



Journal of Arts, Humanities and Social Science (JAHSS)

ISSN: 3006-9491 (Online)

Volume 2 Issue 3, (2025)

 <https://doi.org/10.69739/jahss.v2i3.799>

 <https://journals.stecab.com/jahss>



Published by
Stecab Publishing

Research Article

The Socio-Economic Transformations of The Chale Wote Street Art Festival: Assessing Its Impact on Local Livelihoods and Community Development

*¹Michael Kissi, ¹Francis Junior Quaye

About Article

Article History

Submission: August 12, 2025

Acceptance : August 18, 2025

Publication : October 21, 2025

Keywords

Chale Wote, Community Development, Cultural Identity, Local Livelihoods, Street Art Festival, Socio-Economic Impact, Tourism in Ghana

About Author

¹ Department of Tourism Management,
School of Applied Arts, Cape Coast
Technical University, DL 50 Cape Coast,
Ghana

Contact @ Francis Junior Quaye
francis.quaye@cctu.edu.gh

ABSTRACT

Since its establishment in 2011, the Chale Wote Street Art Festival has evolved into a dynamic cultural movement in Accra, Ghana, reshaping the urban environment of Jamestown via artistic expression, performance, and community engagement. Notwithstanding these recognized advantages, there is a scarcity of empirical research that carefully investigates the socio-economic changes prompted by the festival. This study therefore analyzes the socioeconomic impacts of the festival on local livelihoods and communal advancement. The study utilized a quantitative research design that surveyed 307 residents and stakeholders, investigating alterations in economic activities, job creation, cultural identity, and community participation resulting from the festival. Findings indicate substantial economic stimulus, characterized by heightened income and recognition of employment opportunities associated with the festival. Moreover, the festival enhances cultural identification and social cohesiveness, despite ongoing issues including waste management, traffic congestion, and noise pollution. The study indicates that although the Chale Wote Festival serves as a significant instrument for economic and cultural rejuvenation, strategic measures are necessary to improve its sustainability and alleviate adverse community effects.

Citation Style:

Kissi, M., & Quaye, F. J. (2025). The Socio-Economic Transformations of The Chale Wote Street Art Festival: Assessing Its Impact on Local Livelihoods and Community Development. *Journal of Arts, Humanities and Social Science*, 2(3), 100-108. <https://doi.org/10.69739/jahss.v2i3.799>



Copyright: © 2025 by the authors. Licensed Stecab Publishing, Bangladesh. This is an open-access article distributed under the terms and conditions of the [Creative Commons Attribution \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) license.

1. INTRODUCTION

Festivals are events typically commemorated by a community, focus primarily on specific attributes of that community and its religious or cultural practices (Jepson & Clarke, 2014). Festivals are generally celebrated and typically fulfil distinct communal objectives, particularly in relation to commemoration or gratitude (Ndubisi, 2018). The ceremonies foster a sense of connection among religious, social, or geographical communities, enhancing group cohesiveness. They may also offer entertainment, which was especially significant to local communities before to the emergence of mass-produced entertainment (Yakubu, 2020). Cultural or ethnic festivals aim to educate community members about their traditions; the participation of elders sharing narratives and experiences fosters familial solidarity (Duignan *et al.*, 2018; Robinson-Wood, 2016).

Numerous festivals exist globally, with most nations commemorating significant events or traditions through cultural activities and events. Examples of such festivals include science festivals, literary festivals, and music festivals (Yakubu, 2020). Art festivals are mostly held to exhibit creative intellectual accomplishments. Street Art, a distinctive form of visual art, is produced in public spaces and occurs outside the confines of conventional art venues (Gold, 2016). Street art frequently arises from the artist's desire to engage directly with the general people, unencumbered by the constraints of the traditional art world. Street painters occasionally convey socially pertinent themes imbued with aesthetic values to draw attention to a problem or as a means of artistic provocation (Eldridge, 2014).

The Chale Wote Street Art Festival, established in 2011, has become a significant cultural event in Accra, Ghana, especially in the old Jamestown district (Frank, 2018). Originally envisioned as a grassroots initiative, the festival has expanded into a week-long celebration that integrates street art, graffiti murals, photography, music, dance, extreme sports, fashion parades, and live street performances, converting public spaces into dynamic arenas of creative expression, held annually in the historic Jamestown area of Accra, Ghana (accradotalradio.com, 2019). The festival is orchestrated by ACCRA ALT in partnership with the Accra Metropolitan Assembly and the Ministry of Tourism, Arts and Culture. Chale Wote seeks to expand the audience for the arts in West Africa by transcending creative limitations and revitalizing public spaces through artistic expression (VisitGhana.com, 2019).

The festival's importance beyond creative expression; it acts as a catalyst for socio-economic change within the local community. Chale Wote attracts thousands of people each year, so stimulating economic activity and particularly aiding local businesses, vendors, thereby and artists. The High Street Journal (THSJ) (2024) states that the flood of tourists and art aficionados results in heightened demand for goods and services, thus augmenting income generating and employment prospects within the community.

