
| RESEARCH ARTICLE**Participant-Centred Analysis of Transformative Learning Outcomes in the Creative Arts Business and Intellectual Property Workshops in Ghana****Benjamin Oduro Arhin Jnr***Department of Music Education, University of Education, Winneba***Corresponding Author:** Benjamin Oduro Arhin Jnr, **E-mail:** boarhin@uew.edu.gh

| ABSTRACT

The creative arts industry in Ghana, while rich in potential, is constrained by a critical knowledge gap in business management and intellectual property (IP) rights. This study moves beyond a simple assessment of knowledge transfer to provide a participant-centered analysis of a multi-year workshop series (2019-2024) designed to address this gap. Framed by an integrated theoretical lens of Mezirow's Transformative Learning Theory, Lave and Wenger's Communities of Practice, and Freirean Critical Pedagogy, this research investigates how the workshops fostered not only cognitive understanding but also profound shifts in perspective, social learning, and critical agency. Using a mixed-methods approach, data was collected from 462 post-workshop surveys and 12 in-depth interviews with a diverse cohort of artists, industry stakeholders, and students. The analysis, guided by our theoretical framework, reveals that the workshops served as a catalyst for perspective transformation, disrupting participants' preconceptions and enabling them to reconceive their creative work as valuable, protectable assets. The findings demonstrate that the workshops' primary impact lay in this powerful combination of transformative, situated, and emancipatory learning. This study concludes that sustainable capacity building in the Global South creative economies requires educational interventions that are designed not just to inform, but to transform identities, build collaborative networks, and critically empower participants. Recommendations are offered for designing future workshops that systematically leverage these theoretical principles to maximize their relevance and long-term impact on the Ghanaian creative sector.

| KEYWORDS

Creative arts business, intellectual property, workshop, participant-centred, analysis, transformative learning, Ghana

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1. Introduction

This research investigates the effectiveness of workshops designed to empower Ghanaian creative arts professionals in business and intellectual property (Imbesi et al., 2023). Specifically, it aims to understand participants' key takeaways, their perceptions of the workshops' relevance and effectiveness, and their recommendations for future improvements. By employing a participant-centered approach, this study seeks to provide nuanced insights into how such interventions can be optimized to foster sustainable growth within Ghana's burgeoning creative industries (Jørgensen et al., 2021; Lakshana et al., 2024).

This work adopts a mixed-methods approach, integrating qualitative insights from participant feedback with quantitative data on skill development and perceived utility, to comprehensively evaluate the workshops' impact (Bergmann & Erlandsen, 2022). This rigorous assessment did not only measure immediate learning outcomes but

also gauge the long-term potential for behavioral change and economic upliftment among creative practitioners, thereby enriching the existing literature on creative entrepreneurship in developing economies (Smith et al., 2023).

Furthermore, by focusing on a participant-centered analysis, this study directly addresses the need for evaluations that consider the lived experiences and expressed needs of the beneficiaries, thereby ensuring that future interventions are contextually appropriate and maximally impactful (Gerlmaier et al., 2024; Schmidt & Larsen, 2017). Such an approach aligns with contemporary research emphasizing participatory methods to ensure that interventions genuinely address community needs and foster sustainable development rather than imposing external solutions (Nielsen et al., 2023). This is particularly pertinent in the creative arts sector, where success often hinges on individual agency and culturally resonant entrepreneurial strategies (Papadopoulos et al., 2017).

2. Literature Review

A substantial body of research exists concerning innovation and intellectual property performance, yet limited attention has been paid to whether the state of IP strengthens or curtails innovation activity in the Global South, particularly among Sub-Saharan African firms (Amankwah-Amoah & Medase, 2023). This is especially critical given that Africa's share of global knowledge generation and ownership remains comparatively small, despite the acknowledged importance of intellectual property in stimulating innovation (Amankwah-Amoah & Medase, 2023).

This gap highlights the necessity for studies that examine the unique challenges and opportunities for IP commercialization within creative industries in regions like Ghana, where informal sectors often dominate economic activity (Fu et al., 2017). Moreover, while some literature touches upon innovation in informal sectors, specific investigations into how intellectual property frameworks can be adapted and utilized by creative entrepreneurs within these contexts are scarce (Fu et al., 2017). This underscores the need for tailored interventions, such as the workshops examined here, to bridge the knowledge gap regarding intellectual property commercialization and its role in fostering creativity-based innovation within the Ghanaian creative industry (Arhin Jnr et al., 2023; Mawardwita & Nasution, 2024).

Existing literature often overlooks the educational dimensions essential for empowering youth in entrepreneurship, especially concerning motivations, aspirations, and barriers in informal entrepreneurial activities (Arhin Jnr et al., 2023; Kouam, 2024). This oversight is particularly significant given that a substantial portion of economic activity in Ghana, especially among young people, occurs within the informal sector, where understanding and leveraging intellectual property rights can be particularly challenging due to regulatory complexities and lack of awareness (Kouam, 2024; Lema et al., 2021).

