


# Towards an Understanding of the Music Value Chain in Ghana: The Role of Artiste Managers



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## ABSTRACT

The Ghana music value chain pivots on the dynamics of the artiste managers who handle the various music genres. Unfortunately, studies on artiste managers, the types of artiste managers, and a detailed description of their training, and general operations are rare in the Ghanaian context. Hence, this study was conducted to shed light on the significant roles of artiste managers for a better understanding of the Ghanaian music value chain. The research used a triangulated approach (qualitative and quantitative) to collect data. The primary research method employed was qualitative through semi-structured interviews (face-to-face and telephone as well as video calls). The quantitative method was employed mainly as a secondary source from the MUSIGA-KPMG Report (2014) among others. The results showed that different types of artiste managers in Ghana are found across different genres captured in the music value chain. These artiste managers are key at the marketing stage of the music value chain. Thus, performance is used as a channel to convey the music of the artiste to the music consumers. Based on the results, it is recommended that the government enact policies that streamline music skills development by making music apprenticeships attractive. This can be done by supporting ongoing efforts by private institutions to develop the artiste. Thus, a public-private partnership is a laudable approach that has far-reaching implications in creating artistes in the country. The study offers useful information that may contribute to nurturing and developing the artiste for social and economic gains.

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## INTRODUCTION

The global economic system is progressively planned around global value chains (GVCs) which is a reason for the rise in international trade and global gross domestic product, and alleviating poverty by providing employment. The introduction of GVCs, which connect businesses, employees, and consumers around the globe in economic sectors as varied as commodities: clothing, computer electronics, and services such as tourism. These have major effects on international trade, production, and employment, as well as how businesses, manufacturers and labourers in developing countries are incorporated into the worldwide economy. GVCs often create a springboard for businesses and the workforce in the developing world to assimilate into the global economy.<sup>1</sup> The past decades have seen a developing interest in another variation of the value chain (VC) analysis as a methodology for launching an inquisition into global

<sup>1</sup> Gary Gereffi and Karina Fernandez-Stark, "Global Value Chain Analysis: A Primer," *Center on Globalization, Governance & Competitiveness (CGGC), Duke University, North Carolina, USA*, 2011, 33.

economic governance. The VC approach has also gained the attention of economists, sociologists, anthropologists, historians and geographers in main areas of commodities.<sup>2</sup>

The second UNCTAD Creative Outlook and Country Profile report shows the significant growth in the creative economy as well as its valuable contribution to sustainable development goals.<sup>3</sup> This was after the global financial meltdown triggered a decline in global demand and a retrenchment in world trade.<sup>4</sup> This called for a drastic awakening for a more efficacious global governance structure in which emerging economies are no longer outsiders. However, as global demand suddenly slowed down in the most developed nations, the fast-growing advanced countries' performance was relatively better, helping them to survive the emergency with less harm. South-South regional trade coupled with investments have been helpful in reducing the backwash of the global downturn. There is enough justification that the creative art industries have the keys to wealth creation, especially for developing nations who seek to expand their economies and diversify into one of the most active sectors of the global economy. The United Nations in its reports asserts that the creative economy has a powerful transformative force in the world today. Its potential for development is vast and waiting to be unlocked. It is one of the most rapidly growing sectors of the world economy, not just in terms of income generation but also export earnings.<sup>5</sup>

Music, as a key component in the creative arts sector, is an art form that spans a range of human activities, from entertainment to religious and social rites, political activism and lobbying, education and commercial interests. It is seen at the socio-political level as a bridge across cultures and national boundaries, as well as a tool to keep conflict-ridden and poverty-stricken societies together. Music has also been used as a tool to challenge the political and socio-economic status quo and information abounds in this regard. Music has been widely used as an instrument for fund-raising for development and poverty alleviation.<sup>6</sup> Because it is an art form, its artistic value can often only be measured subjectively. Attaching a commercial value to music is intrinsically partial. It cannot reflect the whole gamut of values generated in the process of creating and consuming music. Yet, the existence of industries entirely dedicated to this process demonstrates the viability of engaging with the sector's economy as they affect local economies, by providing employment, leading to the consumption of music products, and supporting other industries. As such, they are linked to specific local development levels and processes.

