

Policy Brief

Gender Inequities in Ghana's Creative Sector: Pathways for Inclusive Policy Reforms



Executive Summary

Ghana's creative sector is a significant and growing contributor to employment, youth livelihoods, and cultural expression, and is increasingly relevant to national economic diversification.^{1,2} Young women play a central role across subsectors, including music, fashion, film, digital content creation, design, crafts, and performing arts. Survey data from 402 young women creatives aged 18–35 years, alongside in-depth interviews, focus group discussions, and visual methods, reveal widespread pay inequities, exclusion from high-value and leadership opportunities, and high levels of harassment and coercion in both physical and digital workspaces.³ More than half of respondents reported being paid less than men for similar work, while nearly half had experienced sexual propositions linked to employment opportunities. These challenges are compounded by heavy unpaid care responsibilities, limited access to male-dominated creative infrastructure, and the largely informal and gender-blind nature of creative workplaces. These structural constraints undermine women's safety, accentuate job and income insecurities, visibility, and long-term career progression, while weakening the professionalism of Ghana's creative

economy.^{4,5} Addressing these constraints is both a gender-justice priority and an economic necessity which requires joint action from government, creative sector regulators, donors, and community actors to:

- **Ensure fair pay and equal leadership opportunities.** Set clear pay standards and require written contracts across the creative sector. Promote merit-based recruitment and support women to enter technical and leadership roles through training and mentorship. Increase women's representation in national creative decision-making bodies.
- **End harassment and protect women in the workplace.** Adopt and enforce a sector-wide code of conduct. Establish safe and confidential reporting systems. Apply clear sanctions against offenders and protect women who report abuse from retaliation.
- **Remove care-related barriers to participation.** Introduce flexible work arrangements and protect pregnant women and mothers from discrimination. Provide childcare-friendly creative spaces and recognize unpaid care work as a structural barrier to women's full participation.

¹ Sanda, M. A., Kilu, R. H., & Alacovska, A. (2024). Understanding creative enterprise creation, functionality and sustainability from the lenses of Ghanaian creative entrepreneurs. *Cogent Business & Management*, 11(1).

² Ackah, D., & Opoku Boadu, K. (2025). Entrepreneurship as a Catalyst for Innovation and Economic Growth in Ghana. *Dama Academic Scholarly Journal of Researchers*, 10(4), 28–47.

³ Behind the Scenes Project. (2025). *Behind the Scenes project – Ghana: Primary data report*.

⁴ Langevang, T., Steedman, R., Alacovska, A., Resario, R., Kilu, R. H., & Sanda, M. A. (2022). 'The show must go on!': Hustling through the compounded precarity of Covid-19 in the creative industries. *Geoforum*, 136, 142–152.

⁵ Arthur-Holmes, F., Yeboah, T., & Abrefa Busia, K. (2023). Dimensions of women's mobility, livelihoods and vulnerability in artisanal and small-scale mining-induced local economy. *Journal of Rural Studies*, 101, 103061.

- **Expand women's access to creative infrastructure and skills.** Invest in safe, affordable creative hubs, shared studios, and equipment pools across regions. Provide low-cost technical and digital skills training to help women enter high-value subsectors.
- **Mainstream gender accountability across institutions.** Integrate gender-responsive policies, standard contracts, and grievance procedures into all public and donor-supported creative initiatives. Conduct regular gender audits and link public funding to compliance with equity standards.

Introduction

Ghana's creative industries have gained increasing recognition for their role in job creation, cultural preservation, and global visibility. The sector spans a wide range of activities, including music, film and television, fashion and design, digital and social media content creation, performing arts, crafts, and cultural heritage. A recent analysis shows that the sector accounts for approximately 2.5% of Ghana's gross domestic product, and evidence suggests this share could expand significantly with targeted investment and policy reform.⁶ Young people, particularly young women, are key drivers of innovation and production within this space, contributing skills, creativity, and entrepreneurial energy. Despite this growing importance, the creative sector remains characterized by high levels of informality, weak regulatory frameworks, and uneven access to resources. Gender norms and power relations shape how creative work is valued and who benefits from emerging opportunities. Women are often concentrated in lower-paying subsectors and support roles, while men dominate technical, leadership, and decision-making positions.⁷ These inequalities are further reinforced by social stigma, unsafe working conditions, and limited institutional protections, raising concerns about equity, dignity, and sustainability within the sector.