Chale Wote has emerged as a crucial economic catalyst in Accra, particularly for small and medium-sized firms. Local enterprises, such as restaurants, bars, and retail establishments, witness an increase in clientele during the festival period.

Additionally, the festival fosters the development of pop-up shops and temporary market stalls, offering entrepreneurs and vendors distinctive opportunities to present their products to a varied audience. For numerous small enterprises, Chale Wote signifies one of the most lucrative times of the year (THSJ, 2024). The festival substantially benefits artisans and creatives. The festival provides a venue for artists, filmmakers, singers, and performers to showcase their talents, resulting in networking possibilities, prospective collaborations, and access to new markets (THSJ, 2024). Artists that participate frequently obtain commissions, gallery representation, and invitations to international festivals, resulting in significant financial benefits for both individuals and the wider creative industry (THSJ, 2024).

In addition to its economic impact, Chale Wote cultivates a sense of communal pride and ownership. Residents participate in the event as tourists, sellers, performers, or organizers, so generating revenue and empowering the community (THSJ, 2024). The festival's focus on African identity, social justice, and environmental sustainability is evident in the murals and performances, showcasing the intricate fabric of modern African culture (African Property Magazine, 2023).

Moreover, Chale Wote functions as an educational platform through projects such as the LABs, a collection of workshops and skill-sharing sessions aimed at cultivating creative talent (Exodus Africa, 2024). These interactive experiences offer artists and participants opportunity to learn, cooperate, and investigate new artistic techniques, thus enhancing community participation and facilitating cultural exchange (Exodus Africa, 2024).

Notwithstanding these recognized advantages, there is a scarcity of empirical research that carefully investigates the socio-economic changes prompted by the festival. The current investigations on the influence of Chale Wote Street art, employing a qualitative methodology (Yakubu, 2020), lack a robust methodological framework for generalizing the results. Furthermore, certain reports indicate heightened sales for vendors during the festival season; nonetheless, there is a paucity of quantitative data to validate these assertions or to comprehend the enduring economic impacts on local enterprises (GNA, 2022).

The socio-economic effects of the festival on the host community are inadequately examined. Also, the festival's impact on income generation within the local community and its social and cultural implications have not been sufficiently examined. challenges faced by the residents as a result of the festival have not been thoroughly examined and recorded.

This paper addresses empirical and methodological problems by utilizing a quantitative methodology to assess the festival's socio-economic impact. Also, offer a comprehensive analysis of the festival's impact on socio-economic transformations within the community by: evaluating the economic advantages of the Chale Wote Street Art Festival for local enterprises, vendors, and artisans; analyzing the festival's effect on income generation in the local community; assessing the social and cultural ramifications of the festival on the community; and investigating the challenges encountered by local residents due to the festival, while also proposing strategies to enhance



the festival's enduring socio-economic contributions to the community.

2. LITERATURE REVIEW

This section provides a comprehensive literature review of the study concerning The Chale Wote Street Art Festival, including its economic benefits for local businesses, its impact on income generation within the community, the social and cultural ramifications for the community, and the challenges encountered by local residents as a result of the festival.

2.1. The Chale Wote Street Art Festival

The Chale Wote Street Art Festival, also referred to as Chale Wote, serves as an alternative platform that showcases art, music, dance, and performance in public spaces (Serumaga & Serumaga-Musisi, 2016). The festival facilitates interactions among numerous local and international artists and patrons through collaborative art creation and appreciation. This is the inaugural event organized in Accra, Ghana, which has inspired analogous gatherings throughout the nation. The Chale Wote celebration occurs yearly in August, one week following the Homowo festival of the Ga people, at the ancient James Town on High Street in Accra, Ghana. Through ongoing enhancements and evaluations, the festival has transitioned from the open street gallery in Jamestown to several art venues, including the Nubuke Foundation, the Museum of Science and Technology, and cinema screenings at the Movenpick Ambassador Hotel (Yakubu, 2020).

The colorful Street Art Festival, which attracted over 30,000 attendees in 2017, facilitated exchanges between Ghanaian artists and educators and international partners on the streets of Accra (Yakubu, 2020). The multi-disciplinary, community-based experience occurs in James Town, one of Accra's most historic neighborhoods, which served as a port for transportation, commerce, and incarceration throughout the era of colonial exploitation and systematization. This platform offers a novel option for reconnecting with intuitive notions designed for free form, call-and-response expressions through performance, dialogue, and cultural extensions. Since its establishment in 2011, Chale Wote has attracted numerous art enthusiasts to the streets of James Town in the Accra Metropolis annually (Adipa, 2017).

