

Creative Economy Reformation Policy Recommendation

Ghana Agenda 2046 – Building the Infrastructure of Creative Prosperity

Prepared by
Black Star Summit 2026



Submitted to:
Minister for Tourism, Culture and Creative Arts

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EXECUTIVE SUMMARY

Problem Statement

Ghana's creative economy is rich in talent, culture, and global appeal – yet it remains structurally underdeveloped, geographically concentrated, and financially unsupported. The Black Star Summit Creative Economy Breakout Session identified a sector with immense national potential that is being held back by four compounding failures: critical infrastructure is almost entirely centralized in Accra, leaving creatives across all other regions without dedicated spaces to perform, produce, or exhibit; access to finance is blocked by traditional commercial lending frameworks that were never designed for creative enterprises; intellectual property protections are weak and poorly enforced, leaving artists, writers, designers, and cultural producers vulnerable to exploitation; and there is no coherent national policy ecosystem that defines, protects, and invests in the creative economy as a driver of GDP, employment, and national identity. The result is a generation of Ghanaian creatives who must build careers on an infrastructure deficit, fighting for spaces that do not exist in their regions, capital they cannot access, and legal protections that exist in name but not in practice.

Vision

Vision Statement

A Ghana where creative talent at every level – from the musician in Tamale to the filmmaker in Ho, from the fashion designer in Kumasi to the visual artist in Cape Coast – has access to world-class infrastructure, appropriate financing, robust intellectual property protection, and a connected national market. A Ghana where the creative economy is a formally recognized, structurally supported pillar of national development: generating hundreds of thousands of jobs, contributing meaningfully to GDP, preserving and projecting Ghanaian culture on the world stage, and giving every Ghanaian creative a fair opportunity to earn a dignified living from their talent by 2046.

Proposed Solution

1. Ghana Agenda 2046: Creative Economy Transformation deploys \$100 million as catalytic capital across four integrated strategic pillars:
2. Decentralized Creative Infrastructure – establishing multipurpose regional creative hubs across all 16 regions so that creative opportunity is not a privilege of Accra
3. Creative Finance and Enterprise Development – launching a dedicated grant and concessionary loan scheme that funds creative businesses on their own terms, not commercial banking terms
4. Intellectual Property, Legal Protections, and the Creative Aid System – building the legal and institutional architecture that protects what creatives produce
5. Policy Reform, Market Access, and Digital Integration – creating the enabling environment, digital visibility, and export pathways that allow Ghana's creative economy to scale.

These four pillars are structurally interdependent: infrastructure without finance produces empty buildings; finance without IP protection produces funded exploitation; both without policy reform produce isolated islands of activity that cannot scale into an economy.

Funding Request

Total Funding Request: \$100,000,000 (Catalytic Investment Framework)

This proposal requests \$100 million as catalytic capital to establish the foundational architecture of a structured, decentralized, and protected creative economy in Ghana. The investment is designed to trigger co-financing from the private sector, diaspora investors, development partners, and a revolving concessionary loan fund whose repayments sustain sector investment beyond the initial 20-year horizon. The \$100 million is the foundation; the creative economy Ghana builds on it must sustain the transformation.

Expected National Impact

If fully implemented over 20 years (2026–2046), this policy will deliver:

- Establish 16 fully equipped multipurpose regional creative hubs – one in every region of Ghana – by Year 10
- Disburse \$25 million in grants and concessionary loans to at least 5,000 creative enterprises across all 16 regions by Year 20
- Register and actively protect 50,000 intellectual property assets of Ghanaian creatives through the strengthened Ghana Copyright Office by Year 15
- Create 150,000 direct and indirect jobs within the creative economy by Year 20
- Increase the creative economy's contribution to Ghana's GDP from under 2% to at least 6% by Year 20
- Achieve 70% digital market penetration for Ghanaian creative products on continental and global platforms by Year 15
- Establish a functioning Creative Aid System providing free legal, financial, and business support to at least 10,000 creatives annually by Year 10
- Position Ghana as West Africa's leading creative economy destination by Year 20

BACKGROUND & CONTEXT

Current Situation in Ghana

Ghana's creative sector – spanning music, film, fashion, visual arts, digital content, theatre, crafts, literature, and cultural heritage – is one of the most vibrant in West Africa and increasingly respected on the global stage. Ghanaian artists, musicians, and filmmakers have achieved international recognition. Yet the domestic infrastructure, financial ecosystem, and legal frameworks that would allow this talent to translate into a structured, scalable, and economically productive creative economy remain critically underdeveloped. The following structural challenges were identified by the breakout session:

Centralization of Creative Infrastructure

Creative infrastructure in Ghana is almost entirely concentrated in Accra. The National Theatre – the country's flagship performance venue – not only fails to serve the other 15 regions but is also, as the session noted, insufficient in scale to host major acts by

Ghana's most successful artists. For an emerging creative in Tamale, Sunyani, or Wa, accessing performance spaces, recording studios, or professional exhibition galleries requires either relocating to Accra or improvising with rented canopies, self-sourced sound equipment, and ad hoc venues. This infrastructure deficit is not a talent deficit – it is a structural failure that suppresses creative output across the country.

Inadequate and Mismatched Financing

Creative enterprises face a fundamental mismatch with Ghana's financial system. Traditional commercial lending requires collateral, predictable cash flows, and credit histories – none of which characterize the typical creative enterprise. The session identified that many creative businesses operate with irregular revenue cycles, produce intangible assets (songs, films, designs, performances) that formal lenders do not know how to value, and carry intellectual property as their primary capital. The result is systematic financial exclusion of the sector. The session debated whether the \$100 million should be deployed as grants (non-repayable) or concessionary loans (repayable), with strong arguments on both sides: grants reach the most vulnerable and lowest-resourced creatives; concessionary loans build financial discipline and sustain the fund beyond the initial investment horizon.

Weak Intellectual Property Framework

Ghana has copyright legislation, but enforcement is weak, digital rights management is nascent, and most creatives – particularly those operating outside Accra – have little practical access to IP registration, legal advice, or enforcement mechanisms. The session identified that this gap has two damaging consequences: it exposes creatives to exploitation by promoters, platforms, and aggregators who profit from their work without fair compensation; and it depresses the financial value of creative work by making it difficult to enforce ownership and collect royalties. The emergence of digital platforms has intensified this challenge, as Ghanaian creative content is consumed globally but creators receive little of the value generated.