The international music industry is a multi-billion-dollar sector. Goldman Sachs predicts that, by 2030, the global recorded music industry will be pulling in \$45bn annually.<sup>7</sup> An integral part of Africa's socio-economic development milieu whose potential is gaining attention and interest is the music industry.<sup>8</sup> As Africa moves towards economic diversification through the usage of the creative sector, value is created at the crossroads of arts, commerce and technology. Trends have shown in Africa and

<sup>2</sup> S. Drost, J. V. Wijk, and S. Vellema, "Development Value Chains Meet Business Supply Chains: The Concept of Global Value Chains Unraveled," Rotterdam, The Netherlands: The Partnerships Resource Centre, 2010, [www.partnershipsresourcecentre.org](http://www.partnershipsresourcecentre.org); Gary Gereffi and Joonkoo Lee, "Economic and Social Upgrading in Global Value Chains and Industrial Clusters: Why Governance Matters," *Journal of Business Ethics* 133, no. 1 (January 23, 2016): 25–38, <https://doi.org/10.1007/s10551-014-2373-7>; Joonkoo Lee and Gary Gereffi, "Global Value Chains, Rising Power Firms and Economic and Social Upgrading," *Critical Perspectives on International Business* 11, no. 3/4 (July 6, 2015): 319–39, <https://doi.org/10.1108/cpoib-03-2014-0018>.

<sup>3</sup> UNCTAD, "Creative Economy Outlook and Country Profile: Trends in International Trade in Creative Industries. Geneva," United Nations Conference on Trade and Development, 2018, [https://unctad.org/en/PublicationsLibrary/ditcted2018d3\\_en.pdf](https://unctad.org/en/PublicationsLibrary/ditcted2018d3_en.pdf).

<sup>4</sup> UNCTAD, "Creative Economy Report: The Challenge of Assessing the Creative Economy: Towards Informed Policy-Making. Geneva," United Nations Conference on Trade and Development, 2008, [https://unctad.org/en/docs/ditc20082cer\\_en.pdf](https://unctad.org/en/docs/ditc20082cer_en.pdf); UNCTAD, "Creative Economy: A Feasible Development Option. Geneva," United Nations Conference on Trade and Development, 2010, <https://unctad.org/en/pages/PublicationArchive.aspx?publicationid=946>.

<sup>5</sup> UNCTAD, "Creative Economy Outlook and Country Profile: Trends in International Trade in Creative Industries. Geneva"; UNCTAD, "Economic Development in Africa Report: Made in Africa - Rules of Origin for Enhanced Intra-African Trade. Geneva," United Nations Conference on Trade and Development, 2019, [un.org/publications](http://unctad.org/publications); UNDP, "Creative Economy Report: Widening Local Development Pathways. New York," United Nations Development Programme, 2013, <http://www.unesco.org/culture/pdf/creative-economy-report-2013.pdf>.

<sup>6</sup> ILO, *Promoting the Culture Sector through Job Creation and Small Enterprise Development in SADC Countries: The Music Industry (Ist)* (Geneva: International Labour Organization, 2003).

<sup>7</sup> MBW, "The Global Value of Music Copyright Topped \$28BN in 2017," 2019, <https://www.musicbusinessworldwide.com>.

<sup>8</sup> IFPI, "Global Music Report: Annual State of the Industry. USA," International Federation of the Phonographic Industry, 2017, [www.ifpi.com](http://www.ifpi.com); IFPI, "Global Music Report: Annual State of the Industry. USA," International Federation of the Phonographic Industry, 2018, [www.ifpi.com](http://www.ifpi.com); IFPI, "Global Music Report 2019: State of the Industry. USA," International Federation of the Phonographic Industry, 2019, [www.ifpi.org](http://www.ifpi.org); Allwell Okechukwu Nwankwo, "Harnessing the Potential of Nigeria's Creative Industries: Issues, Prospects and Policy Implications," *Africa Journal of Management* 4, no. 4 (2018): 469–87; PwC, "Entertainment and Media Outlook 2018-2022: An African Perspective. South Africa," PricewaterhouseCoopers Inc, 2018, [www.pwc.co.za/outlook](http://www.pwc.co.za/outlook).

other parts of the world that the creative economy is one of the areas where value is captured.<sup>9</sup> This can be seen in the entire music value chain (traditional, digital and performance) from creation, production, marketing, distribution, retailing, consumption and beyond.<sup>10</sup>

The music industry is one of the largest cultural industries and makes a significant contribution to the world economy. Its contribution to GDP as well as employment creation cannot be over-emphasised.<sup>11</sup> Sub-Saharan Africa's music turnover is projected to hit the one billion USD mark by 2020 as predicted by industry giants.<sup>12</sup> Performers like Youssou N'dour, Angélique Kidjo, Ali "Farka" Toure, and Osibisa became iconic symbols in the 1980s and 1990s, establishing the 'world music' genre. Akon and K'naan are well-established as mainstream global stars. So is Mali-born French artist, Aya Nakamura. The developing creative sector of the economy has become integral to employment creation, trade, innovation, social cohesion and economic growth in many African nations, including Ghana.<sup>13</sup> With regard to these developments, the government of Ghana has anticipated the prospect creative industries have towards strengthening Ghana's socio-economic growth.<sup>14</sup>