2.2. Economic Benefits of Street Art Festival (Chale Wote) on Local Businesses

Street art festivals aim to serve as a crucial catalyst for economic development by stimulating local companies through increased tourism, elevated consumer expenditure, and improved community involvement. This frequently results in significant economic enhancement for local enterprises. Eanes (2024) reports that the Dreamville Festival in Raleigh, North Carolina, drew around one hundred thousand attendees in 2023, producing an estimated one hundred twenty-two million dollars for Wake County. This influx advantaged multiple industries, including restaurants, hotel, and retail businesses. The Cherry Creek Arts Festival in Denver generates an annual economic impact of eleven to thirteen million dollars. In addition to direct expenditures, the event aids local NGOs and

produces substantial tax revenues, highlighting its contribution to the economic structure of the city (Wikipedia, 2023).

The Chale Wote Street Art Festival in Accra, Ghana, exemplifies how street art festivals may foster company development. The Chale Wote Street Art Festival in Accra exemplifies how street art festivals can stimulate local economies (Africasacountry.com, 2025). This festival offers an opportunity for artists and entrepreneurs to exhibit and sell their creations, so enhancing the local economy (ZedNews, 2024). Furthermore, a study published by the Ghana Tourism Authority (2021) emphasized that traditional festivals like Chale Wote substantially enhance domestic tourism and revenue in the service sector. The government observed a fifteen percent rise in domestic visitor arrivals in the Greater Accra region throughout the event period, resulting in heightened bookings for adjacent hotels and eateries.

As reported by GNA (2022), vendors and local enterprises expect heightened sales during the event, blaming this to the influx of both domestic and international visitors. The inflow of people throughout the week-long festival enhances sales for vendors, restaurants, and other service providers in the region, thereby bolstering the local economy and positioning Accra as a dynamic cultural center (ZedNews, 2024). Research by Yakubu (2020) emphasized the festival's beneficial effects on the James Town neighborhood, including enhanced awareness for local artists and economic prospects for inhabitants. The Chale Wote Street Arts Festival is regarded not merely as a cultural celebration, but as a driver for economic activity, uniting art, trade, and community in a distinctive and significant manner.

2.3. Chale Wote Street Art Festival Influence on Income Generation Within the Local Community

Getz and Page (2016) underscored that festivals are crucial in rural and urban revitalization by enhancing local economies via tourism-generated revenue. In their research on festival tourism, they determined that the accommodation, food, transportation, and souvenir sectors frequently get the greatest advantages. Their findings indicate that successful festivals can foster long-term business endeavors among local citizens. The festival draws thousands of attendees, resulting in an increased demand for local products and services. Local entrepreneurs, such as food sellers, crafters, and performers, leverage this chance to market their products and services. Street artists frequently interact with festival attendees, providing picture opportunities or acts for a fee, thereby earning revenue (Boston University, 2023).

For numerous small enterprises, Chale Wote signifies one of the most lucrative times of the year (THSJ, 2024). Establishments such as restaurants, bars, and shops in the area encounter increased demand, frequently functioning at maximum capacity during the event. The festival promotes the establishment of pop-up stores and temporary market booths, offering entrepreneurs and merchants distinctive chances to display and sell their products to a varied audience (THSJ, 2024). This increased economic activity generates employment possibilities and fosters growth (MoMAA, 2025). The festival functions as a venue for local artists to exhibit their work to a wider audience, encompassing prospective purchasers and



patrons. This visibility can result in sales, commissions, and collaborations, thus enhancing the artists' income (THSJ, 2024; Commonwealth, 2017). Furthermore, the festival's focus on numerous artistic expressions promotes the involvement of various creators, so broadening the economic advantages across multiple artistic fields (Commonwealth, 2017). Furthermore, the festival's operations require diverse jobs such as event planning, security, and hospitality services, thereby generating employment chances for local residents (Smooth Meals, n.d.).

2.4. Social and Cultural Implications of the Chale Wote Street Art Festival on Community

As stated by Diaspora Advocacy Ghana (2024), the Chale Wote Street Art festival is essential in rejuvenating Ghanaian cultural heritage. It functions as a vibrant venue for community involvement, cultural representation, and social critique (Accra Street Journal, 2025). The festival functions as a medium for social critique, tackling relevant themes through diverse artistic expressions. Murals and installations frequently address issues such as African identity, social justice, and environmental sustainability (African Property Magazine, 2023). These artistic manifestations appear to incite critical discourse and foster societal reflection.

Darko (2024) said that the Chale Wote Street Art Festival serves as a cultural bridge, linking the Ghanaian diaspora to their roots. The festival's commemoration of African heritage and modern innovation resonates with diasporic groups, cultivating a sense of belonging and cultural pride (OurHomeLand Ghana, 2024). The 2024 edition had Ewe cultural acts, notably the Denyigba "Borborbor" Group's dance, which expressed political, spiritual, and sensual themes inherent to Ewe culture (Dadzie, 2024). Such performances may not only entertain but also enlighten attendees regarding the richness of Ghana's cultural tapestry. The festival's inclusive character fosters community engagement and societal togetherness (African Property Magazine, 2023). Inhabitants of Jamestown and Osu participate in the festival, converting public areas into venues of artistic expression (Dadzie, 2024). This collective participation not only democratizes art but also fortifies communal ties and a collective sense of identity (OurHomeLand Ghana, 2024). The Chale Wote Street Art Festival surpasses its function as an artistic event, serving as a catalyst for cultural preservation, community involvement, and social advocacy. The many effects highlight the transformative influence of art in altering cultures and cultivating communal connections.