Consequently, fostering entrepreneurial skills, particularly in IP management, among informal sector participants is critical for enhancing innovation and economic growth (Kouam, 2024). This study aims to fill this gap by assessing the effectiveness of creative arts business and intellectual property workshops in Ghana, specifically examining their role in bridging the knowledge divide and empowering informal creative entrepreneurs with essential intellectual property and business acumen (Arhin Jnr et al., 2023). This participant-centered analysis therefore provides crucial insights into how education and capacity building can transform the informal creative sector, drawing on perspectives often neglected in broader studies of innovation and development in the Global South (Atiase et al., 2020; Kouam, 2024; Sharma & Dahlstrand, 2023). The integration of entrepreneurship education, as theorized by the Theory of Planned Behavior, could effectively address these gaps by enhancing entrepreneurial intentions and navigating perceived barriers within this context (Kouam, 2024). Such educational initiatives, which encompass formal courses, workshops, and mentorship programs, are pivotal in equipping individuals with the necessary competencies and mindset for entrepreneurial engagement (Kouam, 2024). However, many studies indicate a shortage of research concerning the effectiveness of entrepreneurship education, particularly in developing countries, and a lack of collaboration between researchers from developed and developing nations (Chhabra et al., 2023). This highlights a critical need for more robust evaluations of entrepreneurship training programs, especially those focused on specialized areas like creative arts business and intellectual property, to understand their actual impact on skill acquisition and business development within informal economies (Fu et al., 2017; Larsen, 2017). Despite the essential role of entrepreneurship education in skills development, opportunities for practical

entrepreneurial training are often not fully harnessed in African contexts, even though such training has been shown to enable participants to establish their own businesses (Adeniyi, 2023; Dzisi et al., 2018).

Workshop is another means to disseminate critical entrepreneurial knowledge, particularly when tailored to specific industries like the creative arts, and can enhance both entrepreneurial self-efficacy and intentions (Adeniyi, 2023; Díaz-García et al., 2015). For instance, studies have shown that targeted interventions can significantly improve attitudes toward entrepreneurship and perceived behavioral control among participants, leading to higher entrepreneurial intentions (Rauch & Hulsink, 2014; Larsen, 2017). This aligns with findings suggesting that entrepreneurial education can instill a sense of entrepreneurship, influencing perceptions and motivations by enhancing managerial skills and altering attitudes toward business endeavors (Hu et al., 2021).

These workshops play a crucial role in fostering entrepreneurial behavior among creative artists by addressing critical gaps in knowledge and skills related to intellectual property and business management, which are often overlooked in traditional educational settings (Montes et al., 2023). In the instant where stakeholders in the cultural and creative industries are engaged, these workshops can significantly contribute to professionalizing the sector and empowering artists to commercialize their creations effectively. However, existing literature also points to deficiencies in the quality and practical application of entrepreneurship curricula in Africa, contributing to low business spin-offs and youth unemployment (Adeniyi, 2023). This underscores the urgent need for pedagogical approaches that emphasize experiential learning and real-world application, rather than solely theoretical instruction (Kouam, 2024). According to Okeke and Alonta (2023), conferences and seminars are equally important but they often lack the sustained engagement and hands-on skill development opportunities that well-structured workshops can provide, particularly for nascent creative entrepreneurs navigating complex intellectual property landscapes (Okeke & Alonta, 2023).

Therefore, it becomes imperative to design and evaluate workshops that not only impart theoretical knowledge but also provide practical, actionable strategies for IP protection and commercialization, especially within the unique context of Ghana's informal creative sector (Adeniyi, 2023). This study aims to provide empirical evidence to address these deficiencies by evaluating the effectiveness of creative arts business and IP workshops in enhancing entrepreneurial readiness and capacity among Ghanaian creatives (Okeke & Alonta, 2023). This research will specifically investigate how such workshops influence participants' understanding of intellectual property rights, their ability to develop viable business models for their creative works, and their overall entrepreneurial intentions within Ghana's dynamic creative economy. Moreover, by adopting a participant-centered approach, this study seeks to capture the lived experiences and perceived impacts of these workshops, offering a nuanced perspective that goes beyond quantitative metrics of success. This qualitative emphasis reveals the complexities of knowledge transfer and skill application in real-world creative contexts, providing rich data for policy recommendations and future program design.

3. Theoretical Framework

Theoretically, this study seeks to evaluate the effectiveness of a knowledge-intervention for a diverse group of stakeholders. To move beyond a simple post assessment of knowledge acquisition, this research required a theoretical framework that centers the participants lived experiences, meaning-making processes, and situated learning. Hence the framework utilised in the study, integrates three complementary theoretical lenses: Mezirow's Transformative Learning Theory, Lave and Wenger's Communities of Practice, and Freire's Critical Pedagogy. Together, these theories provide a robust foundation for a participant-centred analysis that can illuminate not just what was learned, but how learning occurred, how it is being applied within social contexts, and how it empowers participants to challenge disempowering structures.

This study moves beyond a simple assessment of knowledge transfer to provide a participant-centered analysis of a multi-year workshop series (2019-2024) designed to address this gap. Framed by an integrated theoretical lens of Mezirow's Transformative Learning Theory, Lave and Wenger's Communities of Practice, and Freirean Critical Pedagogy, this research investigates how the workshops fostered not only cognitive understanding but also profound shifts in perspective, social learning, and critical agency.