Purpose of the Policy Brief

This policy brief shares key evidence on gender inequalities in Ghana's creative sector with a view to informing policy and programmatic interventions. Drawing on findings from Ghana's multi-method study under the *Behind the Scenes project*, in partnership with the Mastercard Foundation, the brief documents the nature, forms, and dynamics of gender-based barriers affecting young women creatives aged 18-35. It synthesizes quantitative and qualitative evidence on pay inequity, harassment and coercion, unpaid care burdens, restricted access to infrastructure, and gender-blind institutional practices. The brief is intended to support the Ghana Labor Commission (GLC), the Ministry of Tourism, Arts and Culture (MoTAC), the Creative Arts Agency (CAA), the Musicians Union of Ghana (MUSIGA), National Commission on Culture (NCC), Ghana Enterprise Agency (GEA), National Youth Authority (NYA) and other creative development partners to design coordinated, gender-responsive interventions that strengthen women's safety, economic participation, and leadership in the creative economy.

Why Gender Equality Matters for Ghana's Creative Sector

Gender equality is key to the growth, professionalism, and sustainability of Ghana's creative sector, as women constitute a significant share of its workforce but face structural barriers that limit their ability to contribute and benefit fully. Ghana's mapping report demonstrates that young women are active across a wide range of creative fields, including fashion, music, film, digital content creation, crafts, and performing arts.⁸ Many young women are formally trained and highly motivated to pursue long-term careers in the sector. However, persistent gender norms, unpaid care-work, power imbalances, and institutional weaknesses constrain their economic participation, safety, and advancement. When women's creative labor is undervalued through unequal pay, informal

⁶ Nyarko, J. A., & Debordes, B. (2024). Cultural Policy in Action: An Examination of the Centres for National Culture in Ghana. *International Journal of Research and Innovation in Social Science*, 8(10), 647–660.

⁷ Danso, S., Appiah-Adjei, G., & Adjin-Tettey, T. D. (2025). Vertical representation of gender in the Ghanaian broadcast media. *Feminist Media Studies*, 1–19.

⁸ Behind the Scenes Project. (2025). *Behind the Scenes project – Ghana*: Primary data report.

contracting, and limited recognition, the sector loses productivity, talent, and innovation. Gender inequality also undermines the quality and dignity of work within the creative economy. Widespread harassment, stigma, and coercion not only threaten women's physical and psychological safety but also shape who enters, remains, or exits the sector. Heavy unpaid care responsibilities and unsafe mobility conditions further restrict women's availability for high-value opportunities, while limited access to technical infrastructure confines many to lower-income segments of the value chain. These constraints reinforce informality and precarity, weakening the sector's capacity to generate stable livelihoods and professional standards. Gender equality within Ghana's creative sector significantly advances the nation's pursuit of multiple Sustainable Development Goals (SDGs), including SDG 5 (Gender Equality), SDG 8 (Decent Work and Economic Growth), SDG 10 (Reduced Inequalities), and SDG 11 (Sustainable Cities and Communities).⁹ Promoting gender equality is therefore not only a matter of justice but a planned economic necessity for strengthening Ghana's creative value chains, expanding decent work for youth, and realizing the sector's full contribution to national development.

Gender Inequities in Ghana's Creative Industry: Forms and Dynamics

The study finds that young women in Ghana's creative sector are confronted with manifold but unified gender inequalities that limit their participation, visibility, and earnings. These forms include pay disparities, exclusion from high-value and leadership roles, widespread harassment and coercion, heavy unpaid care responsibilities, restricted access to male-dominated infrastructure, and gender-blind workplaces that reinforce structural disadvantage and constrain long-term career progression.