2.5. Challenges Faced by Local Residents due to the Chale Wote Street Art Festival

The arrival of thousands of attendees during the festival results in congestion, exerting pressure on local infrastructure. In 2015, local authorities predicted that more than 30,000 individuals attended the festival, overwhelming the tiny streets and insufficient amenities of Jamestown (Africasacountry.com, 2025). The abrupt population expansion may result in traffic congestion, noise pollution, and heightened trash production, thereby disturbing the daily lives of inhabitants. The festival's focus on artistic freedom occasionally conflicts with local cultural standards. Yakubu (2020) suggested that

organizers tackle problems of inappropriate public exposure and promote artistic expressions that better reflect community values. Reconciling artistic expression with deference to local traditions is a nuanced task.

Additionally, the festival has garnered corporate interest, with several corporations participating in unauthorized promotional activities. In 2015, companies such as Red Bull and Vodafone established promotional booths without prior authorization, capitalizing on the festival's popularity without contributing to its organization or compensating the performers. These activities not only compromise the festival's integrity but also deprive local stakeholders of potential cash (Africasacountry.com, 2025).

MyJoyOnline (2024) reports that the celebration has been transferred to Osu's Black Star Square in recent years due to issues in Jamestown, such as overpopulation and infrastructural deficiencies. This relocation seeks to cater to larger audiences and enhance logistics; yet, it also prompts apprehensions regarding the festival's departure from its original community, which may adversely impact local enterprises and undermine the cultural authenticity inherent in Jamestown (MyJoyOnline, 2024). Yakubu (2020) confirmed that the festival's lively activities, such as musical concerts and street parades, result in increased noise levels, disturbing the daily lives of local residents. Residents have noted challenges in sustaining their routines, with some voicing apprehensions over sleep disturbances and the overall invasion of their personal areas (Yakubu, 2020).

3. METHODOLOGY

The research was grounded in a positivist worldview, highlighting objectivity, observable phenomena, and quantitative facts (Neuman, 2014). Positivism was deemed suitable as the research aimed to quantify the impressions of citizens and businesses regarding the festival's economic and socio-cultural advantages, rather than delve into subjective interpretations extensively.

This study employed a descriptive quantitative research approach to investigate the socio-economic transformations associated with the Chale Wote Street Art Festival in the Jamestown suburb of Accra, Ghana. The descriptive quantitative approach was selected as it allows to systematically collect and present numerical data regarding community perceptions and festival outcomes, facilitating generalizations across a broader population (Creswell & Creswell, 2018; Saunders *et al.*, 2019). This design enabled the study to accurately assess patterns, trends, and linkages about the festival's influence on local livelihoods, cultural identity, and tourism enhancement.

Moreover, a descriptive study design was utilised to present an exhaustive overview of the existing circumstances without altering variables. Descriptive designs are acknowledged in tourism and festival studies for their efficacy in documenting the socio-economic conditions of communities hosting cultural events (Jennings, 2010). This study's design was warranted by the necessity to elucidate the perspectives and experiences of a heterogeneous array of local stakeholders concerning the Chale Wote Festival, devoid of causal assumptions.

The target population comprised residents and business



owners inside the Jamestown community, the primary location of the Chale Wote Street Art Festival. To achieve inclusion, a stratified random sample procedure was utilised. This strategy was adopted to assure proportional representation of diverse occupational categories such as street vendors, artists, business owners, and students. Stratification is considered a robust sampling approach when researchers attempt to capture the variability of populations while lowering sample error (Bryman, 2016).

A total of 307 respondents were selected as the sample size, deemed appropriate for delivering statistically reliable conclusions. According to Krejcie and Morgan's (1970) sample size determination table, this figure was suitable for a medium-range population, considering time and resource limitations.

Data were acquired by a standardized questionnaire, which was constructed with both closed-ended and Likert-scale items. The use of questionnaires was justified by their efficiency in collecting data from a very large sample in a standardized manner, therefore boosting reliability and validity (Creswell & Creswell, 2018). Likert-scale measures were particularly beneficial in capturing respondents' attitudes and opinions across several domains if the festival enhanced the cultural identity of the community. Closed-ended questions, on the other hand, enabled for easy quantification and analysis of demographic factors and categorical responses.

The acquired data were processed and analyzed using Statistical Package for Social Sciences (SPSS). The choice of SPSS was based on its reliability in handling big quantitative datasets and its wide applicability in tourism and social sciences research (Pallant, 2020). Descriptive statistics, notably frequencies and percentages, were applied to summarize replies. This statistical approach was ideal for the study's objectives since it enabled the presentation of clear, interpretable patterns describing the socio-economic developments impacted by the Chale Wote Festival.