3.1. Transformative Learning Theory

Jack Mezirow's (1991) Transformative Learning Theory (TLT) posits that adult learning is not merely an accumulation of facts but a process of using a prior interpretation to construe a new or revised interpretation of the meaning of one's experience to guide future action. Central to TLT is the concept of a "disorienting dilemma" an experience that fails to fit one's preconceptions and triggers a process of critical self-reflection, leading to a perspective transformation.

3.2. Situated Learning Theory and Communities of Practice

Jean Lave and Etienne Wenger (1991) challenge the notion of learning as a purely individual, internal process of knowledge acquisition. Instead, they propose that learning is "situated" in a specific context and is fundamentally a social process. Learners engage in "legitimate peripheral participation" within a Community of Practice (CoP), a group of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.

3.3. Critical Pedagogy and Asset-Based Community Development

Drawing on the work of Paulo Freire (1970), Critical Pedagogy views education not as a neutral "banking" process where knowledge is deposited into passive students, but as a dialogical and liberatory practice. It empowers learners to critically engage with their reality and take action to transform oppressive structures. This aligns with the principles of Asset-Based Community Development (ABCD), which focuses on identifying and mobilizing a community's existing strengths and assets rather than its deficits (Kretzmann & McKnight, 1993).

These lenses ensure the research does not frame participants as empty vessels but as agentic individuals and communities whose inherent assets are being activated through targeted, critical education (Freire, 1970).

By integrating these three theories, this study is positioned within a robust, participant-centred theoretical framework. Transformative Learning Theory provides the lens for understanding the internal, cognitive, and affective changes within individuals. Situated Learning Theory illuminates the social and contextual processes through which this learning occurred. The Critical Pedagogy grounds the entire endeavor in a philosophy of empowerment and systemic change, ensuring the analysis remains focused on how the workshop contributes to the liberation and economic agency of Ghanaian creatives.

4. Methodology

This section outlines the methodological framework employed to investigate the effectiveness of creative arts business and IP workshops in Ghana, detailing the research design, participant selection, data collection instruments, and analytical procedures (Okello et al., 2024). The study adopted a mixed-methods approach, combining quantitative surveys with qualitative focus groups and in-depth interviews, to provide a comprehensive understanding of participants' perceptions and experiences. This approach allows for both the statistical validation of key findings and a deeper exploration of underlying motivations, challenges, and successes encountered by creative entrepreneurs in Ghana (Kissi et al., 2020). Specifically, the quantitative component aimed to assess the workshops' impact on intellectual property awareness, business acumen, and entrepreneurial intentions, while the qualitative elements sought to uncover the contextual factors influencing these outcomes and gather nuanced feedback on workshop efficacy (Arhin Jnr et al., 2024). The integration of diverse data sources strengthens the validity and reliability of the research findings, offering a holistic perspective on the workshops' influence on Ghana's creative arts sector (Kouam, 2024). The participant selection process involved purposeful sampling to ensure representation across various creative arts disciplines and career stages, including emerging artists, established practitioners, and creative entrepreneurs, to capture a diverse range of perspectives (Seet et al., 2022; Salvador, 2023). This study brought together a diverse group of participants from the Ghanaian creative arts industry, including film makers, television and radio presenters, musicians, dancers, comedians, and entertainers. The workshops were held at various venues, including Alisa Hotel, Airport View Hotel, University of Ghana, University of Cape Coast, University of Education, Winneba, and Valley View University, as well as the Musicians Union of Ghana Office. The Airport View Hotel served as the launchpad for the Creative Arts Business and Intellectual Property workshop series, where plans to visit university campuses were announced. Participants from

various creative arts associations, including the Musicians Union of Ghana, and representatives from the Ministry of Tourism, Creative Arts and Culture and the National Folklore Board, were invited to participate. The University of Ghana's music, dance, and theatre arts departments were also represented, providing valuable insights from academic creative disciplines (Arhin Jnr et al., 2024). The inclusive approach aimed to capture a comprehensive understanding of the workshop's impact across the Ghanaian creative arts landscape. Data collection involved a multi-pronged approach, utilizing post-workshop surveys to quantify changes in participants' intellectual property knowledge and entrepreneurial self-efficacy. Semi-structured interviews and focus groups were also conducted to gather rich qualitative data on participants' experiences and perceived benefits. This mixed-methods approach allowed for a robust triangulation of findings, where qualitative data from focus groups provided context and depth to the quantitative survey results, enhancing the overall validity and interpretability of the study (Damian et al., 2020; Gingrich et al., 2024).