Pay inequality

Across Ghana's creative sector, women's work was often undervalued. Fifty-five percent of surveyed women said they were paid less than men for similar work. Pay gaps were common in male-dominated fields such as photography, music production, DJing, film, and digital services. Women described being pressured to accept lower fees, delayed payments, or unpaid work in exchange for "exposure." Informal negotiations weakened their bargaining power, especially for early-career creatives. Informal negotiations reduced their bargaining power, especially for young and early-career creatives. One participant explained that clients expected women to accept less pay simply because they were female. She narrated, *"They were paying us, and his salary was more than mine. He explained that we get tips from the men..."* (FGD-Accra, Female make-up artist). These patterns reduce women's income and financial stability.

Limited access to high-value opportunities and leadership roles

Women were often found in lower-value roles that were seen as "feminine." Men dominated technical, production, and leadership positions. Although 71% felt included in day-to-day collaboration, national-level decision-making bodies and high-value opportunities remained largely male-controlled. Women often relied on male intermediaries to be taken seriously in negotiations or contracts. Ideas generated by women were sometimes credited to male colleagues, reducing women's visibility and future earnings. One actress noted, *"When a woman brings an idea and executes it, at the end of the day... a male in the team is often seen as the one who brought the idea"* (FDG-Tamale, Actress). These conditions limit women's visibility, leadership growth, and long-term career progress.

⁹ Adzei, S. E. (2025). Gendered trajectories in graphic design and animation: reassessing the role and representation of women in the creative industry in Ghana. *Journal of African Arts & Amp; Culture*, 8(3), 80–89.

Harassment, stigma, coercion and unsafe working conditions

Harassment is a defining feature of many women's creative journeys in Ghana. Eighty-three percent of respondents reported receiving comments about their bodies or appearance, while 70% had been exposed to sexualized jokes. Nearly half (46%) had received sexual propositions linked to work opportunities, and 25% reported being pressured into sex. Harassment occurred in studios, at auditions and performances, online spaces, and during work-related travels. Refusing advances often resulted in lost roles or blacklisting; 33% knew someone who had been denied work after refusing sexual demands. Stigma reinforced this vulnerability. Women in music, modeling, acting, and content creation were frequently labeled immoral or assumed to have exchanged sex for success. As one participant explained, *"If you become well-known... it is often assumed that you have slept with men to achieve that level"* (FGD-Kumasi, Female events planner). Fear of reputational damage and retaliation kept many silent. Reporting mechanisms were largely absent, leaving perpetrators unchecked. Harassment thus functions as a gatekeeping tool, shaping who gains access to opportunities and who leaves the sector altogether.

Heavy burden of unpaid care work and domestic responsibilities

Unpaid care responsibilities strongly shape women's participation in Ghana's creative economy. Although most respondents were young and unmarried, many combined creative works with childcare, household labor, and family obligations. Irregular hours, late-night rehearsals, and travels conflicted with domestic expectations placed on women. Survey data show that women lost opportunities due to pregnancy (24%) or plans to have children (8%). Married women and mothers were often perceived as unreliable or unavailable, resulting in fewer bookings and fewer roles. Some women described being forced to choose between family stability and career progression. Partners and families sometimes discouraged creative work, especially in performance-based fields, due to moral judgments or safety concerns. A female creative said this in an IDI: *"Marriage is a key challenge in*

the industry when it comes to music, modeling, and acting. When you are married, some partners try to stop you from being in that space. There are some roles they will need your partner to sign, but he won't agree to sign them. ... Some partners think that once you are in that industry, people will take advantage of you so that they won't allow you..." (IDI-Accra, Female fashion designer). These pressures reduced women's availability for high-value opportunities and long-term projects. While men could stay late, network, and travel freely, women had to negotiate care arrangements or decline opportunities. The unequal distribution of care work thus translated directly into unequal earnings, visibility, and advancement within the sector.

Limited access to critical male-dominated creative sector infrastructure

Access to infrastructure determines who produces, who earns, and who advances. In Ghana, key creative assets such as studios, equipment, production houses, editing suites, and technical training spaces are largely male-owned and controlled. Women reported limited access to these spaces, particularly in music production, photography, film, and digital media. Gatekeeping by male owners shaped who received studio time, technical support, or mentorship. One music director, for instance, recounted: *"Skills development is crucial, but unfortunately, you must train yourself. The opportunities here [creative space] are limited to the males, and even where it is available, someone must link you up with it. So, if you don't have or know anyone, you won't get such opportunities..."* (FGD-Kumasi, Female music director). Some women also worked from home or informal spaces, reducing output quality and competitiveness. Training opportunities in technical roles such as sound engineering, lighting, and video editing were also male-dominated, limiting access to higher-earning pathways.