Ethical procedures were observed during the investigation. Participation was optional, informed agreement was sought from respondents, and confidentiality of responses was assured. These techniques complied to standard ethical guidelines for social sciences research (Resnik, 2020).

4. RESULTS AND DISCUSSION

This part delineates the findings and discourse derived from the data collected from respondents, focusing on demographic characteristics, the economic benefits of the Chale Wote Street Art Festival, its social and cultural impacts, and the challenges faced by the local community. Table 1 below presents the demographic information.

4.1. Demographic characteristics

This section presents results and discussion on the demographic characteristics of respondents focusing on their age, sex, level of education, occupation, and length of residency. This shows in Table 1 below:

According to Table 1, the predominant age group among respondents is 26–35 years (36.5%), followed by 36–45 years (29.6%). The 18–25 age group constitutes 16.9%, signifying a notable representation of younger adults. The age range 46–

Table 1: Demographic characteristics

Age	Frequency	Percentage
18-25	52	16.9
26-35	112	36.5
36-45	91	29.6
46-55	40	13.1
56 and above	12	3.9
Total	307	100
Sex		
Male	123	40.1
Female	184	59.9
Total	307	100
Level of education		
No formal education	15	4.9
Primary	50	16.3
JHS	52	16.9
SHS	107	34.9
Tertiary	83	27
Total	307	100
Occupation		
Business Owner	57	18.6
Artisan	44	14.3
Vendor	120	39.1
Student	81	26.4
Other (teacher, nurse, mechanic etc.)	5	1.6
Total	307	100
Length of Residency		
Less than a year	11	3.6
1-5 years	82	26.7
6-10 years	70	22.8
More than 10 years	144	46.9
Total	307	100

55 accounts for 13.1%, while individuals aged 56 and above constitute the smallest segment at 3.9%. This indicates that the festival's attendees were primarily young to middle-aged individuals, with a notable concentration between the ages of 26 and 45 years (66.1% combined), suggesting a very youthful and presumably economically engaged group.

In terms of sex, females constitute 59.9% while males represent 40.1%. This indicates that the sample is predominantly female, which may suggest more female involvement in the festival or in local business operations.

The majority of respondents possess a Senior High School



(SHS) education (34.9%), followed by those with tertiary education (27%). Basic education (Junior High School and Primary) constitutes 33.2%, whilst 4.9% lack formal education. This indicates that the respondents or locals participating in the study were moderately educated, with over 60% possessing at least Senior High School or tertiary degree.

The predominant occupational category consists of vendors (39.1%), succeeded by students (26.4%) and business owners (18.6%). Artisans constitute 14.3%, whilst merely 1.6% are classified as "Other" professionals (teacher, nurse, mechanic etc.). This indicates that the community's economy is predominantly informal, characterized by trading and vending activities. A significant presence of students suggests educational engagement and a youthful demography. The existence of entrepreneurs indicates active engagement, but formal professionals are scarce.

Regarding residency duration, the majority (46.9%) of respondents had been in the area for over 10 years, signifying a steady and entrenched population. A significant proportion consists of those who have remained for 1–5 years (26.7%) and 6–10 years (22.8%). Only 3.6% are recent residents, having lived there for less than a year. This indicates that most individuals are long-term residents, potentially implying robust community connections and acquired local expertise regarding the festival.

4.2. Economic Benefits of the Chale Wote Street Art Festival

This section examines the economic benefits of the Chale Wote Street Art Festival, emphasizing the nature of goods and services offered, the festival's impact on business and economic activity, and if the festival generates more job prospects, both direct and indirect.

Table 2: Type of goods or services sold during the festival

	Freq.	%
Food and beverages	102	33.3
Handicrafts/art	104	33.9
Clothing and accessories	95	30.9
Other (Specify)	6	1.9
Total	307	100

At the festival, a diverse array of goods and services are available, with handicrafts and artworks (33.9%), food and beverages (33.3%), and clothing and other accessories (30.9%) being the predominant categories. This illustrates the festival's function as a marketplace for creative expression and consumption, benefiting local artisans, food sellers, and fashion entrepreneurs.

Table 3: Influence of the festival on business or economic activities

	Freq.	%
Increased sales/revenue	291	94.8
No significant impact	10	3.3
Decreased sales/revenue	6	1.9
Total	307	100

A significant majority (94.8%) of respondents indicated an increase in sales or revenue due to the Chale Wote Street Art Festival. This indicates that the festival acts as a substantial economic catalyst, particularly for local enterprises, merchants, and service providers in the region. Only 3.3% perceived no substantial influence, and a mere 1.9% noted a decline in sales, suggesting that the festival yields predominantly favorable economic results for the business sector.