Ghana's entertainment and media (E&M) industry has since 2013, more than tripled in value - with the overall revenue hitting \$752 million in 2017.<sup>15</sup> The PwC report further predicted that the entertainment and media outlook for 2018-2022 could reach one billion USD in 2019 to total \$1.5 billion in 2022 increasing at a 14.2% compound annual growth rate (CAGR). Like it is happening in Kenya and Nigeria, the expansion of internet access in Ghana accounts for much of the revenue and growth. According to the MUSIGA-KPMG baseline study, the Ghanaian music sector "adds almost GH¢150 million (75 million USD) to the GDP of Ghana, and this represents 0.20% of the 2012 GDP at current prices".<sup>16</sup> Prof. John Collins projected that the music sector of Ghana's economy could rake in US\$53 million annually from just global music if it is well supported.<sup>17</sup>

The ability of Ghana to effectively insert its budding music industry into GVCs is crucial for its development since the GVC framework puts lenses on the series or chains of value created and added within a particular industry, from idea generation or conception to production to usage. The framework would also help examine the products, processes, job descriptions, standards and regulations, technologies and markets in the music industry, hence giving a rounded view of the industry both from the bottom up and the top down.<sup>18</sup> The framework would also allow to better grasp of how Ghana's music industry has been systemised by scrutinising the set-up, structure and roles various actors play in the sector.<sup>19</sup>

Managers of artistes in Ghana are mostly referred to as Artiste Managers. Few record labels exist in Ghana and out of these few some have units called Artiste and Repertoire which perform the functions of managing the Artiste as a brand, product, or talent. They are supposed to liaise with all other stakeholders of the artiste. They play an important role in the career of the artistes. Though most of them are not professionals they mostly learn on the job. They are the major link between the artistes and all

<sup>9</sup> Agoralumiere, "A Research into the Impact of Arts, Culture and Creative Industries on Africa's Economy: Nigeria," 2009, <http://www.uis.unesco.org/culture/Documents/nigeria-pilot-research-impact-study-culture-industries-2009.pdf>; Jenny Fatou Mbaye, "Reconsidering Cultural Entrepreneurship: Hip Hop Music Economy and Social Change in Senegal, Francophone West Africa" (The London School of Economics and Political Science (LSE), 2011); Anyadike Nkechi, E J Emeh Ikechukwu, and Ukah Finian Okechukwu, "Entrepreneurship Development and Employment Generation in Nigeria: Problems and Prospects," *Universal Journal of Education and General Studies* 1, no. 4 (2012): 88–102.

<sup>10</sup> IFPI, "Global Music Report 2019: State of the Industry. USA."

<sup>11</sup> Keith Nurse, "The Caribbean Music Industry," *Report Prepared for Caribbean Export*, 2001.

<sup>12</sup> This is Africa, "Africa's Music Industry Grows to Its Own Beat," 2015, <http://www.thisisafrikaonline.com/Analysis/Africa-s-music-industry-grows-to-its-own-beat>.

<sup>13</sup> J. Collins, *Making Ghanaian Music Exportable*. (Accra: Ghana Music Awards 2001, 2001); PwC, "Entertainment and Media Outlook 2018-2022: An African Perspective. South Africa"; The World Bank, *Workshop on the Development of the Music Industry in Africa* (Washington DC: The Development Economics Research Group, 2001); UNCTAD, "Creative Economy Outlook and Country Profile: Trends in International Trade in Creative Industries. Geneva."

<sup>14</sup> NDPC, *Costing and Financing of Policies and Strategies. Ghana Shared Growth and Development Agenda (GSGDA) - Costing Framework (2010 – 2013)* (Accra, 2010).

<sup>15</sup> PwC, "Entertainment and Media Outlook 2018-2022: An African Perspective. South Africa."

<sup>16</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*. (Accra, Ghana, 2014).

<sup>17</sup> Ben-Collins Emeka Ndinjojuo, "Mitigating the Menace of Boko Haram: The Media Conundrum," *Jurnal Studi Komunikasi (Indonesian Journal of Communications Studies)* 2, no. 2 (July 14, 2018), <https://doi.org/10.25139/jsk.v2i2.743>.

<sup>18</sup> Lee and Gereffi, "Global Value Chains, Rising Power Firms and Economic and Social Upgrading"; Frederick Mayer and Gary Gereffi, "Regulation and Economic Globalization: Prospects and Limits of Private Governance," *Business and Politics* 12, no. 3 (2010): 1–25.