In some cases, access to equipment or opportunities was conditioned on personal favors. Without affordable and safe access to infrastructure, women remained clustered in lower-income segments of the value chain. These constraints limit innovation, professional growth, and women's ability to scale their creative enterprises.



Gender-blind workplaces and infrastructure

Creative workplaces in Ghana are largely informal and ill-equipped to identify or address gender-specific risks. Most women reported working without written contracts, codes of conduct, or explicit labor protections. Only 28% of respondents believed sufficient policies were guiding the creative economy. As a result, issues such as harassment, pregnancy, late-night work, mobility, and personal safety were treated as individual concerns rather than institutional responsibilities. Women frequently described being assigned gendered and unpaid tasks during productions, such as serving visitors or cleaning spaces, with 60% reporting such experiences. These expectations reinforced unequal power relations and normalized women's unpaid labor. The absence of reporting structures made it difficult to challenge abuse or discrimination. As one photographer explained, *"even if you wanted to report, who would you report to? Most of these gigs don't even have a structure. It's just vibes and connections"* (IDI-Accra, Female photographer), highlighting how informality protects perpetrators and discourages victims of inequities. Pregnant women and mothers faced vulnerability, with some losing opportunities due to assumptions about reduced commitment or availability. Participants also pointed to unsafe physical work environments, including the lack of separate changing rooms during productions, where "everybody lumps up while you are all backstage." In such spaces, inappropriate contact could easily be dismissed as accidental, normalizing boundary violations. Creative associations and guilds were widely perceived as weak or male-dominated, with limited accountability mechanisms, leaving women exposed and unsupported within gender-blind systems.

What these Findings Mean for the Creative Sector in Ghana

Gender inequality in Ghana's creative sector is not incidental but is structurally rooted in how creative work is valued, organized, and governed. Pay inequity and restricted access to high-value opportunities intersect with stigma and informal contracting practices to confine many women to low-paying, insecure roles, even when they possess comparable skills and training to men. Women's exclusion from leadership positions, technical roles, and national decision-making bodies further reinforces male control over resources, recognition, and career progression. These economic inequities are compounded by widespread harassment, coercion, and reputational stigma that function as informal gatekeeping mechanisms. Harassment, both online and offline, shapes recruitment, auditions, and access to work, while stigma casts suspicion on women's success, framing it as sexually earned rather than merit based. These dynamics weaken women's bargaining power, normalize exploitation, and undermine the professional credibility of women creatives across subsectors.

Gendered constraints within households and everyday life further narrow women's participation in Ghana's creative economy. Heavy unpaid care responsibilities, combined with irregular work hours and late-night schedules, disproportionately limit women's availability for rehearsals, travel, and high-value gigs. Pregnancy, childcare, and marital expectations continue to shape perceptions of women's reliability and commitment, leading to lost opportunities and stalled careers. These constraints interact with women's limited access to male-dominated creative infrastructure, such as studios, equipment, production houses, and technical training spaces, which are critical to visibility and income generation. Without access to these assets, many women remain confined to home-based or informal production, reducing the quality, scale, and market reach of their work. The result is a segmented creative value chain in which women's labor is concentrated in lower-return activities while men dominate technical, leadership, and ownership roles.

At the institutional level, the persistence of gender-blind workplaces enables these inequalities to endure with little accountability. The informality of Ghana's creative sector, characterized by weak contracts, opaque recruitment processes, and the absence of reporting mechanisms, allows for

harassment, discrimination, and unpaid labor to be treated as personal problems rather than systemic failures. Creative associations and guilds, often male-led, have limited capacity or incentive to enforce ethical standards or protect women's rights. As a result, women navigate unsafe and unequal environments primarily on their own, relying on coping strategies rather than institutional protection. These patterns threaten not only women's safety and livelihoods but also the long-term professionalism, inclusivity, and economic potential of Ghana's creative sector. Without deliberate, gender-responsive reforms, the industry will continue to reproduce inequality while undermining its own sustainability.