Table 4: Festival facilitating increase of job opportunities (direct or indirect)

	Freq.	%
Yes	298	97.1
No	9	2.9
Total	307	100

A remarkable 97.1% of respondents reported that the festival generates employment possibilities, both directly (e.g., temporary positions for event logistics, vendors, performers) and indirectly (e.g., increased demand for lodging, transportation, and food services). This underscores the festival's function in invigorating the local labor market and enhancing livelihoods, although temporarily.

Table 5: Type of employment opportunities in the area

	Freq.	%
Temporary jobs	112	36.5
Permanent jobs	96	31.3
Part-time/contract jobs	99	32.2
Total	307	100

The festival's most notable economic benefit is the generation of employment opportunities. A remarkable 97.1% of respondents recognized that the festival generates increased employment possibilities, either directly or indirectly. The employment landscape is characterized by a virtually equal distribution



among temporary positions (36.5%), part-time/contract work (32.2%), and permanent employment (31.3%). The variety of opportunities indicates that the festival facilitates both temporary positions for certain events and more enduring employment associated with cultural sectors.

4.3. Social and Cultural Impact of the Chale Wote Street Art Festival

This aspect addresses the social and cultural implications of the event, examining its role in strengthening the community's cultural identity, fostering community engagement and participation, and assessing if the festival attracts additional tourists to the area.

Table 6: The festival enhanced the cultural identity of the community

	Freq.	%
Strongly Agree	98	31.9
Agree	90	29.3
Neutral	84	27.4
Disagree	27	8.8
Strongly Disagree	8	2.6
Total	307	100

A total of 61.2% of respondents either strongly agreed or agreed that the Chale Wote Festival strengthens cultural identity, reflecting a favorable opinion of the festival's influence on community cultural pride and recognition. The 27.4% neutral replies indicate that a considerable segment of the population may not fully recognize this influence, either due to limited engagement or divergent expectations for cultural enhancement. Only 11.4% indicated disagreement, which is comparatively low and suggests minimal dissatisfaction.

Table 7: The festival contributes to community engagement and participation

	Freq.	%	% Rank
Showcasing local talents	216	70.4	3
Encouraging youth involvement in the arts	211	68.7	4
Strengthening social cohesion	267	86.9	1
Promoting local traditions and heritage	234	76.2	2

Note: This was a multiple response table; therefore, total or percentage will not necessarily add up to 307 or 100%.

The evidence indicates widespread recognition of the festival's contribution to fostering social and cultural involvement. The highest-rated impact, enhancing social cohesion (86.9%), respondents indicate that the festival serves as a unifying event that amalgamates various populations. followed by the promotion of local traditions and heritage (76.2%) and the exhibition of talents (70.4%) demonstrate that the festival is

seen as a significant platform for celebrating and maintaining cultural expressions. The involvement of youth is significant at 68.7%, underscoring the festival's role in cultivating future cultural custodians.

Table 8: The festival attracts more tourists to the area

	Freq.	%
Yes	301	98.1
No	6	1.9
Total	307	100

A substantial 98.1% of respondents confirm that the Chale Wote Festival draws a greater number of tourists to the area. This overwhelming consensus highlights the festival's effectiveness as a cultural tourism attraction, likely enhancing local economies and elevating global exposure for the host community. The minor opposition (1.9%) may arise from individuals uninformed about tourism metrics or those who have not perceived personal advantages from tourist influxes.

4.4. Challenges Faced by the Local Community

This section addresses the challenges faced by the local community due to the Chale Wote Street Art Festival. The results and discussion are shown in Table 9 below:

Table 9: Challenges Faced by the Local Community as a result of the Chale Wote Street Art Festival

	Freq.	%	%Rank
Noise pollution	255	83.1	3
Traffic congestion	286	93.2	2
Increase in waste and sanitation issues	301	98.1	1
Rising costs of goods and services	147	47.9	5
Security concerns	196	63.8	4
Other (Specify)	39	12.7	6

Note: This was a multiple response table; therefore, total or percentage will not necessarily add up to 307 or 100%.

According to the Table 9, the increase in waste and sanitation issues (98.1%) is identified as the prevailing challenge, closely followed by traffic congestion (93.2%). Noise pollution (83.1%) constitutes another significant concern, while security issues (63.8%) indicate a moderate level of apprehension among residents. Additionally, rising costs of goods and services (47.9%) suggest that nearly half of the respondents perceive inflationary pressures resulting from the festival, potentially straining household budgets. Other challenges (12.7%) were noted but with minimal frequency. This suggests that inadequate waste management and sanitation are the most prevalent issues, likely exacerbated by large crowds and insufficient disposal systems during the event. Furthermore, road networks become severely congested, disrupting local mobility and daily routines, alongside concerns such as petty



theft, crowd control, and inadequate police presence.

5. CONCLUSION

The Chale Wote Street Art Festival has become a dynamic platform that promotes artistic expression and catalyzes substantial socio-economic transformation in the Jamestown and Osu communities of Accra. This study's findings confirm that the festival bolsters local livelihoods by augmenting sales, generating employment, and fostering entrepreneurial prospects, while simultaneously encouraging cultural identity, community engagement, and youth participation in the arts. Nonetheless, the festival faces several hurdles, including traffic congestion, waste management challenges, noise pollution, and security concerns.