<sup>19</sup> Gary Gereffi, John Humphrey, and Timothy Sturgeon, "The Governance of Global Value Chains," *Review of International Political Economy* 12, no. 1 (February 2005): 78–104, <https://doi.org/10.1080/09692290500049805>.

other players in the value chain. They look out for shows, coming events, sponsorship, branding, brand ambassador roles in corporate firms, visible social media presence, etc. However, studies on artiste managers, the types of artiste managers, and a detailed description of their training, and general operations are rare in the Ghanaian context. Hence, this study seeks to shed light on these matters with the overarching aim of highlighting the significant roles of artiste managers for a better understanding of the Ghanaian music value chain.

## LITERATURE REVIEW

### The Creative Industry in Ghana

The creative industry in Ghana broadly exhibits the features found within the UNCTAD report.<sup>20</sup> It covers the following nine domains namely; Cultural Sites, Visual Arts, Traditional Cultural Expressions, Performing Arts (Dance, Drama and Music), Publishing, Audio Visuals, New Media, Design and Creative Services. The most active domains are performing, audiovisual, visual art, and publishing with the new media and R&D at the development stage.<sup>21</sup> The Ghana National Development Planning Commission in its 2010 medium-term (GSGDA, 2010-2013) policy framework identified the creative arts as a key component to socio-economic development and job creation.<sup>22</sup> According to the policy paper, “there is a need to forge a holistic and integrated approach towards enhancing the economic viability of our cultural institutions and the resourcefulness of practitioners, reviving traditional technologies, developing local markets and gaining access to internal markets. The development of cultural villages as critical appendages to tourism is fast gaining economic relevance as a source of revenue generation and employment creation.”<sup>23</sup> It, however, realised that the existing institutional framework for the development of the creative arts industry is weak as industry-related laws do not conform to the tenets of the copyright law and contract. Lack of access to long-term financing for the industry is also a major challenge.

According to the new Creative Arts Council in Ghana, the government teaming up with the private sector and creative arts stakeholders can “greatly increase economic and social benefits, including higher capital spending, property values, educational resources, job creation, increased retail activity, tourism numbers, international visibility, cultural content production, community ownership and cohesion.” Post-independence (1957) governments have been pushing for the promotion of culture and the creative arts as a tool for national cohesion and development. It was pioneered by Prof. J.H.K. Nketia who first fashioned a cultural policy document for Ghana in 1957. It was modified during the PNDC era (1981-1992) when a National Commission on Culture was established. In 2004 under President Kufour, a Cultural Policy was enacted. President John Mahama’s NDC government in 2013 established a new Ministry of Tourism, Culture and Creative Arts to further promote the creative arts. The Minister subsequently put in place a committee of eminent stakeholders to draft the Creative Arts Bill which seeks to address the challenges in the sector and set up structures towards its promotion. After a nationwide stakeholder consultation on the Bill, an Interim Creative Arts Council was established in September 2016 to start the implementation while waiting for the law to be passed by Parliament. The Akufo-Addo NPP government which came to power in 2017, established another Creative Art Council with a Board to spearhead the promotion of the creative arts.

The creative arts in Ghana has over the years worked under different ministries and government agencies. Prior to the establishment of the Creative Arts Council, it was working under the Centre for National Culture which has branches throughout the region. It is under the Ministry of Tourism, Culture and Creative Arts. The Council also works closely with professional and/or trade associations in the sector. These include the Ghana Union of Musicians, Ghana Book Publishers Association, Ghana Association of Visual Artists, Ghana Actors Guild, Cultural Forum, Film Producers Association, Ghana Institute of Architects, Handicrafts Associations, etc. There are also a host of splinter groups and associations some

<sup>20</sup> UNCTAD, “Creative Economy: A Feasible Development Option. Geneva.”

<sup>21</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*.

<sup>22</sup> National Development Planning Commission, “Medium-Term National Development Policy Framework: Ghana Shared Growth and Development Agenda (GSGDA), 2010-2013,” 2010.

<sup>23</sup> National Development Planning Commission, “Medium-Term National Development Policy Framework: Ghana Shared Growth and Development Agenda (GSGDA), 2010-2013,” 33.

of whose memberships do not exceed five all fighting for recognition. There are no clear-cut governance structures to regulate the various associations or practitioners in the sector which keep growing by the day.