Absence of a Coherent Policy and Definitional Framework

A significant early debate in the session concerned the very definition of the creative economy: does it include food businesses, retail, and other enterprises with creative elements, or is it limited to intellectual, culture, and arts-based businesses? This definitional confusion is not merely academic – it directly affects who can access creative economy funds, which businesses receive policy support, and how the sector's contribution to GDP is measured. Without a clear, legislated definition and scope, creative economy policy in Ghana risks either excluding legitimate creatives or diluting its focus to the point of ineffectiveness.

Fragmented and Underfunded Support Systems

The session reached a clear consensus: support systems for the creative economy in Ghana are fragmented across multiple ministries and agencies, none of which have a clear mandate or adequate budget to develop the sector comprehensively. The Ministry of Tourism, Arts and Culture, the National Commission on Culture, the Ghana Copyright Office, and the Ministry of Youth Development all touch the creative space – but without coordination, the result is overlapping mandates, duplicated effort, and under-resourced delivery. The creative economy has not been treated as an economic sector deserving the same strategic investment as agriculture, industry, or technology.

Why This Matters Now

The global creative economy is one of the fastest-growing sectors in the world, contributing an estimated \$2.25 trillion annually to global GDP and employing nearly 50 million people, according to UNCTAD data¹. In Africa, the creative economy is growing faster than the continental average, driven by a young, digitally connected population and increasing global appetite for African culture, music, fashion, and storytelling². Ghana is exceptionally well-positioned to capture a significant share of this growth: it has a globally recognized music scene, a growing film industry, world-class craft and fashion traditions, and a diaspora that acts as a cultural ambassador in key international markets. The window to build the structural foundations of a competitive creative economy is open – but it will not stay open indefinitely. Without infrastructure, finance, IP protection, and policy reform now, Ghana risks watching neighbouring countries build the institutions that attract the regional creative talent and investment that should flow to Accra.

Voices from the Session

“Take artists like Shatta Wale or Stonebwoy – when they want to put on a major show, the National Theater isn’t even big enough to house their crowd. But beyond that, almost everything is concentrated in the capital, leaving artists in other regions without dedicated spaces to showcase their craft. If you are an upcoming creative without their level of resources, the struggle is even harder because you have to go through the stress of renting spaces, setting up canopies, and sourcing chairs and speakers from scratch. We need decentralized, dedicated infrastructure across the regions where artists at all levels can perform and share their talent without going through those hurdles.” – Annemi Akumbelum. Additional session voices: “The scalability of a creative product is limited by its uniqueness; expanding the product to high quantities strips away its creative value. Funding agencies need a different framework to measure the ripple effects and outcomes of creative projects.” – Gariba Yussif “The creative industry requires alternative forms of financing – grants or non-interest-bearing loans – rather than traditional commercial loans that require collateral.” – Abigail Akorli

VISION FOR GHANA IN 20 YEARS

By 2046, Ghana will be the creative economy capital of West Africa: a nation where cultural production is a structured economic sector, where creative talent from every region has the infrastructure, finance, and protection to build a sustainable career, and where Ghanaian stories, sounds, styles, and designs are consumed, valued, and respected on every continent.

Economic Transformation

The creative economy will be a formally recognized pillar of Ghana's GDP, contributing at least 6% of national output and employing 150,000 Ghanaians in direct and indirect creative roles. Ghanaian creative products (music, film, fashion, visual art, digital content, and cultural tourism) will generate significant foreign exchange

¹ UN Trade and Development (UNCTAD). (2024). *Creative economy outlook 2024*. UNCTAD. <https://unctad.org/publication/creative-economy-outlook-2024>.

² African Export-Import Bank (Afreximbank). (2024). *Estimating the potential economic contributions of cultural and creative industries in Africa*. Afreximbank. <https://media.afreximbank.com/afrexim/Estimating-Potential-Economic-Contributions-of-Cultural-and-Creative-Industries-in-Africa.pdf>.

earnings and attract international creative investment. The informal creative sector will be progressively formalised, giving artists, musicians, and craftspeople access to financial services, social protection, and legal recognition as entrepreneurs.

Infrastructure and Geographic Inclusion

Every region of Ghana will have at least one world-class multipurpose creative hub – a venue that houses performance theatres, recording studios, film production facilities, art galleries, fashion ateliers, digital content studios, and co-working spaces for creative entrepreneurs. No Ghanaian creative will need to relocate to Accra to access professional infrastructure. Regional creative hubs will be anchors for local cultural tourism, community creative education, and youth enterprise.

Finance and Enterprise Development

A functioning Creative Finance Ecosystem will exist, combining grants for early-stage and community-rooted creative projects, concessionary loans for scaling creative enterprises, and a revolving fund that sustains investment after the initial \$100 million catalytic period. Creative entrepreneurs will have access to specialized financial literacy programmes, business development support, and mentorship networks that speak the language of the creative sector rather than demanding that creatives speak the language of commercial banking.

Intellectual Property and Creator Rights

Every Ghanaian creative will have practical access to IP registration, digital rights management, and legal protection. The Ghana Copyright Office will be a fully resourced, regionally represented institution capable of registering, monitoring, and enforcing the intellectual property of Ghanaian creatives both domestically and internationally. Royalty collection will be transparent, timely, and fair. Digital platforms distributing Ghanaian creative content will be held to binding fair compensation standards.

Cultural Identity and Global Positioning

Ghana's cultural identity – its languages, traditions, aesthetics, and stories – will be preserved, celebrated, and projected on the world stage through a thriving creative economy that treats culture as an economic asset, not merely a heritage obligation. Ghana will be a destination for creative tourism, international co-productions, and continental creative collaborations, contributing to a positive national brand that supports trade, diplomacy, and diaspora engagement.

POLICY OBJECTIVES

Ghana Agenda 2046: Creative Economy Transformation is anchored in eight SMART strategic objectives:

1. Establish 16 fully equipped multipurpose regional creative hubs (one per region) providing performance venues, production studios, exhibition spaces, and digital content facilities accessible to creatives at all career stages by Year 10.
2. Disburse \$25 million in a combination of grants and concessionary loans to at least 5,000 creative enterprises across all 16 regions, prioritizing historically underserved regions and youth-led and women-led creative businesses by Year 20.