The research was conducted through a series of workshops held at 11 diverse sectors, including:

1. Airport View Hotel (open to all)
2. University of Ghana (open to university community, staff, and students)
3. University of Education, Winneba (open to university community, staff, and students)
4. University of Cape Coast (open to university community, staff, and students)
5. Musicians Union of Ghana (open to members only)
6. Zoom workshop (open to all)
7. Alisa Hotel (open to all)
8. Ghana Poetry Association (open to members only)
9. Valley View University (open to university community, staff, and students)
10. Law Firm (open to staff only)
11. Ghana Police Service (personnel of the Central Band)

The workshop's dissemination was also supported by various newspaper publications, including Daily Guide Newspaper, Ghanaian Times, Daily Graphic, Ghana Web, Ghana News Agency, Kasapa online, GhNews, and Spectator. This multi-platform approach helped to amplify the workshop's message and impact across Ghana's creative arts industry (Karakara et al., 2022). The qualitative data gathered through interviews and focus groups underwent rigorous thematic analysis, utilizing a constant comparative method to identify emergent themes and sub-themes related to intellectual property awareness, creative entrepreneurship, and industry challenges (Cairns, 2024). This systematic approach ensured a comprehensive understanding of participant perceptions and the workshops' impact, contributing to a robust evidence base for future program development. This analytical rigor, incorporating both quantitative and qualitative methods, including pre- and post-assessments, allowed for a comprehensive evaluation of knowledge acquisition and skill development among participants (Tamale et al., 2024). The integration of statistical findings from the surveys with the qualitative thematic analysis of interviews provided a comprehensive and robust examination of the research questions, enriching the overall interpretation of the findings (Gingrich et al., 2024).

4.1 Data Collection and Sampling Strategy

This study employed a mixed-methods approach to gather comprehensive data on the workshop's impact. The quantitative data were gathered through a self-administered post-workshop survey, accessible only to individuals who had participated in the workshop sessions. This survey yielded a robust dataset of 462 complete responses. To gain deeper, nuanced insights, qualitative data were collected through semi-structured interviews. Participants for these interviews were selected using a combination of convenience and purposive sampling techniques, initially

identifying individuals who were both accessible and information-rich regarding the workshop's core topics. From this pool, a final cohort of 12 participants was selected via stratified random sampling to ensure proportional representation across the various creative disciplines (e.g., music, visual arts, fashion) and different levels of professional experience (from students to established practitioners). This multi-stage sampling strategy was designed to capture a diverse range of perspectives, providing a comprehensive understanding of the research phenomenon.

The workshop series itself, conducted from 2019 to 2024, formed the foundation of this research. It engaged a substantial live audience of 3,224 registered attendees across multiple venues. Furthermore, the workshop's reach was significantly amplified through extensive media coverage, including weekly radio and television segments on prominent national stations, which engaged an uncounted but undoubtedly significant number of additional participants.

5. Results and Discussions

The analysis of the collected data revealed several key insights into the impact of the creative arts business and IP workshops on participants, which are detailed in the subsequent sections. The findings are organized around the central research questions, exploring participants' key takeaways, perceived relevance and effectiveness of the workshops, and recommendations for future improvements. Specifically, the results delve into the enhanced understanding of intellectual property rights, the practical application of business models, and the perceived benefits of the workshops for navigating the challenges within Ghana's creative arts sector. The qualitative analysis, based on detailed participant narratives, further elucidated the nuanced impact of these workshops, highlighting the intricate relationships between intellectual property knowledge, entrepreneurial action, and overall professional development within the informal creative sector (Kouam, 2024). The iterative coding process involved familiarizing with the data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the report, aligning with established qualitative analysis frameworks (He et al., 2023). This rigorous approach facilitated the emergence of robust themes and sub-themes, ensuring that the findings accurately reflected the diverse perspectives and experiences of the participants (He et al., 2023). The participants statistics from Figure 1., in addition to Figure 2. illustrates a significant attendance of participant and also an appreciation level understanding of intellectual property recorded based on the post-workshop data gathered, aligning with the objective of the organization of workshop as an a knowledge transfer interventions to close the knowledge gap (Havsteen-Franklin et al., 2021).

