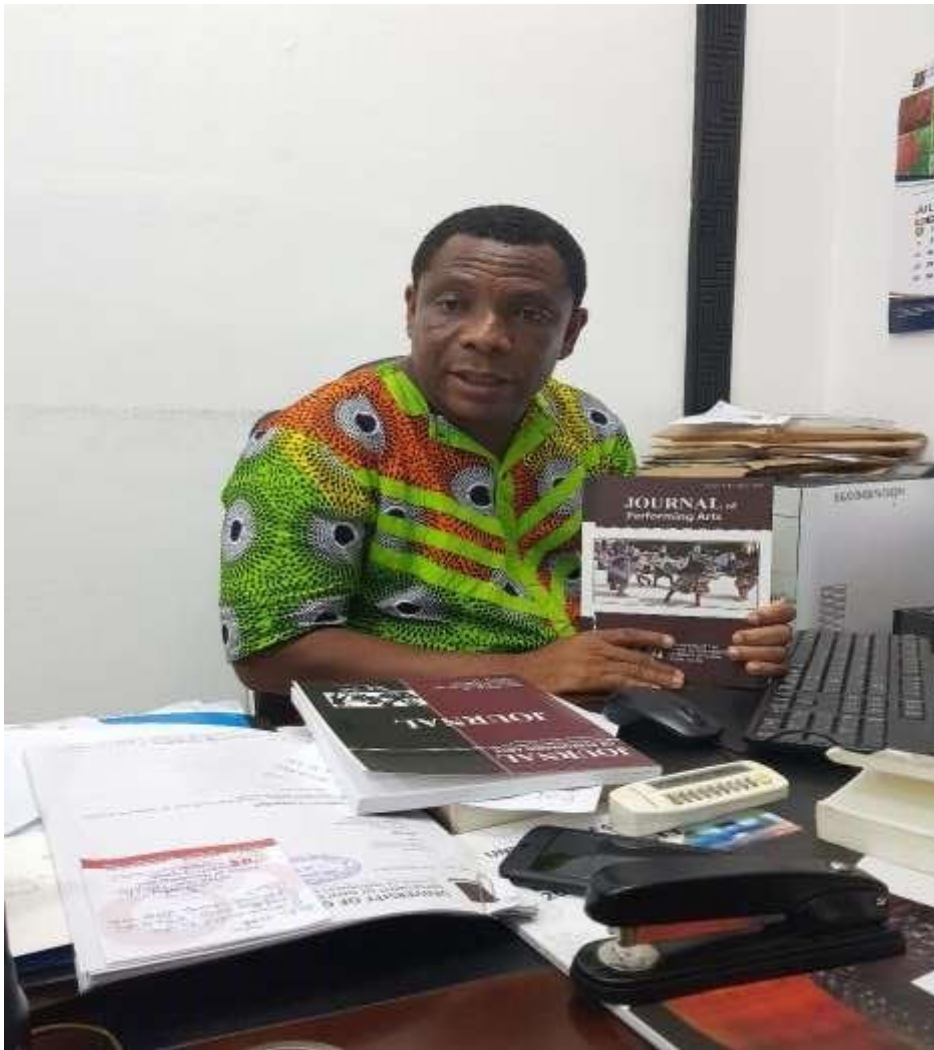
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APPENDICES

APPENDIX



An interview session with Dr. S.K. Kuwor. Head of Dance

Department, University of Ghana. Source: Author



Interview with member of Ghana Dance Ensemble, Legon.

Source: Author



An interview with a member of Ghana Dance Ensemble, Legon. Source: Author



The Ghana Dance Ensemble performing at burial ceremony. *Source: Author*



During the production of Agoro) by The National Dance Company at the National Theatre. Source: Author



Great African Theatre and Dance Ensemble after a performance. Source: Author



Amamare Folk Music and Dance Ensemble. Source: Author



Amamare Folk Music and Dance. Source: Author



Jera dance performance by the Ghana Dance Company. Photo credit: thisisafrica.me, retrieved on 20th July 29, 2018. Source: Author



Ghana Dance Company performing at an event. Photo credit: youtube.com, retrieved on 20th July, 2018. Source: Author

Appendix 2: Sample Questionnaire

This questionnaire seeks to solicit answers on an assessment of **branding and packaging in the commercialization of traditional dances in Ghana**. This seeks to gather data for work in partial fulfilment for an award of MPhil in Dance Education. I would be grateful if you could help answer the questions below to facilitate the achievement of the study's objectives. The study is purely for academic purposes and responses will be treated with outmost confidentiality.

Circle the appropriate options where responses are given and provide your answers in the space provided where responses are not given.

SECTION 1: BACKGROUND INFORMATION

1. Name (Optional):-----
2. Age:
 - (a) 18-29
 - (b) 30-39
 - (c) 40-49
 - (d) 50-59
 - (e) 60 and above
3. Sex :
 - (a) Male (b) Female
4. Marital status
 - (a) Single
 - (b) Married
 - (c) Divorced
5. Level of educational

- (a) No formal education
 - (b) Basic primary level
 - (c) JHS
 - (d) SHS
 - (e) Tertiary
6. How long have you been in this profession?
- (a) Below 4 year
 - (b) 5-10 years
 - (c) 10-15 years
 - (d) 16-20 years
 - (e) 21 and above years
7. What position do you hold in this dance company?

SECTION 2: SPECIFIC QUESTIONS

8. Do you have knowledge on the current state of the dance fraternity in Ghana?
- (a) Yes
 - (b) No
 - (c) Somewhat
9. Do you think there are negative attitudes towards dance?
- (a) Yes
 - (b) No
10. What do you think is responsible for the positive/negative reaction?
11. What do you think about branding and packaging of traditional dances?
- (a) Very important
 - (b) Important
 - (c) Neutral

(d) unimportant

12. Can the traditional dance profession be improved upon?

(a) Yes

(b) No

(c) Somewhat

13. If yes, how? If no, why not?

14. What dances do you think can be branded and packaged?

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15. In what ways do you think this can be done effectively?

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16. Do you think Branding and Packaging can lead to high demands of services, hence enhance profitability or growth?

(a) Yes

(b) No

(c) Somehow

17. The use of internet is crucial in modern day business.

(a) Strongly agree

(b) Agree

(c) Neutral

(d) Disagree

(e) Strongly disagree

18. Modern trends and technology can increase demand for traditional dances in Ghana.

- (a) Strongly agree
- (b) Agree
- (c) Neutral
- (d) Disagree
- (e) Strongly disagree

19. In what ways do you think the internet can enhance branding and packaging of Ghanaian traditional dances.

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20. What are some of the challenges you encounter as a dance professional?

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21. Any suggestions or recommendations?

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Thank you!!!