3. Enact a National Creative Economy Act that provides a legally binding definition and scope for the creative economy, establishes the Creative Economy Development Authority (CEDA), and mandates cross-ministerial coordination by Year 3.
4. Register and actively protect 50,000 intellectual property assets of Ghanaian creatives through a strengthened, regionally accessible Ghana Copyright Office by Year 15.
5. Establish a functioning Creative Aid System providing free legal, financial, and business support services to at least 10,000 creatives annually across all 16 regions by Year 10.
6. Create 150,000 direct and indirect jobs within the creative economy through infrastructure development, enterprise support, and digital market access by Year 20.
7. Increase the creative economy's contribution to Ghana's GDP from under 2% to at least 6% by Year 20, with a credible national measurement framework tracking creative sector output annually.
8. Achieve 70% digital market penetration for Ghanaian creative products on continental and global digital platforms, with fair compensation standards enforced for all platforms operating in Ghana by Year 15.

Additional system-level targets:

- Achieve representation of creative economy projects from all 16 regions in national funding disbursements from Year 3 onwards
- Establish a national creative economy data system tracking employment, output, IP registrations, and enterprise performance from Year 2 onwards
- Achieve 50% female participation in all creative hub programmes, grant schemes, and leadership structures by Year 5
- Integrate creative economy curricula into at least 500 secondary schools and 20 TVET institutions by Year 10

PROPOSED STRATEGIC INTERVENTIONS

The policy organizes its \$100 million catalytic investment across four strategic pillars, each addressing a distinct structural failure identified by the breakout session. The pillars are deliberately sequenced: infrastructure creates the spaces; finance activates the enterprises within them; IP and legal protection secures what those enterprises create; and policy and digital integration connects it all to national and global markets.

Strategic Pillar	Key Interventions	Target Group	Expected Outcome
1. Decentralized Creative Infrastructure (\$40M)	Build, equip, and maintain 16 multipurpose regional creative hubs with performance theatres, recording studios, film facilities, art galleries, fashion ateliers, digital content	Artists, musicians, filmmakers, designers, craftspeople, cultural entrepreneurs;	16 regional hubs operational by Year 10; no region without professional creative infrastructure; National Theatre expanded by Year 5

	studios, and creative co-working spaces; upgrade and expand the National Theatre; establish a national creative spaces maintenance fund	all regions; youth and women creatives	
2. Creative Finance & Enterprise Development (\$30M)	Creative Enterprise Grant and Concessionary Loan Scheme: tiered grants for early-stage/community projects; concessionary loans for scaling enterprises; revolving fund mechanism; creative business incubation programme; financial literacy for creatives; mentorship network	Emerging and established creative entrepreneurs; youth-led and women-led enterprises; informal sector creatives seeking formalisation	\$25M disbursed to 5,000+ enterprises by Year 20; revolving fund self-sustaining by Year 15; measurable enterprise formalisation and revenue growth
3. Creative Aid System, IP & Legal Protections (\$15M)	Establish the Creative Aid System (free legal, financial, business support); strengthen and decentralize the Ghana Copyright Office to all 16 regions; digital rights management infrastructure; royalty collection reform; enforcement of copyright against domestic and international platforms; legal awareness campaigns	All Ghanaian creatives; emerging artists particularly vulnerable to exploitation; digital content creators; traditional knowledge holders	50,000 IP assets registered by Year 15; Creative Aid System serving 10,000 creatives annually by Year 10; fair royalty collection enforced nationally
4. Policy Reform, Market Access & Digital Integration (\$13M)	Enact National Creative Economy Act and establish CEDA; national creative economy measurement framework; digital platform access programme; export promotion for Ghanaian creative products; creative economy curricula in schools and TVET; cultural tourism integration; West Africa creative economy partnerships	Policy institutions; creative sector nationally; youth creatives entering the market; cultural tourism operators; creative exporters	Creative economy Act enacted by Year 3; 6% GDP contribution by Year 20; 70% digital market penetration by Year 15; Ghana as West Africa's leading creative economy by Year 20
5. Monitoring, Evaluation & Contingency (\$2M)	National creative economy data system; independent annual reviews; 7-year comprehensive evaluation; gender equity tracking; contingency reserve for adaptive implementation	CEDA; Parliament; creative sector; civil society; citizens	Evidence-based course correction; public accountability; system resilience against unforeseen challenges

The Session Debate: Grants or Concessionary Loans?

The breakout session surfaced a substantive and unresolved debate: should the \$100 million be disbursed as non-repayable grants or as concessionary loans that return capital to the fund? Both positions carry merit. Grants are more accessible to early-stage, community-rooted, and lower-income creatives who cannot commit to any repayment schedule – and they acknowledge the unique challenge identified by the session: that creative products are unique, not scalable like

manufactured goods, and cannot be measured by the same ROI frameworks as commercial enterprises. Concessionary loans, by contrast, build financial discipline, create a self-sustaining revolving fund, and extend the life of the \$100 million investment well beyond the initial 20-year period. This policy adopts a tiered hybrid model: non-repayable grants for early-stage, community, and grassroots creative projects; concessionary zero-interest or low-interest loans for established creative enterprises seeking to scale. The split and thresholds will be determined by the Creative Economy Development Authority in Year 1 with stakeholder input.

Four deliberate strategic design choices underpin this policy:

- Regional equity is non-negotiable: every disbursement mechanism, infrastructure programme, and support service is designed from the outset to reach all 16 regions, not Accra first and regions later
- Creative value is measured differently: the framework explicitly rejects standard commercial ROI metrics for creative projects, adopting ripple-effect and cultural impact assessment methodologies recommended by the session
- The Creative Aid System is a right, not a service: legal, financial, and business support for creatives is structured as a free entitlement, not a paid consultancy, recognizing that most creatives cannot afford professional services at the start of their careers
- Cultural identity is an economic asset: the policy treats Ghana's cultural heritage, languages, and traditions as inputs to the creative economy with measurable economic value, not merely as heritage obligations

IMPLEMENTATION FRAMEWORK

Ghana Agenda 2046: Creative Economy Transformation adopts a three-phase implementation architecture reflecting the structural logic of building a creative economy: you cannot finance what does not exist, and you cannot protect what has not been built. Phase 1 establishes the legal, institutional, and foundational infrastructure. Phase 2 scales financing, activates regional hubs, and builds the IP and digital ecosystem. Phase 3 achieves sustainability, global positioning, and self-reinforcing economic growth. The phases are unequal in length because the foundational work is harder than the scaling work – getting the first regional hub right is more complex than replicating it fifteen times.