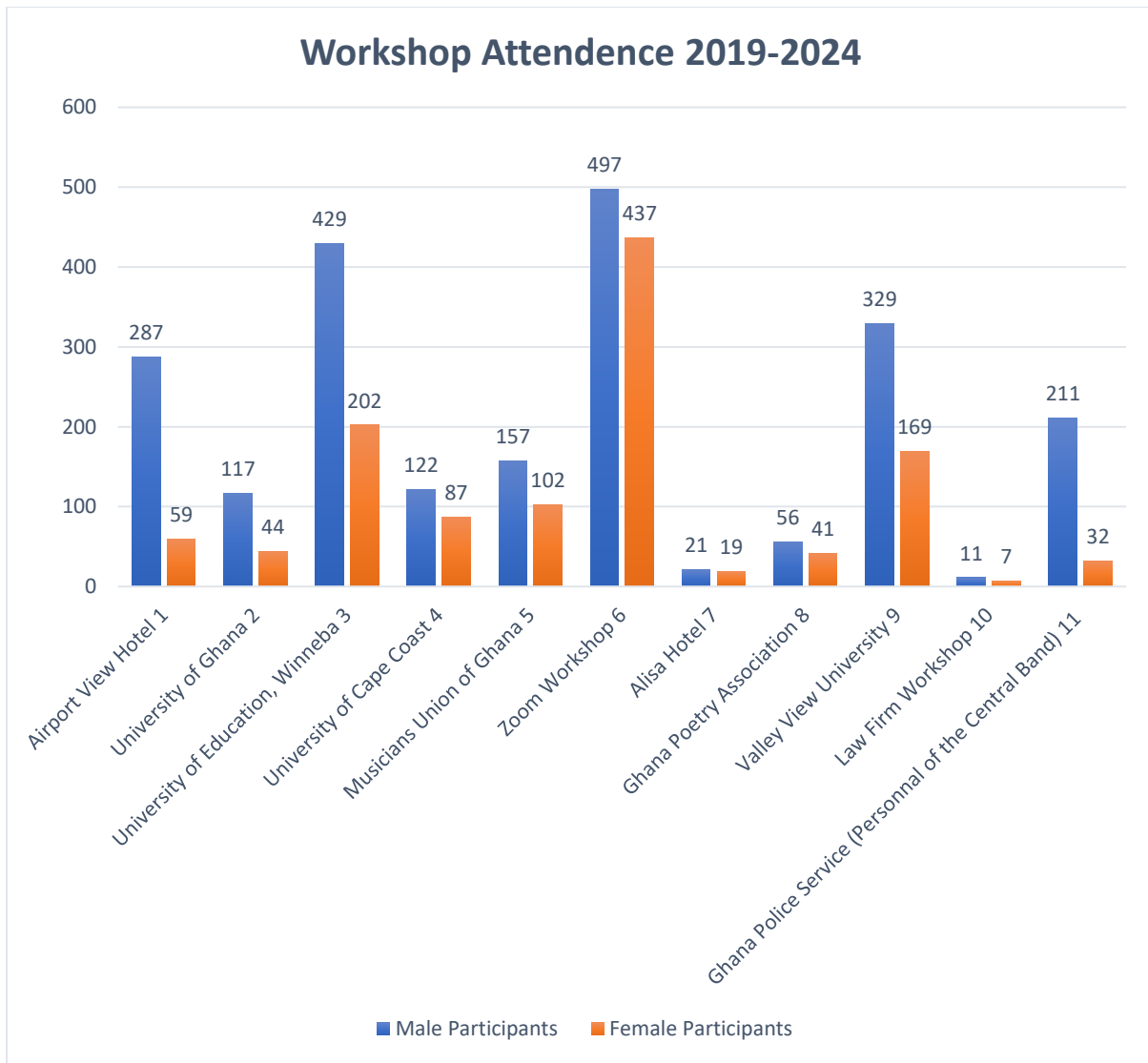


Figure 1. Attendance Statistics

This quantitative improvement was further contextualized by qualitative data, which revealed that participants specifically valued the practical examples and case studies presented, enhancing their ability to apply IP knowledge to their own creative works (Schmidt & Larsen, 2017). Moreover, the workshops fostered an environment where participants could transition from abstract conceptualization to tangible application, identifying crucial aspects of creative ideation and innovation, thereby refining their innovation strategies (Yang et al., 2023).