### The Music Value Chain in Ghana

According to Collins, Ghana is known traditionally for its music and culture. Atiemo in citing Nketia re-emphasised the fact that music comes naturally to Africans and in all activities and on different occasions appropriate musical forms are employed to give expression to fears, aspirations, hopes, sorrows and joy.<sup>24</sup> It goes to support Collins's and Plageman's publications which indicate that in Ghana, from birth, puberty, marriage, festivals, death, and indeed all occasions there are different songs and dances accompanying them.<sup>25</sup> Each community over the years has evolved with a unique style of songs for every occasion be it festivals, marriages, parties, durbars, funerals and naming ceremonies.

There are currently 4500 musicians registered with the Musicians Union of Ghana (MUSIGA) ranging across different genres and sub-genres.<sup>26</sup> The MUSIGA KPMG report outlined the size of the industry measuring the level of employment along the value chain of music production.<sup>27</sup> This included the various actors in music creation, production, promotion, marketing, and distribution which was close to 30,000. This is a conservative estimate since the informal structure of the music value chain as well as the lack of national data makes it very difficult to capture all the actors. The table below shows the main actors indicating the size of the music landscape.

**Table 1: Size of the industry**

Category	Profession	Employment		
		Full-time	Part-time	Total
<b>Creators</b>	• Performers/composers	2,240	1,760	<b>4,000</b>
	• Traditional Folkloric	N/A	N/A	<b>6,060</b>
	• State Security Services (Ghana Armed Forces, Police, Immigration, CEPS and Fire Service)	1,453	N/A	<b>1,453</b>
	• Brass Band	N/A	N/A	<b>1,050</b>
	• Concert Party	N/A	N/A	<b>240</b>
<b>Business</b>	• Producers/publishers/record labels	172	44	<b>216</b>
	• Supporting staff (3 staff per producer)	516	132	<b>648</b>
	• Studio operators/Managers	N/A	N/A	<b>250</b>
	• Supporting staff			<b>1,250</b>
	• Artiste managers	16	10	<b>26</b>
	• Manufacturers (local instrument producers)	1,170	80	<b>1,250</b>
	• Manufacturers (CD production)	N/A	N/A	<b>11</b>
• Supporting staff			<b>55</b>	
<b>Sales and marketing</b>	• Spinners	1,356	1,469	<b>2,825</b>
	• Supporting staff (2 staff per spinner)	2,712	2,938	<b>5,650</b>
	• Distributors & retailers (including mobile vans)	4,100	900	<b>5,000</b>
<b>Total</b>		<b>12,282</b>	<b>7,333</b>	<b>29,984</b>

Source: KPMG (2014) Analysis; N/A means data is not available for the categories of part-time and full-time.

<sup>24</sup> Abamfo Ofori Atiemo, "'Singing with Understanding': The Story of Gospel Music in Ghana," *Studies in World Christianity* 12, no. 2 (2006): 142–63, <https://doi.org/10.1353/swc.2006.0009>; J. H. K. Nketia, *Music in African Cultures a Review of the Meaning and Significance of Traditional African Music* (Accra, Legon: Institute of African Studies, University Press, 1966); Collins, *Making Ghanaian Music Exportable*.

<sup>25</sup> Ndinojuo, "Mitigating the Menace of Boko Haram: The Media Conundrum"; N. Plageman, *Highlife Saturday Night: Popular Music and Social Change in Urban Ghana. Ethnomusicology Multimedia* (Bloomington: Indiana University Press, 2013).

<sup>26</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*; Ndinojuo, "Mitigating the Menace of Boko Haram: The Media Conundrum."

<sup>27</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*.

There are several music genres and sub-genres in Ghana because of the multi-cultural nature of the country as well as the influences of several foreign cultures. There are over a hundred genres (mostly traditional ethnic music) identified in Ghana. John Collins identified seventeen (terming them Musical Pots) and over a hundred traditional ones.<sup>28</sup> Find below some of the genres and sub-genres identified or confirmed based on the field research.