Why Three Phases?

Creative economy transformation differs from technology or infrastructure transformation in one fundamental respect: it requires cultural trust, community ownership, and organic creative ecosystem development that cannot be mandated from above. Phase 1 (Years 1–5) is therefore deliberately relationship- and institution-intensive: enacting legislation, establishing the CEDA, piloting the first four regional hubs, launching the grant scheme, and building the Creative Aid System. Phase 2 (Years 6–14) is the expansion and deepening phase: completing all 16 regional hubs, scaling the financing ecosystem, building digital market access, and embedding IP protections. Phase 3 (Years 15–20) is the sustainability and global positioning phase: Ghana's creative economy should by this point be generating sufficient domestic revenue, export earnings, and private investment to sustain itself without ongoing catalytic public investment.

Phase 1 is the most institutionally intensive period. The legal framework must be enacted. The Creative Economy Development Authority must be established and staffed. The first four regional creative hubs must be designed, built, and opened. The Creative Enterprise Grant and Concessionary Loan Scheme must be launched, with transparent application processes and regional representation mandated from the first disbursement cycle. The Creative Aid System must be operational in all 16 regions. Phase 1 is the proof of concept: it demonstrates to Ghanaian creatives that this policy is real, that the money moves, and that the infrastructure is being built.

SMART Work Plan – Phase 1 Milestones:

Ref	Milestone / Activity	Responsible Party	Deadline
1.1	Enact the National Creative Economy Act: legislate a clear definition and scope for the creative economy; establish the Creative Economy Development Authority (CEDA) with a mandate, budget, and cross-ministerial coordination role; define the legal framework for the Creative Aid System and Creative Finance Scheme	Parliament / Ministry of Tourism, Arts and Culture / Ministry of Youth Development	By Year 2
1.2	Establish and operationalize the Creative Economy Development Authority (CEDA): recruit professional leadership and staff; establish regional offices or representatives in all 16 regions; publish CEDA's first annual strategic and investment plan	Ministry of Tourism, Arts and Culture / Office of the President	By Year 2
1.3	Commission a National Creative Economy Baseline Assessment: establish verified data on the creative sector's current GDP contribution, employment, IP registrations, geographic distribution of enterprises, and financing gaps; publish findings as open data	Ghana Statistical Service / CEDA / National Commission on Culture	By Year 1
1.4	Design and break ground on the first four multipurpose regional creative hubs, prioritizing regions with the largest creative populations and highest infrastructure deficit: Ashanti, Northern, Western, and Volta regions	CEDA / Ministry of Works and Housing / District Assemblies	By Year 3
1.5	Open the first four multipurpose regional creative hubs with full operational facilities: performance theatre, recording studio, art gallery, fashion atelier, digital content studio, and creative co-working space; launch each hub with a regional creative festival	CEDA / Regional Coordinating Councils	By Year 5
1.6	Launch the Creative Enterprise Grant and Concessionary Loan Scheme: publish transparent eligibility criteria, application processes, and regional allocation quotas; disburse the first round of grants and loans with representation from all 16 regions	CEDA / Ministry of Finance / Development Finance Institutions	By Year 2
1.7	Establish the Creative Aid System in all 16 regions: recruit and deploy legal advisors, financial	CEDA / Ghana Bar Association / NBSSI	By Year 3

	counsellors, and business development support officers; provide free services to all registered creatives; target 2,000 creatives served in Phase 1		
1.8	Strengthen and begin decentralization of the Ghana Copyright Office: establish satellite offices or service points in the four pilot hub regions; launch a digital IP registration portal accessible from any internet-connected device nationally	Ghana Copyright Office / Ministry of Justice / CEDA	By Year 4
1.9	Develop and publish the Creative Economy Measurement Framework: design sector-specific metrics for measuring the ripple effects and social-cultural value of creative projects, beyond standard commercial ROI; adopt as the official national framework for evaluating all CEDA investments	CEDA / Ghana Statistical Service / Academic Partners	By Year 2
1.10	Commence the National Theatre Expansion and Upgrade: design and begin construction works to significantly increase capacity, improve technical facilities, and establish it as a continental-standard venue capable of hosting major international productions	National Commission on Culture / Ministry of Works and Housing	By Year 5

PHASE 2 Years 6–14 (2031–2039)	Expansion – All 16 Hubs, Scaled Finance, IP Ecosystem & Digital Markets
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Phase 2 completes the infrastructure rollout and scales the financing and IP ecosystem nationally. By the end of Phase 2, all 16 regional creative hubs will be operational. The Creative Finance Scheme will have disbursed the majority of its catalytic capital. The Ghana Copyright Office will be fully decentralized and capable of registering and enforcing IP across the country. Digital market access programmes will be connecting Ghanaian creatives to continental and global platforms. The creative economy will be generating measurable jobs and contributing visibly to GDP.

SMART Work Plan – Phase 2 Milestones:

Ref	Milestone / Activity	Responsible Party	Deadline
2.1	Complete construction and open the remaining 12 multipurpose regional creative hubs, ensuring all 16 regions have a fully operational creative hub by Year 10; conduct formal opening events with community creative showcases	CEDA / Ministry of Works and Housing / Regional Coordinating Councils	By Year 10
2.2	Scale the Creative Enterprise Grant and Concessionary Loan Scheme: achieve representation from all 16 regions in every disbursement cycle; reach 3,000 funded creative enterprises cumulatively; launch the revolving loan component to extend fund sustainability	CEDA / Ministry of Finance	By Year 12
2.3	Fully decentralize the Ghana Copyright Office: establish service points in all 16 regional capitals; achieve 30,000 IP assets registered by Year 12; launch	Ghana Copyright Office / Ministry of Justice	By Year 12