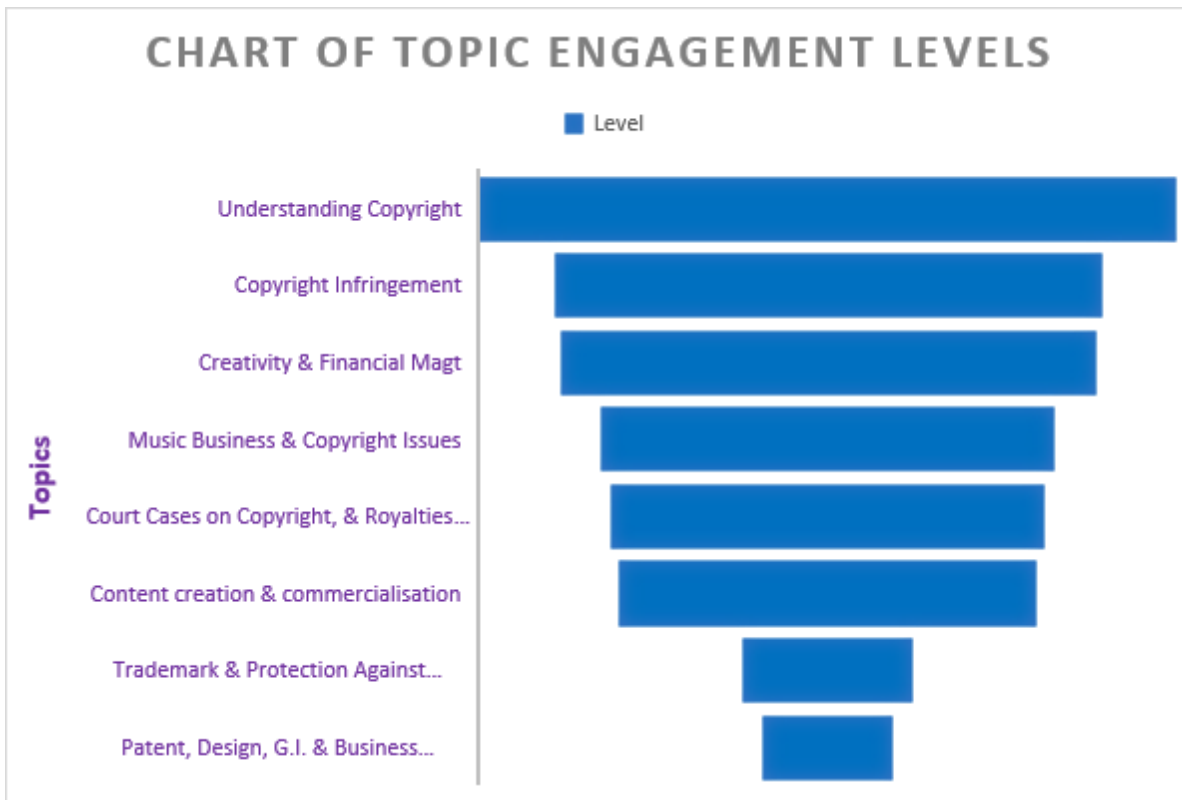


Figure 2. Topics Engagement Levels

Participants articulated a strong desire for enhanced training in areas such as financial management, digital marketing, and legal frameworks specific to intellectual property protection (Kouam, 2024; Elliot et al., 2017).

Table 1. Participants opened to all

Venue	Year	Total Participants	Topics Treated
1. Airport View Hotel	2019	Female = 59 Male = 287	a. Patent b. Industrial Designs c. Trademark d. Copyright
2. Zoom workshop	2020 & 2021	Female = 437 Male = 497	e. Protection Against Unfair Competition f. Geographical Indication g. Business Plan Drafting
3. Alisa Hotel	2021	Female = 19 Male = 21	h. Creativity Nurturing i. Commercialisation of Creativity j. Branding & Promotion of Creativity k. Content Creation & Copyright l. Legislations on IP in Ghana m. Court Cases on IP

Source: field data (2025)

Table 2. Participants opened to the university community, staffs & students

Venue	Year	Total Participants	Topics Treated
1. University of Ghana, Legon	2019	Female = 44	a. General Introduction of Intellectual Property
	&	Male = 117	b. Protection Against Unfair Competition
	2020		c. Business Plan Drafting
2. University of Education, Winneba	2019	Female = 202	d. Creativity Nurturing
		Male = 429	e. Commercialisation of Creativity
3. University of Cape Coast	2019	Female = 87	f. Branding & Promotion of Creativity
		Male = 122	g. Content Creation & Copyright
4. Valley View University	2024	Female = 169	h. Legislations and Court Case on IP
		Male = 329	

Source: field data (2025)

Table 3. Participants opened to members only

Venue	Year	Total Participants	Topics Treated
1. Musicians Union of Ghana	2019	Female = 102	a. Types of Intellectual Property
	&	Male = 157	b. Copyright
	2020		c. Protection Against Unfair Competition
			d. Business Plan Drafting
2. Ghana Poetry Association	2020	Female = 41	e. Commercialisation of Creativity
		Male = 56	f. Branding & Promotion of Creativity
			g. Content Creation & Copyright
			h. Legislations and Court Case on IP

Source: field data (2025)

Table 4. Exclusively selected participants

Venue	Year	Total Participants	Topics Treated
1. Law Firm (Staffs Only)	2024	Female = 7	<ul style="list-style-type: none"> a. Types of IP b. International Treaties on IP c. Legislations on IP d. Other Legislations relating to IP e. Civil Remedies f. Criminal Offences g. Enforcement and Monitoring of IP h. Local and International Court Cases on IP

Source: field data (2025)

6. Theoretical Analysis of Data

6.1 Transformative Learning Theory Application to the Study

The workshop's content on intellectual property and business management can be framed as a catalyst for such disorienting dilemmas. Many artists operate under informal norms and may hold "meaning perspectives" that their creative work has little commercial value or that copying is an accepted practice. Learning, for instance, that their art is a valuable "asset" (IP) that can be protected and monetized can disrupt these established frames of reference.

Guiding Analysis: A TLT lens would guide the qualitative analysis to look for evidence of this transformative process in the interview and focus group data. This includes coding for:

Critical Reflection: Are participants questioning their previous assumptions about the art-business relationship?

"Before I joined the workshop, I never thought of my music as a business until this workshop. Now I know that music is my business". Participant

Perspective Transformation: Have their overall worldview and self-perception as an artist changed?

"I see myself now as both a creator and an entrepreneur. I thank Bnoskka for this opportunity to learn". Participant

Empowered Action: Are they taking concrete steps based on their new perspective?

"I will now register all my copyright and personally be responsible for its protection". Participant

"I am now aware of understood the importance of drafting a contract for my next collaboration." Participant

By applying TLT, the study can argue that the workshop's success lies not just in knowledge transfer but in its potential to foster a fundamental shift in identity and agency among Ghanaian creatives (Mezirow, 1991).

6.2 Situated Learning Theory and Communities of Practice Application to the Study

The workshop itself can be viewed as a temporary, intensive CoP, bringing together artists, stakeholders, and students. The learning is "situated" in the real-world challenges of the Ghanaian creative economy.