**Table 2: Music Genres and Sub-genres in Ghana**

No.	Music Genres and Sub-genres	Brief description
1.	HIGHLIFE and its Sub-genres (Old-time or ClassicHighlife)	It includes a guitar band and a dance band highlife. It's a combination of several traditional and foreign beats and rhythms that date to the early 20 <sup>th</sup> century. It has evolved into several sub-genres since then which include: <ul style="list-style-type: none"> <li>- Odonson highlife</li> <li>- Sikyi highlife</li> <li>- Osoode highlife</li> <li>- Osibisaaba highlife</li> <li>- Palmwine highlife</li> <li>- Guitar Band highlife</li> <li>- Concert Party highlife</li> <li>- Dance band highlife</li> <li>- Burger highlife</li> <li>- Afro Rock highlife</li> <li>- Highlife gospel/Gospel highlife</li> <li>- Highlife Reggae/Reggae highlife or Dancehall highlife</li> <li>- Azonto highlife</li> <li>- Igbo highlife (From Eastern Nigeria)</li> <li>- Yoruba highlife (from Southern Nigeria)</li> <li>- Contemporary highlife</li> <li>- Borborbor highlife</li> <li>- Brass band highlife</li> <li>- Female highlife rap</li> </ul>
2.	Burger Highlife	'Disco' highlife was created in the 1980s by migrant Ghanaians in Germany but later spread to other European countries as well as North America.
3.	Contemporary Highlife	An electronic version of Highlife that was initially part of the hiplife movement moving from rapping to singing
4.	Hiplife	An electronic version of the combination of highlife and American hip-hop which emerged in the early 1990s. It has been referred to as poetry in some circles. <ul style="list-style-type: none"> <li>- Azonto hiplife</li> <li>- Jama hiplife</li> <li>- Kpanlogo hiplife</li> <li>- Borborbor hiplife</li> <li>- Ragalife (hiplife &amp; ragga)</li> <li>- GH Rap</li> <li>- Hiplife combined with highlife and dancehall</li> <li>- English hiplife or Pidgin hiplife</li> <li>- Dissing</li> <li>- Regional varieties like Ga, Ewe, Fante, Hausa, Frafra etc</li> </ul>
5.	Ghanaian Gospel music	Christian religious songs have evolved since the introduction of Christianity in Ghana (Gold Coast) in 1471. It has evolved into several subgenres since then.

<sup>28</sup> Ndinojuo, "Mitigating the Menace of Boko Haram: The Media Conundrum."



No.	Music Genres and Sub-genres	Brief description
6.	Fela Kuti's Afrobeat	Developed in Nigeria in the 1970s as live big band music, some Ghanaian artistes have been drawn to this genre and adopted it into other Ghanaian genres like highlife, reggae, and gospel.
7.	Afro-Pop (Twi pop)	A dance music style drawn from USA's hip-hop and R&B beats with mostly local languages among others
8.	Azonto Dance (beats)	An electronic dance/beats that combines some traditional and western beats and rhythms that was created in Ghana in 2010 by several artistes in the hiplife genre.
9.	Electronic Afro beats	It's a recently invented umbrella term for various African forms of electronic hip-hop and 'house' dance club music, that includes Ghanaian and Nigerian hiplife and azonto, Naija-rap and Afro-hip-hop.
10.	Old-time Reggae	Songs adopted or based on the original Reggae rhythm
11.	Dancehall and Afro-Dancehall	The type of Jamaican reggae music that appeared in the 1970s and 1980s uses Jamaican Patois over a rhythmic beat or 'riddim'. In Ghana, this is now digitised 'ragga' form of the dancehall by the early hiplifers.
12.	Afro-jazz and Jazz fusion	This is a blend of jazz, afrobeat and the local rhythm and beats. Mixed genres
13.	Afro Rock	A mixture of Afro beats and rock music
14.	Sahelian or Savannah Sounds of Northern Ghana	Music and rhythm from the Northern and Upper regions of Ghana. Since the 1990s it has been rising with unique musical instruments, languages, beats, and dance moves.
15.	Live band music	The re-emergence of live Ghanaian band music by various genres of music at various spots, clubs, joints, funerals, and national and social programmes.
16.	Ghanaian Choral music	It started in the 1900s. These are patriotic, morally good hymns, chorales and anthems usually sung by choirs mostly in local languages.
17.	African Art Music	These are mainly Symphony Orchestra of various kinds and shapes that perform mainly African touch music. They play both western and Ghanaian songs or a mixture.
18.	Traditional and Folkloric	There are over one hundred folkloric and neo-traditional indigenous music that can be found among all the various tribes in Ghana. It is associated with unique drums and instruments.
19.	Dance band music	Mostly of different genres but uses brass band mainly. It could be gospel, highlife, hiplife, dancehall, anthems etc.

Source: Adopted from Collins (2018a), MUSIGA-KPMG Report (2014) and other sources by Author

Besides several indigenous traditional music, highlife music is the most popular. In recent times, hiplife, gospel and dancehall seem to be the preferred genre.<sup>29</sup> However contemporary highlife is making a strong comeback. It will be realised that when this research was conducted in 2012-2013 classical and contemporary highlife was still prominent and Reggae came 5<sup>th</sup>.<sup>30</sup> However, reggae and afro-dancehall have taken centre stage with Shatta Wale winning the "Artist of the Year" in 2014, Stonebwoy in 2015, and Ebony in 2018. Afro Dancehall music which was pioneered by Samini has firmly established itself in Ghana as the 4<sup>th</sup> most loved and patronised music genre.<sup>31</sup>

<sup>29</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*.