	enforcement taskforce targeting digital piracy and platform non-compliance		
2.4	Launch the Ghana Creative Digital Market Access Programme: partner with African and global digital platforms (streaming, e-commerce, content aggregators) to ensure Ghanaian creative products are listed, discoverable, and fairly compensated; negotiate platform-level royalty agreements	CEDA / Ministry of Communications / Ghana Export Promotion Authority	By Year 9
2.5	Integrate creative economy curricula into 500 secondary schools and 20 TVET institutions: develop age-appropriate modules covering creative entrepreneurship, digital content creation, IP literacy, and cultural heritage as economic asset	Ghana Education Service / COTVET / CEDA	By Year 10
2.6	Establish the Creative Economy Export Programme: identify 5 key export categories (music, film, fashion, visual art, craft); develop international market entry support for each; participate in at least 3 major international creative economy trade events annually	CEDA / Ghana Export Promotion Authority / Ministry of Foreign Affairs	By Year 11
2.7	Scale the Creative Aid System to serve 10,000 creatives annually by Year 10: expand legal, financial, and business support teams; publish annual service delivery report; track outcomes (IP registrations, enterprise formalisation, contract disputes resolved)	CEDA / Ghana Bar Association / NBSSI	By Year 10
2.8	Launch the West Africa Creative Economy Partnership Network: establish formal creative economy cooperation agreements with at least 4 ECOWAS member states; facilitate cross-border co-productions, joint exhibitions, and regional creative market development	Ministry of Foreign Affairs / CEDA / ECOWAS	By Year 13
2.9	Conduct independent 7-Year Comprehensive Creative Economy Evaluation at end of Year 12: assess sector GDP contribution, employment, IP registrations, hub utilisation, enterprise growth, and regional equity of investment; publish publicly and table before Parliament	Independent Evaluators / CEDA / Parliament	Year 12
2.10	Achieve 50% female representation in all creative hub leadership structures, grant application outcomes, and Creative Aid System leadership; publish gender equity scorecard annually from Year 6	CEDA / Ministry of Gender, Children and Social Protection	By Year 10

PHASE 3 Years 15–20 (2040–2046)	Sustainability & Leadership – Self-Sustaining Economy, Global Positioning & Cultural Sovereignty
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Phase 3 is the maturity and self-sustainability phase. By Year 15, Ghana's creative economy should be generating sufficient private investment, export revenue, and domestic consumer spending to reduce its dependence on catalytic public funding. The revolving loan fund will be self-sustaining. Regional creative hubs will generate revenue through events, productions, and commercial partnerships. The creative

economy's contribution to GDP will be approaching the 6% target. Ghana will be recognized as West Africa's leading creative economy destination. Phase 3 focuses on deepening quality, achieving financial independence, and positioning Ghana's creative economy for the next 20 years.

SMART Work Plan – Phase 3 Milestones:

Ref	Milestone / Activity	Responsible Party	Deadline
3.1	Achieve all 16 regional creative hubs financially self-sustaining through event revenues, studio hire, commercial partnerships, and government operational grants; reduce dependence on CEDA capital grants for operational costs to below 30% by Year 18	CEDA / Hub Management Boards / Ministry of Finance	By Year 18
3.2	Achieve 5,000+ creative enterprises funded (cumulative) through the Creative Enterprise Scheme; revolving loan fund generating sufficient returns to finance at least 200 new concessionary loans annually without additional public capital injection	CEDA / Ministry of Finance	By Year 20
3.3	Achieve 50,000 IP assets registered and actively protected by the Ghana Copyright Office; demonstrate measurable increase in royalty collection and fair compensation for Ghanaian creatives on domestic and international platforms	Ghana Copyright Office / Ministry of Justice	By Year 18
3.4	Achieve creative economy contribution to Ghana's GDP of at least 6%, measured through the national creative economy data system; publish annual Ghana Creative Economy State Report as a public accountability instrument	Ghana Statistical Service / CEDA	By Year 20
3.5	Create 150,000 direct and indirect jobs in the creative economy (cumulative), tracked through the national creative economy employment register; achieve at least 40% of these jobs located outside Greater Accra	Ministry of Employment / CEDA	By Year 20
3.6	Position Ghana as West Africa's leading creative economy hub: attract at least 5 international creative companies or production houses to establish regional operations in Ghana; host a flagship annual continental creative economy summit in Accra	CEDA / Ghana Investment Promotion Centre / Ministry of Tourism	By Year 20
3.7	Achieve 70% digital market penetration for Ghanaian creative products on continental and global digital platforms; ensure all major platforms distributing Ghanaian content operate under binding fair compensation agreements regulated by the Ghana Copyright Office	Ghana Copyright Office / CEDA / Ministry of Communications	By Year 18
3.8	Launch the Ghana Creative Economy Export Academy: a dedicated institution providing export readiness training, international market intelligence, and co-production facilitation for Ghanaian creatives targeting global markets	CEDA / Ghana Export Promotion Authority	By Year 17
3.9	Publish the Final 20-Year Creative Economy Transformation Impact Assessment: full independent evaluation of all four pillars; table before Parliament; launch the post-2046 Ghana Creative Economy Sovereignty Strategy	Independent Evaluators / CEDA / Parliament	Year 20

3.10	Establish the Ghana Creative Economy Endowment Fund: a permanent, independently governed fund seeded from creative economy revenues, IP licensing income, and private donations to sustain creative ecosystem investment in perpetuity beyond 2046	Ministry of Finance / CEDA / Private Sector	By Year 20
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BUDGET ALLOCATION FRAMEWORK

USD 100 Million Investment Plan

The \$100 million is deployed across four strategic pillars, with the largest single allocation to decentralized creative infrastructure because the breakout session was unambiguous: the most fundamental constraint on Ghana's creative economy is the absence of physical infrastructure outside Accra. Without the spaces to create, perform, and exhibit, no amount of financing or policy reform can unlock the sector's potential. Every other pillar depends on the infrastructure that the first pillar provides.