To solve these concerns, the festival organizers, in collaboration with the Accra Metropolitan Assembly and sanitation authorities, should establish an effective garbage disposal and recycling system during the event to manage the substantial waste generated. Additionally, implement formal consultation frameworks that engage local inhabitants, traditional authorities, artists, and company proprietors to promote inclusive planning and dispute resolution, especially with spatial utilization and cultural sensitivities. Additionally, prolong the LABs and skill-sharing initiatives throughout the year, focusing on youth and emerging artists to enhance the developmental impact of the festival beyond its duration. Concurrently, with the increasing popularity of the event, investment in crowd management, public safety infrastructure, and law enforcement presence will contribute to a safer experience for both residents and visitors. Additionally, utilizing the festival's popularity to build sustainable cultural tourism initiatives to enhance its advantages while mitigating its adverse externalities. The Chale Wote Festival possesses significant promise as a paradigm for culture-driven urban revitalization and inclusive economic advancement in Ghana and beyond.

IMPLICATIONS

The research presents empirical evidence that festivals such as Chale Wote can be included into urban culture policy as instruments for inclusive economic development and community revitalization. Municipal authorities can utilise such festivals as components of sustainable tourism and local development agendas. Furthermore, it emphasizes the necessity for harmony between tourism advancement and community welfare.

Festival organizers and tourism professionals must use strategies that emphasize the production of social value and environmental stewardship in conjunction with economic benefits. Ultimately, it enhances the sparse study of quantitative research regarding street art festivals in Africa. Future research may employ longitudinal methodologies to evaluate the enduring socio-economic effects and do comparative assessments with other cultural festivals in various metropolitan settings.

REFERENCES

Accra Dot Alt Radio. (2019). *Chale Wote Street Art Festival*. <https://accradotalradio.com/chale-wote/>

Accra Street Journal. (2025, March 19). *Chale Wote Festival: Accra's ultimate street art and cultural festival*. <https://accrastreetjournal.com/2025/03/19/chale-wote-festival-accras-ultimate-street-art-and-cultural-festival/>

Adipa, P. (2017). *Engaging spaces, engaged audiences: The socio-spatial context of cultural experiences in art galleries and art museums* (Doctoral dissertation, Northwestern University).

Africa Is a Country. (2015, September 18). *Ghana's Chale Wote Street Arts Festival and the corporations*. <https://africasacountry.com/2015/09/corporations-arts-ghana>

African Property Magazine. (2023, September 2). *The 2023 Chale Wote Street Festival: A celebration of art, culture, and community*. <https://africanpropertymagazine.com/2023/09/02/the-2023-chale-wote-street-festival-a-celebration-of-art-culture-and-community>

Boston University. (2023, January 25). *History, tradition, and contemporaneity at Chale Wote in Ga Mashie, Accra*. <https://www.bu.edu/sequitur/2023/01/25/reconsidering-performance-art-history-tradition-and-contemporaneity-at-chale-wote-in-ga-mashie-accra>

Bryman, A. (2016). *Social research methods* (5th ed.). Oxford University Press.

Commonwealth. (2017, August 23). *Ghana's biggest street art festival attracts thousands of artists*. <https://yourcommonwealth.org/social-development/ghanas-biggest-street-art-festival-attracts-thousands-of-artists/>

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approach* (5th ed.). SAGE Publications.

Dadzie, K. (2024, August 25). *Ewe culture takes centre stage at 2024 Chale Wote Street Art Festival*. MyJoyOnline. <https://www.myjoyonline.com/ewe-culture-takes-centre-stage-at-2024-chale-wote-street-art-festival/>

Darko, K. O. (2024, August 20). *Chale Wote Street Art Festival 2024: A vibrant celebration of culture and diaspora*. Diaspora Affairs GH. <https://diasporaadvocacygh.org/diasporans-in-ghana/chale-wote-street-art-festival-2024-a-vibrant-celebration-of-culture-and-diaspora>

Diaspora Advocacy Ghana. (2024). *Chale Wote Street Art Festival 2024: A vibrant celebration of culture and diaspora*. <https://diasporaadvocacygh.org/diasporans-in-ghana/chale-wote-street-art-festival-2024-a-vibrant-celebration-of-culture-and-diaspora>

Duignan, M., Everett, S., Walsh, L., & Cade, N. (2018). Leveraging physical and digital liminoidal spaces: The case of the #EATCambridge festival. *Tourism Geographies*, 20(5), 858–879. <https://doi.org/10.1080/14616688.2017.1402940>

Eanes, Z. (2024, April 2). *Dreamville attendees left a big impact on Raleigh's economy*. Axios Raleigh. <https://www.axios.com/local/raleigh/2024/04/02/dreamville-attendees-left-a-big-impact-on-raleighs-economy>