<sup>30</sup> MUSIGA-KPMG, *A Comprehensive Study of the Music Sector in Ghana-Final Report*.

<sup>31</sup>This information was obtained from interviews with Professor John Collins, a Ghanaian (British born) Ethnomusicologist. Interview was conducted on 6<sup>th</sup> August 2016 (face-to-face) and July 8, 2019 by telephone. Also see Shipley (2013a, 2009).

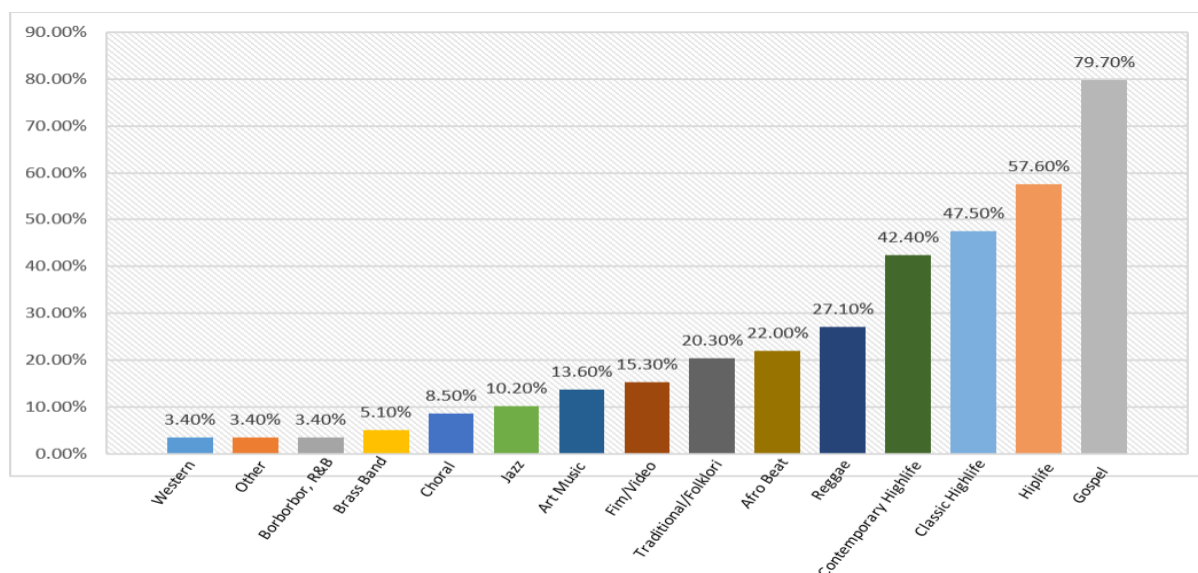


Figure 1: Percentage of production according to musical genres  
Source: MUSIGA-KPMG Report 2014

## METHODOLOGY

The music industry in Ghana is the research area. The research used a triangulated approach (qualitative and quantitative) to collect data. The primary research method employed was qualitative through semi-structured interviews (face-to-face and telephone as well as video calls). The quantitative method was employed mainly as a secondary source from the MUSIGA-KPMG Report among others. There were also some focus group discussions with mainly some consumers of music as well as some industry players. The time range for the data collection in Ghana took place from April to September 2016; December 2017 to January 2018; April 2018 to May 2018 and July 2018 to November 2019. The data was collected mainly in six regional capitals in Ghana. The data collection abroad took place between January 2015 and September 2019 (intermittently). None of the countries visited abroad lasted for more than a week and the researchers stayed with mostly friends and relatives. These interviews took place in the USA and some European countries where there are large Ghanaian diaspora populations. Purposive and snowballing sampling techniques were employed in selecting respondents. The purposive sampling technique was employed in selecting individuals who have adequate knowledge about music (and whose opinions are highly respected) as well as musicians, in line with the needs of this research.<sup>32</sup> In other words, the stakeholders in the music industry were purposively selected.

Therefore, purposive sampling was done to ensure diversity in terms of:

1. The genre of music (traditional music, hip-hop, hiplife, highlife, gospel, choral etc.),
2. Activities in the industry (artistes, producers, music consumers, researchers, etc.) and,
3. Gender, that is, both female and male musicians.

The snowball sampling technique was further employed in selecting a specific group of individuals in the music industry. Due to the difficulty in selecting a specific group of individuals in the music industry, key personalities in the music industry were used in identifying other key personalities such as gospel, highlife, hiplife, and dancehall musicians, among others. This was made possible due to the relationship the researcher had with these key personalities in the music industry. His role as a Senior lecturer, former Head of the Centre for Business Development and Kumasi Business Incubator, trainer, coach and motivational speaker in churches, schools and other endeavours, facilitated access to hard-to-reach groups, celebrities, policymakers, CEOs of telecoms/media houses, academics and other major stakeholders like MUSIGA/GHAMRO to provide information for this research.