Policy and Programmatic Recommendations

Young women's considerable contributions to Ghana's creative sector in talent, labor, and innovation, notwithstanding ongoing challenges of unequal pay, unsafe working conditions, limited access to infrastructure, and weak institutional protections, underscore the urgent need for coordinated, sector-wide reforms. Addressing these challenges requires collective action by government, creative-industry regulatory bodies, philanthropic and donor organizations, and grassroots actors to tackle both the economic and social drivers of gender inequality. Priority actions include:

- **Fair pay, written contracts, and equal access to leadership**

The MoTAC and the GLC should issue clear pay guidelines for all creative subsectors. These guidelines should state minimum rates for common services. The CAA and creative unions such as MUSIGA should require written contracts for all paid work. The contracts should state fees, timelines, and duties. The Labor Commission should inspect and sanction employers who refuse to comply. MoTAC and CAA should set up training programs that prepare women for technical and leadership roles in film, music, and digital production. These programs should include mentorship by experienced professionals. Public boards and national creative committees should reserve seats for qualified women to increase their representation in decision-making spaces.

- **Strong reporting and sanctions against harassment**

MoTAC and the GLC should adopt and enforce a national code of conduct for the creative sector. Every creative institution and association should display this code publicly. CAA and creative unions should establish confidential reporting channels, including a phone line and email system. Reports should be handled within a fixed timeline. The Labor Commission should investigate verified cases and apply clear sanctions. Offenders should face suspension or loss of license. Associations must protect women who report abuse from blacklisting or retaliation.

- **Support for mothers and women with care duties**

MoTAC and the NCC should require creative event organizers to adopt flexible schedules. Event contracts should include clauses that protect pregnant women and mothers from discrimination. Creative hubs supported by CAA should provide safe childcare spaces during training and events. Public programs such as CAA training initiatives, the Presidential Film Pitch Series, GEA funding schemes, MoTAC-supported festivals, and NYA creative employment programs should formally recognize unpaid care work as a structural barrier and integrate flexible, care-responsive provisions. Funding schemes should allow flexible deadlines for women with care duties.

- **Equal access to creative spaces and tools**

The CAA and development partners should invest in shared studios and equipment pools in different regions. These spaces should be affordable and open to young women. Clear booking systems should prevent gatekeeping. CAA and private sector partners should offer low-cost technical training in digital production, film, and sound engineering. These centers must have safety rules and trained staff to prevent harassment and coercion.

- **Gender-responsive policies and regular accountability checks**

MoTAC, CAA, and the GEA should require standard contracts and workplace safety guidelines in all public-funded creative projects. These rules should include clear grievance procedures. All government and donor-funded creative programs should conduct annual gender audits. The results

should be published. Institutions that fail to address discrimination or pay gaps should not receive future public funding. The NYA and NCC should monitor compliance and report progress each year.

These measures would help build a creative environment in Ghana where women's work is valued, their safety is protected, and their full economic and cultural contributions can be realized.

Conclusion

Gender inequality in Ghana's creative sector is systemic and deeply embedded in the economic, social, and institutional organization of creative work. Whereas young women are central to cultural production, they face persistent pay inequities, exclusion from high-value and leadership roles, and widespread harassment and stigma that regulate access to opportunities and normalize exploitation. These challenges intersect with heavy unpaid care responsibilities and unsafe, irregular work conditions that restrict women's mobility, availability, and long-term career progression. Limited access to male-dominated creative infrastructure further confines women to lower-income segments of the value chain. At the same time, gender-blind workplaces, weak contracts, and the absence of trusted accountability mechanisms leave discrimination and abuse largely unchecked. These dynamics undermine women's safety, earnings, and professional visibility, while weakening the sustainability and inclusivity of Ghana's creative economy. Addressing these structural barriers through gender-responsive reforms is therefore essential not only to protect women creatives but also to strengthen the sector's productivity, credibility, and contribution to national development.

Whereas young women are central to cultural production, they face persistent pay inequities, exclusion from high-value and leadership roles, and widespread harassment and stigma that regulate access to opportunities and normalize exploitation.

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