Guiding Analysis: This lens shifts the focus from the individual to the social and collaborative learning environment. It would guide the analysis to investigate:

Social Collaboration: How did peer-to-peer interactions during the workshop contribute to learning?

"Hearing how another artist protected his work gives me ideas for my fashion designs."

Shared Repertoire: Did the workshop create a shared language or set of tools (e.g., business model canvases, IP terminology) that participants can now use within their wider professional networks?

Using this framework, the research can demonstrate that the workshop's impact extends beyond the individual; it helps to build and strengthen the broader CoP of the Ghanaian creative industry, fostering a network of shared knowledge and practice (Lave & Wenger, 1991; Wenger, 1998).

6.3 Critical Pedagogy and Asset-Based Community Development Application to the Study

The creative arts sector in Ghana is often discussed in terms of its challenges (the "deficit" view). This workshop, however, treats participants' creativity and cultural heritage as valuable assets. A Freirean/ABCD lens frames the workshop as an act of "conscientization" raising critical consciousness about the economic and legal systems (IP law) that can either exploit or protect their assets.

Guiding Analysis: This theoretical approach guided the critical analysis of the participant data to uncover themes of empowerment and systemic change:

Conscientization: Are participants developing a critical understanding of the power dynamics in the creative industry?

"Now I understand why I was never paid royalties, because I did not register with any collecting society; I know what rights to claim." Participant

Dialogical Practice: Did the workshop facilitators engage in a two-way dialogue, valuing the participants' pre-existing knowledge and experiences?

I did not understand some of the point until I asked a question which was bothering... I got the answered and individual participant later said they were also confused until I asked my questions.
Participant

These insights underscore the need for future workshop iterations to incorporate more granular instruction and mentorship in these critical business areas to bolster entrepreneurial resilience and sustainability (Schmidt & Larsen, 2017). This mixed-methods approach provided a nuanced understanding of the workshop's effectiveness in promoting creative arts business and intellectual property awareness in Ghana. (Hu et al., 2023). This multi-faceted data collection strategy, including semi-structured interviews, was selected to provide a comprehensive understanding of the workshops' impact, echoing methodologies that use multiple research methods to reveal different aspects of reality (Kunelaki, 2022). The surveys included a combination of Likert-scale questions to measure perceptions of relevance and effectiveness, along with open-ended questions to elicit detailed feedback and suggestions for improvement (Haynes et al., 2017). Interviews provided an opportunity for in-depth exploration of individual experiences, allowing participants to elaborate on specific challenges and successes encountered in applying workshop-acquired knowledge (Boakye-Yiadom et al., 2024; Sørensen et al., 2024). The survey instrument itself was meticulously designed using a participatory approach and the theoretical frameworks, involving stakeholders in its development to ensure its relevance and appropriateness for the target demographic and research objectives (Sørensen et al., 2024). responses from the survey were analyzed using thematic analysis to identify recurring patterns and insights, complemented by statistical analysis for quantitative data (Aakjær et al., 2024; Keighley et al., 2023).

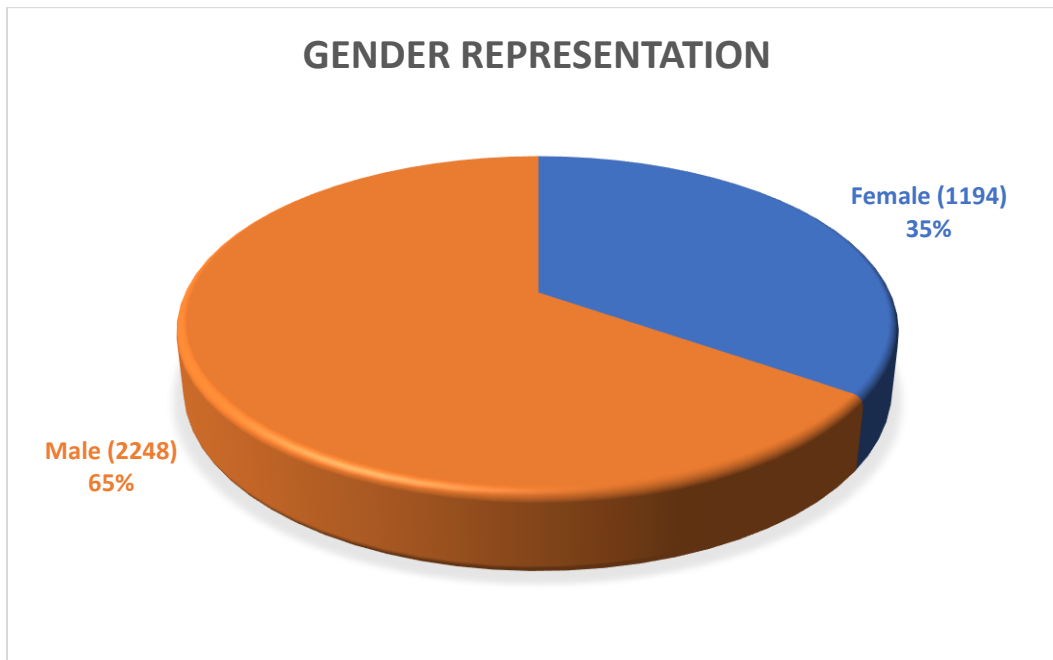


Figure 3. Gender Representation

Workshop participants reported that the workshops significantly enhanced their knowledge regarding intellectual property and creative entrepreneurship, directly addressing critical gaps identified in Ghana's creative arts industry (Bogart et al., 2024). This aligns with the broader academic consensus that targeted educational interventions are crucial for fostering economic growth and empowering individuals within informal sectors (Kouam, 2024). Most of the questions were based on Table 5, the participant had more questions on copyright. This indicates a clear demand for more in-depth exploration of copyright law, particularly concerning its application in protecting creative works within the Ghanaian context (Jumlongkul, 2023).