Sector / Activity	Amount (USD)	Share (%)	Phases	Strategic Rationale
Decentralized Creative Infrastructure	\$40,000,000	40%	1 & 2	16 multipurpose regional creative hubs; National Theatre expansion; national creative spaces maintenance fund. Root cause intervention: without physical infrastructure, all other investment cannot be activated.
Creative Finance & Enterprise Development	\$30,000,000	30%	1-3	Creative Enterprise Grant and Concessionary Loan Scheme (\$25M disbursable capital); Creative Aid System operations; business incubation; financial literacy. Revolving fund mechanism ensures sustainability beyond Year 20.
IP, Legal Protections & Creative Aid System	\$15,000,000	15%	1-3	Ghana Copyright Office decentralisation and strengthening; digital rights management infrastructure; royalty collection reform; Creative Aid System staffing; enforcement taskforce; legal awareness campaigns.
Policy Reform, Market Access & Digital Integration	\$13,000,000	13%	1-3	National Creative Economy Act implementation; CEDA establishment; national measurement framework; digital platform access; export promotion; creative curricula in schools; continental partnerships; monitoring, evaluation & contingency (\$2M).
Monitoring, Evaluation & Contingency	\$2,000,000	2%	1-3	National creative economy data system; annual reviews; 7-year comprehensive evaluation; adaptive implementation reserve; gender equity tracking.
TOTAL	\$100,000,000	100%	–	

Financial Justification

The global creative economy generates an estimated \$2.25 trillion annually. Ghana's current creative sector contribution of under 2% of GDP³ represents a significant underperformance relative to the country's cultural richness and global creative reputation. Moving this contribution to 6% of GDP – the Phase 3 target – would represent an additional \$3–4 billion in annual economic output at projected 2046 GDP levels, a return of 30–40x on the initial \$100 million catalytic investment within the 20-year period. The infrastructure component generates returns through cultural tourism, event revenues, studio hire, and commercial productions. The finance component generates returns through enterprise growth, employment, tax revenues, and royalties. The IP and legal component generate returns through creator confidence, investment attraction, and platform accountability.

Co-financing is projected from five streams: (i) private sector investment in regional hub commercial operations and production partnerships; (ii) development partner contributions from UNESCO, UNCTAD Creative Economy Programme, and bilateral partners with cultural development mandates; (iii) diaspora investment through creative economy bonds and co-production financing; (iv) progressive government budget increases to CEDA as the creative economy's GDP contribution grows; and (v) revolving loan repayments that reinvest capital into the Creative Finance Scheme. The goal is a self-sustaining creative economy endowment by Year 20 that provides permanent catalytic funding beyond the initial \$100 million horizon.

STAKEHOLDER ENGAGEMENT

The breakout session demonstrated that stakeholder diversity is a strength of the creative economy – participants from music, visual arts, fashion, community development, finance, and legal backgrounds all contributed distinct and essential perspectives. The following stakeholder framework builds this diversity into the governance and delivery architecture of the policy.

Stakeholder	Category	Role	Engagement Mechanism
Ministry of Tourism, Arts and Culture	Government	Lead policy ministry; CEDA sponsoring ministry; National Theatre oversight; cultural tourism integration	Cabinet steering committee; quarterly policy reviews
Ministry of Youth Development	Government	Youth creative enterprise programme integration; youth-led creative policy advocacy	Joint Youth Creative Economy Working Group
National Commission on Culture	Government	Cultural heritage integration; traditional arts	CEDA Cultural Advisory Board

³ UNESCO Institute for Statistics, as reported in Odonkor, A. A., & Amoah-Darkwah, E. (2019). Rebrand Ghana's creative economy. *Business Day Ghana*. UNESCO estimated cultural activities at about 1.53% of Ghana's GDP (2010); pre-pandemic estimates place the cultural and creative industries at roughly 1.5–2.5% of GDP, a figure widely regarded as understated because most creative activity occurs in the informal sector.

		and crafts support; cultural tourism	
Ghana Copyright Office	Government	IP registration; royalty collection; enforcement; digital rights management; regional decentralization	CEDA IP and Legal Committee
Parliament – Tourism, Arts and Culture Committee	Government	National Creative Economy Act; budget oversight; accountability reviews	Bi-annual briefings; committee submissions
Creative Economy Development Authority (CEDA)	Government	Policy implementation; hub management oversight; grant and loan disbursement; M&E; annual reporting	Independent board with industry representation
Musicians, Filmmakers, Visual Artists, Designers, Writers	Creatives	Primary beneficiaries and co-design partners; hub users; grant and loan recipients; IP registration clients	CEDA Creative Sector Advisory Panels (by discipline)
Ghana Bar Association	Professional	Creative Aid System legal services; IP enforcement; pro bono legal clinics for creatives	Formal service agreement; annual performance review
NBSSI and Development Finance Institutions	Finance	Creative Finance Scheme administration; concessionary loan management; enterprise support	Co-management of Creative Finance Scheme
Private Sector (Event Companies, Studios, Broadcasters, Telecoms)	Industry	Hub commercial partnerships; co-investment in production facilities; digital platform compliance	National Creative Economy Private Sector Forum
Development Partners (UNESCO, UNCTAD, bilateral)	International	Co-financing; technical assistance; international best practice; creative economy expertise	Annual Creative Economy Development Partners Meeting
Diaspora Creative Networks	Diaspora	Co-investment; international market access; mentorship; co-production partnerships	Ghana Diaspora Creative Economy Programme
Civil Society & Youth Advocacy Groups (incl. session volunteers)	Civil Society	Accountability; sector advocacy; community creative adoption; gender equity monitoring	CEDA Civil Society Advisory Panel; public scorecards
Traditional Leaders and Community Organizations	Community	Cultural heritage activation; rural creative community mobilization; regional hub community ownership	Regional Creative Economy Community Councils

Session Volunteers for Future Working Groups

The following participants from the Creative Economy Breakout Session expressed willingness to join future working groups and advocacy committees for the structural development of the creative aid system and creative economy policy: Gariba Yussif, Esther, Maris, Abigail Akorli, and Leticia. CEDA is invited to engage these individuals as founding members of the CEDA Civil Society and Creative Sector Advisory Panel at the earliest opportunity.

GOVERNANCE & ACCOUNTABILITY STRUCTURE

The session identified implementation feasibility as a key concern: scepticism was expressed about whether a nationwide infrastructure programme could be delivered within realistic timelines and without the usual patterns of delayed construction, misallocated funds, and Accra-centric implementation. The governance architecture is designed specifically to address these concerns through decentralized oversight, independent accountability, and radical transparency.