- Eldridge, R. (2014). *An introduction to the philosophy of art*. Cambridge University Press.
- Exodus Africa. (2024, March 3). *Chale Wote Festival Ghana*. Exodus to Africa. <https://exodus.africa/blog/2024/03/02/chale-wote-festival-ghana>
- Frank, A. (2018, August 28). *Accra, Ghana's Chale Wote Festival Street style 2018*. Vogue. <https://www.vogue.com/article/accra-ghana-chale-wote-festival-street-style-2018>
- Getz, D., & Page, S. J. (2016). Progress and prospects for event tourism research. *Tourism Management*, 52, 593–631. <https://doi.org/10.1016/j.tourman.2015.03.007>
- Ghana News Agency. (2022, August 19). *Chale Wote Street Art Festival: Vendors anticipate high sales*. <https://gna.org.gh/2022/08/chale-wote-street-art-festival-vendors-anticipate-high-sales>
- Ghana Tourism Authority. (2021, August 16). *Chale Wote Street Art Festival to boost Ghana's tourism sector*. News Ghana. <https://newsghana.com.gh/chale-wote-street-art-festival-to-boost-ghanas-tourism-sector>
- Gold, J. R. (2016). *Cities of culture: Staging international festivals and the urban agenda* (pp. 1851–2000). Routledge.
- Jennings, G. (2010). *Tourism research* (2nd ed.). John Wiley & Sons.
- Jepson, A., & Clarke, A. (2014). Defining and exploring community festivals and events. In A. Jepson & A. Clarke (Eds.), *Exploring community festivals and events* (pp. 19–32). Routledge.
- Krejcie, R. V., & Morgan, D. W. (1970). Determining sample size for research activities. *Educational and Psychological Measurement*, 30(3), 607–610. <https://doi.org/10.1177/001316447003000308>
- MoMAA. (2025). *Urban murals in Africa: Street art as a tool for social change*. <https://momaa.org/urban-murals-in-africa-street-art-as-a-tool-for-social-change-2/>
- MyJoyOnline. (2024, August 15). *Why Chale Wote Street Art Festival is relocating to Black Star Square*. <https://www.myjoyonline.com/why-chale-wote-street-art-festival-is-relocating-to-black-star-square>
- Ndubisi, E. J. (2018). African traditional festivals in a globalised society: A philosophical examination of Egba-Eze Ibagwa-aka community. *Nnamdi Azikiwe Journal of Philosophy*, 10(1), 67-78.
- Neuman, W. L. (2014). *Social research methods: Qualitative and quantitative approaches* (7th ed.). Pearson Education Limited.
- Our Homeland Ghana. (2024, August 17). *Chale Wote Festival: Ghana's street art extravaganza ignites creative spirit*. <https://www.ourhomelandghana.com/arts-lifestyle/chale-wote-festival-ghanas-street-art-extravaganza-ignites-creative-spirit/>
- Pallant, J. (2020). *SPSS survival manual: A step-by-step guide to data analysis using IBM SPSS* (7th ed.). Routledge. <https://doi.org/10.4324/9781003117452>
- Resnik, D. B. (2020). *Ethics of research with human subjects: Protecting people, advancing science, promoting trust*. Springer. <https://doi.org/10.1007/978-3-030-48415-6>
- Robinson-Wood, T. (2016). *The convergence of race, ethnicity, and gender: Multiple identities in counseling*. SAGE Publications.
- Saunders, M. N. K., Lewis, P., & Thornhill, A. (2019). *Research methods for business students* (8th ed.). Pearson.
- Serumaga, M., & Serumaga-Musisi, N. (2016). Letters & opinions. *Transition*, 119(1), 1–8.
- Smooth Meals. (n.d.). *Discover the vibrant energy of the Chale Wote Street Art Festival*. <https://smoothmeals.com/extravagant-lifestyles26/discover-the-vibrant-energy-of-the-chale-wote-street-art-festival.html>
- The High Street Journal. (2024, August 14). *Chale Wote Festival: A boost to local business and Ghana's economy*. <https://thehighstreetjournal.com/chale-wote-festival-a-boost-to-local-business-and-ghanas-economy/>
- VisitGhana.com. (2019, August 19). *Chale Wote Street Arts Festival*. <https://visitghana.com/events/chale-wote-festival/>
- Wikipedia Contributors. (2023, August 9). *Cherry Creek Arts Festival*. In Wikipedia. https://en.wikipedia.org/wiki/Cherry_Creek_Arts_Festival
- Yakubu, I. B. (2020). *The impact of Chale Wote Street Art Festival in James Town, Accra* [Master's thesis, University of Education, Winneba]. UEW Institutional Repository. <http://41.74.91.244:8080/handle/123456789/4491>
- ZedNews. (2024, August 22). *Chale Wote festival boosts local economy and cultural exchange*. Zed Multimedia. <https://zedmultimedia.com/2024/08/22/chale-wote-festival-boosts-local-economy-and-cultural-exchange>