The workshops also highlighted the importance of a favorable institutional environment, echoing findings from other studies on creative entrepreneurship that emphasize the need for supportive policies to translate individual talents into business opportunities (Kromidha et al., 2022). The effectiveness of such workshops is contingent upon their ability to not only impart knowledge but also to foster an environment conducive to applying that knowledge in real-world scenarios, thereby contributing to the development of a robust creative economy (Mahama et al., 2023). Moreover, insights from entrepreneurship education literature suggest that embedding practical demonstrations and fostering two-way communication within workshops significantly enhances learning outcomes and participant engagement, leading to more impactful skill acquisition and application (Charina et al., 2022). This participatory approach, incorporating creative facilitation techniques, has been shown to be effective in translating theoretical concepts into actionable strategies, particularly in contexts where traditional didactic methods may be less effective due to varying educational backgrounds and learning styles (Schmidt & Larsen, 2017). The university students in the various campus that the workshop took place expressed a strong interest in entrepreneurial scaffolding, underscoring the necessity of providing structured support to translate their creative ideas into viable businesses (Mahama et al., 2023). This aligns with research emphasizing the critical role of entrepreneurial education in fostering entrepreneurial intentions among higher education students (Mahama et al., 2023), particularly when such education includes practical, scaffolding approaches to business development. The workshop provided participants with a comprehensive understanding of creative arts business and intellectual property rights (Arhin Jnr et al., 2024).

The workshop yielded several key insights that underscore the importance of a comprehensive approach to creative arts development. Notably, participants gained a deeper understanding of intellectual property rights and their critical role in safeguarding creative works and innovations. Additionally, the workshop provided valuable insights into the business aspects of creative arts, encompassing marketing, finance, and entrepreneurship, thereby

equipping participants with the knowledge necessary to navigate the industry effectively. Furthermore, the opportunity for industry networking facilitated meaningful connections and relationship-building among participants and industry professionals, highlighting the significance of collaborative networks in fostering creative growth and development. These findings suggest that a multifaceted approach, encompassing legal protection, business acumen, and professional networking, is essential for success in the creative arts sector.

6.4 Participant Feedback

The workshop evaluation feedback revealed that participants highly valued the expertise of the speaker and the industry insights shared, which suggests that the content was relevant and informative. The interactive nature of the sessions, including group discussions, was also appreciated, indicating the importance of engaging and participatory approaches in adult learning. Furthermore, the opportunity to network with industry professionals was seen as a significant benefit, highlighting the value of building connections and collaborations.

However, participants also identified areas for improvement, including the need for more case studies and practical examples to illustrate key concepts. Additionally, there was a request for more time for Q&A sessions, suggesting that participants craved deeper engagement with the topics. Finally, the suggestion for follow-up sessions or mentorship programs underscores the desire for ongoing support and development beyond the workshop. These findings will inform future workshop design and delivery to ensure that participant needs are met and exceeded.

7. Conclusion

The study therefore offers a compelling argument for integrating practical, experience-based learning within academic curricula to better prepare students, and the general public for the demands of the creative industry (Mahama et al., 2023). This includes fostering a deeper understanding of entrepreneurship as a core competence through workshops and training sessions for educators, ensuring they are well-equipped to deliver relevant curricula and guide students effectively (Okello et al., 2024).

Future workshops should therefore prioritize comprehensive modules on copyright, including registration processes, enforcement mechanisms, and international considerations, to adequately equip creative professionals with the tools for protecting their intellectual assets (Yang et al., 2023). Furthermore, the data suggest that participants, many of whom operate within the informal sector, require specialized instruction on navigating the complexities of intellectual property protection without formal legal counsel (Kouam, 2024). This necessitates the development of accessible, practical guides and resources that demystify legal processes and offer actionable strategies for safeguarding creative works.

Moreover, the expressed need for practical support indicates that future interventions should consider integrating legal clinics or mentorship programs to provide tailored advice and hands-on assistance in IP management and enforcement (Mendialdua et al., 2021). This holistic approach to IP education and support is vital for enhancing the economic viability and sustainability of creative ventures in Ghana (Asante & Lao, 2024). Additionally, fostering networks among creative professionals and legal experts could create a supportive ecosystem, enabling sustained growth and innovation within the industry (Nearing et al., 2020).

The Creative Arts Business and Intellectual Property Workshop was a success, providing participants with valuable insights and knowledge. By incorporating participant feedback, future workshops can be tailored to meet the evolving needs of industry stakeholders and university students.

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