Oversight Mechanisms

- Creative Economy Development Authority (CEDA) – independent statutory authority established by the National Creative Economy Act; governed by a board with representation from government, the creative sector, civil society, and the private sector; full-time professional executive team; independent annual audit; quarterly public reporting
- Parliamentary Creative Economy Oversight Committee – a dedicated committee or sub-committee of the Tourism, Arts and Culture Committee with specific oversight of CEDA's budget, investment decisions, and programme delivery; receives bi-annual briefings and has power to summon CEDA leadership
- Regional Creative Hub Management Boards – independent boards for each of the 16 regional hubs, constituted with majority representation from the regional creative community; responsible for hub programming, commercial partnerships, and community access; submit quarterly reports to CEDA

Transparency Systems

- National Creative Economy Data Dashboard – publicly accessible, real-time tracking of hub utilization rates, grant and loan disbursements by region and category, IP registrations, Creative Aid System caseloads, employment created, and GDP contribution; updated quarterly from CEDA's management information systems
- Regional Equity Scorecard – published annually; ranking all 16 regions against their share of creative economy investment, infrastructure, and enterprise support received; a systematic tool for identifying and correcting regional imbalances in policy delivery
- Grant and Loan Register – all disbursements above a defined threshold published as open data including beneficiary name, region, discipline, amount, purpose, and repayment status (for loans); accessible to citizens, journalists, and researchers

Accountability Safeguards

- All hub construction contracts above a defined threshold subject to public tender through GHANEPS with published bid documents, evaluation criteria, and award outcomes
- All Creative Finance Scheme disbursements subject to an independent application review panel with representation from the relevant regional creative community, preventing Accra-based capture of regional funding
- CEDA leadership subject to parliamentary confirmation hearings and annual performance reviews published publicly
- Whistleblower protection framework for reporting creative economy fund misallocation, hub procurement corruption, and IP enforcement failures

Public Reporting Systems

- Annual Ghana Creative Economy State Report – produced by CEDA with independent data verification; covers all four pillars; tracks progress against KPIs; includes regional equity analysis; published publicly and tabled before Parliament
- Independent Comprehensive Evaluation at Year 12 (end of Phase 2) – full external review of programme performance, value for money, equity, and institutional integrity; published publicly with mandatory Government response within 90 days
- Final 20-Year Creative Economy Transformation Impact Assessment at Year 20 – complete independent evaluation establishing the legacy of the reform and launching the post-2046 Ghana Creative Economy Sovereignty Strategy

MONITORING, EVALUATION & IMPACT MEASUREMENT

Key Performance Indicators (KPIs)

Indicator	Baseline (2026)	Year 5 (2030)	Year 10 (2035)	Year 14 (2039)	Year 20 (2046)
Regional creative hubs operational	0	4	16	16	16 (self-sustaining)
Creative enterprises funded (cumulative)	~200	500	2,000	3,500	5,000+
IP assets registered (cumulative)	~5,000	12,000	25,000	40,000	50,000+
Creative economy GDP contribution (%)	<2%	2.5%	3.5%	5%	6%+
Creative economy jobs (direct & indirect, cumulative)	~30,000	50,000	90,000	120,000	150,000+
Creatives served by Creative Aid System (annual)	<500	3,000	10,000	10,000	10,000+

Digital market penetration – creative products (%)	<20%	35%	55%	65%	70%+
Female participation in hub programmes and grants (%)	~30%	45%	50%	50%+	50%+
Creative enterprises from outside Greater Accra (%)	~25%	50%	65%	70%	75%
Royalty collection growth (indexed to 2026 baseline)	1.0x	1.5x	3x	5x	8x+

Evaluation Methods

- National Creative Economy Data Dashboard – publicly accessible, real-time; updated quarterly from CEDA management information systems, Ghana Copyright Office records, Ghana Statistical Service enterprise surveys, and Creative Aid System caseload data
- Annual Ghana Creative Economy Employment and Enterprise Survey (Ghana Statistical Service) – nationally representative survey measuring creative sector employment, enterprise revenue, IP ownership, and regional distribution
- Creative Economy Impact Assessment Methodology – adopting the sector-specific ripple-effect and cultural value measurement framework developed in Phase 1, applied annually to a nationally representative sample of funded creative enterprises
- Regional Equity Scorecard – annual public ranking of all 16 regions against their share of creative economy investment, infrastructure, and enterprise support received
- Hub Utilisation and Community Access Audits – bi-annual independent assessments of each regional creative hub's utilisation rates, community access equity, and commercial performance; results published publicly
- Independent Comprehensive Evaluation at Year 12 – full external assessment of all four pillars; published publicly and tabled before Parliament with mandatory Government response within 90 days
- Final 20-Year Impact Assessment at Year 20 – comprehensive evaluation establishing Ghana's creative economy transformation legacy and launching the post-2046 strategy

RISKS & MITIGATION STRATEGIES

Risk	Likelihood	Potential Impact	Mitigation Strategy
Accra-centric Capture of National Funds	High	Despite a decentralization mandate, funds and infrastructure investment concentrate in Greater Accra; regional creatives excluded; policy vision not realized	Legislate regional allocation quotas in the National Creative Economy Act. Require representation from all 16 regions in every grant disbursement cycle. Publish Regional Equity Scorecard annually. Locate 4 of the first 4 hubs outside Greater Accra.

Infrastructure Construction Delays and Cost Overruns	High	Regional creative hubs delivered late, over-budget, or to poor quality; public confidence in the policy erodes; creatives remain underserved	Appoint independent construction management oversight for all 16 hub projects. Publish construction progress reports quarterly. Link contractor payments to milestone completion. Prioritize modular, phased construction to allow partial opening while remaining facilities are completed.
Definitional Disputes Over Creative Economy Scope	Medium	Without a legislated definition, funds flow to enterprises that dilute the policy's cultural and creative focus; IP-based, arts-driven creatives are crowded out	Legislate a clear, inclusive but bounded definition of the creative economy in the National Creative Economy Act, developed through wide stakeholder consultation in Year 1. Publish a definitive eligible enterprise list maintained by CEDA with an independent appeals mechanism.
Political Discontinuity and Policy Abandonment	High	Creative Economy Act and CEDA investment abandoned across election cycles; hub construction stalled; fund disbursements frozen	Anchor the reform in statute through the National Creative Economy Act. Establish CEDA as an independent statutory authority, not a government department, making it structurally resistant to political abolition. Build cross-party parliamentary support through the Parliamentary Creative Economy Oversight Committee.
Low Creative Enterprise Formalisation Rate	Medium	Creatives avoid formal registration for the grant and loan scheme; informal sector remains inaccessible to policy support; regional equity targets missed	Design the Creative Aid System specifically to support formalisation: provide free legal and administrative support for business registration. Create a simplified creative enterprise registration pathway within CEDA. Actively outreach to informal creatives through regional hub networks and traditional leader partnerships.
Digital Platform Non-Compliance with IP and Royalty Standards	Medium	International and domestic digital platforms continue to distribute Ghanaian creative content without fair compensation; IP Act enforcement is inadequate against large platforms	Negotiate binding platform agreements as a condition of operating in Ghana's digital market. Establish a dedicated digital IP enforcement unit within the Ghana Copyright Office. Pursue ECOWAS-level regulatory cooperation to create a larger regulatory surface area against non-compliant platforms.
Scalability Paradox – Creative Uniqueness vs. Economic Scale	Medium	Tension between the sector's inherently unique, non-replicable outputs and the economic frameworks that require scale, replication, and measurable ROI; funders misapply commercial metrics; creative projects are underfunded or rejected	Adopt and legislate the Creative Economy Impact Assessment Methodology developed in Phase 1, replacing standard commercial ROI with ripple-effect and cultural value metrics. Train all CEDA investment staff in this methodology. Publish the methodology publicly to educate development partners and private investors.

EXPECTED NATIONAL IMPACT

The successful implementation of Ghana Agenda 2046: Creative Economy Transformation will deliver a generational shift in Ghana's economic structure, cultural identity, regional equity, and global creative positioning:

Economy

- Creative economy contribution to Ghana's GDP grows from under 2% to at least 6% by Year 20, generating an estimated additional \$3–4 billion in annual economic output at projected 2046 GDP levels
- 150,000 direct and indirect jobs created within the creative economy by Year 20, with at least 40% located outside Greater Accra
- \$25 million disbursed to 5,000+ creative enterprises, catalyzing an estimated 4–6x in private and diaspora co-investment as a self-sustaining creative finance ecosystem matures
- Ghana established as West Africa's leading creative economy destination, attracting international creative investment, co-productions, and cultural tourism

Infrastructure and Inclusion

- 16 multipurpose regional creative hubs operational across all regions of Ghana by Year 10 – ending the creative infrastructure monopoly of Accra and giving every Ghanaian creative professional access to world-class facilities
- The National Theatre expanded to continental-standard capacity, capable of hosting Ghana's largest artists and international productions
- 75% of funded creative enterprises from outside Greater Accra by Year 20 – genuine geographic redistribution of creative economy opportunity
- Every region with at least one creative hub generating cultural tourism, youth employment, and community creative education

Creator Rights and Intellectual Property

- 50,000 IP assets of Ghanaian creatives registered and actively protected by Year 20 – a ten-fold increase from the 2026 baseline
- Royalty collection for Ghanaian musicians, filmmakers, and visual artists increased by at least 8x from the 2026 baseline through reformed collection mechanisms and enforced platform accountability
- 10,000 creatives per year receiving free legal, financial, and business support through the Creative Aid System – transforming the structural vulnerability of Ghana's creative class
- Ghana's intellectual property framework recognized as a continental model for protecting creator rights in the digital age

Culture and National Identity

- Ghanaian creative culture – its music, film, fashion, visual arts, languages, and traditions – preserved, economically activated, and projected on the world stage through a thriving, structured creative economy

- A generation of young Ghanaians who see the creative sector as a viable, dignified, and well-supported career pathway – not a risky gamble taken against a hostile institutional environment
- Ghana's cultural identity contributing measurably to its trade, tourism, diplomacy, and diaspora engagement in ways that make the country more globally competitive and better understood.

CONCLUSION & CALL TO ACTION

The Black Star Summit Creative Economy Breakout Session began with a debate about definitions and ended with a shared conviction: Ghana's creative economy is not being held back by a lack of talent. It is being held back by a lack of infrastructure, a lack of appropriate financing, a lack of legal protection, and a lack of the institutional courage to treat creative culture as the economic asset it genuinely is. Every region of Ghana has artists, musicians, filmmakers, designers, and cultural entrepreneurs who have built careers on ingenuity and resilience in the face of a system that was never designed to support them. This policy is the commitment to change that system.

The infrastructure gap is solvable – Ghana has built airports, roads, and hospitals across its regions, and it can build creative hubs. The financing gap is solvable – a tiered grant and concessionary loan scheme with regional quotas and sector-specific metrics can reach the creatives that commercial banking never will. The IP protection gap is solvable – a fully resourced, regionally accessible Ghana Copyright Office with enforcement powers and digital rights capabilities can protect what Ghana's creatives produce. And the policy gap is solvable – a National Creative Economy Act and a dedicated authority can give the sector the institutional home it has never had.

"The creative economy in Ghana has strong potential, but unlocking it requires structured investment, policy reform, and ecosystem development – not just talent or isolated funding." – Black Star Summit Creative Economy Breakout Session Consensus

The Infrastructure Principle: Every Artist Deserves a Stage

The image offered by the session is a powerful one: Ghana's most successful artists cannot fit their own audiences into the National Theatre, while emerging creatives across the country cannot find a space to perform at all. This is not a talent failure. It is an infrastructure failure. The 16 regional creative hubs this policy commits to building are not luxury amenities – they are the basic productive infrastructure of a creative economy, as essential to a musician or filmmaker as a factory is to a manufacturer or a laboratory is to a scientist. Building them is not an act of cultural generosity. It is an act of economic common sense.

Call to Action

We call on the Ministry of Tourism, Arts and Culture to champion the National Creative Economy Act as an immediate legislative priority, establishing CEDA and legislating the regional hub programme into statutory obligation. We call on the Ministry of Finance and development partners to co-design the Creative Enterprise Grant and Concessionary Loan Scheme with Ghanaian

creatives – not for them. We call on the Ghana Copyright Office to begin its regional decentralization now, before the Act is passed, by establishing mobile IP registration services in all 16 regions. We call on the private sector – event companies, broadcasters, telecoms, and digital platforms – to enter formal partnerships with CEDA for hub co-investment and fair creator compensation. And we call on every Ghanaian creative to register their intellectual property, formalise their enterprise, and engage with the Creative Aid System as it launches – because this policy only works if the sector it serves trusts it enough to use it.

*Prepared by the Black Star Summit Creative Economy Breakout Session Team
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