Some examples can help better explain the benefits of the snowball approach. Okyeame Kwame (a celebrated and respected musician and label owner) and his wife (all former KNUST students) gave

<sup>32</sup> J. M. Morse, "Purposive Sampling," in *The SAGE Encyclopaedia of Social Science Research Methods*, ed. M. S. Lewis-Beck, A. Bryman, and T. F. Liao (Thousand Oaks, Calif.: SAGE Publications, Inc., 2011), 885.



opportunities to the researchers to interview several hiplife and dancehall “stars”, artiste managers and event organisers. Also, family and personal relationships with Esther Smith and Police Superintendent Kofi Sarpong (giants in the gospel music genre) helped the researcher to get access to key personalities in the gospel fraternity to interview. Again, a former student of the researcher, Debora Venessa Owusu Bonsu (Sister Debbie) who is a celebrated model and musician assisted in getting an interview with one of the ‘godfathers’ in the industry, Kwabena Adisi (Bola Ray) and other artistes. Bola Ray<sup>33</sup> after his interview also linked the researcher up with several industry players. Furthermore, with the personal support of the Sector Minister, MUSIGA President, GHAMRO Chief Executive and Daddy Bosco<sup>34</sup> among others, vital industry information and high-profile interview appointments were obtained. Overall over hundred (100) individuals and groups were interviewed ranging from songwriters, performers, producers, distributors, labels (corporate and individuals), artiste managers, marketers (online and physical), DJs, sound engineers, videographers, bloggers, caterers, merchandise agents, consumers (radio and TV stations, night clubs, students, etc), telecoms operators, sponsors, event organisers, researchers, policymakers, sector associations, music rights agency among others). The time range per interview was between 15 minutes and 3 hours 45 minutes.

The secondary data were mostly quantitative from the KPMG report on the Ghanaian music industry, industry reports such as GSMA reports, IFPI annual reports, Bank of Ghana and Ministry of Finance reports, Statistical service, World Bank, UNCTAD, WIPO, ILO reports among others. Others were from bloggers, newspapers and magazines as well as websites of major artistes, labels and some industry players. Literature on music (traditional, digital and performance), value chains, sociology, anthropology, music history, theses, books and other academic materials. Some case studies were used since they provide rich and in-depth information about respondents and the industry.<sup>35</sup> Qualitative content analysis was employed to identify the various patterns and objectives that are important in the music industry.

Due to complexities that arise as a result of researching and placing accounts of others’ private lives in the public domain, issues of ethical problems arise. Thus, ethical considerations or ethics refer to the standard practices that ensure confidentiality and privacy protections for human subjects of research.<sup>36</sup> In line with the above, research respondents were informed of the overall purpose of this research, the main areas the research is focusing on, as well as the benefits involved when they participate in this research. Thus, at the beginning of each interview, the voluntary participation respondents were obtained and they were informed of their right to withdraw from the study anytime it poses any form of threat to their personality without favour or harm to their reputation, person and esteem, occupation and business.<sup>37</sup> In addition, respondents were assured that private data that leads to their identification will not be reported in this research, or any material that originates from this research.<sup>38</sup> Hence, in the research write-ups, identities and names, as well as their comments and actions were in a manner that ensured adhered to the principle of confidentiality and anonymity of respondents. Ensuring these ethical principles in this research promoted a good foundation for the enhancement of trust, based on which the research was made possible.<sup>39</sup>

<sup>33</sup> Bola is media executive, event organiser, artist manager, label owner, entrepreneur etc. so those in that category were cooperative and offered useful information. He owns Empire Entertainment and since 2014 doubles as the CEO of EIB Network group operating TV and radio stations.

<sup>34</sup> Through Mr. Ahomka Ocansey, popularly known as Daddy Bosco (Director of Communications and Special Projects at MUSIGA), I obtained over twenty-five valuable industry players to interview. He also allowed me to use MUSIGA office as my temporal office where I could always come to stay and work or obtain information, network and directions.

<sup>35</sup> J.W. Creswell, *Research Design Qualitative, Quantitative & Mixed Methods Approach*, 4th ed. (Thousand Oaks, CA: Sage Publications Ltd, 2014); K.F. Punch, *Introduction to Research Methods in Education* (London: Sage Publications, Inc., 2009).

<sup>36</sup> M. A. Valerio and T. Mainieri, “Ethical Principles,” in *Encyclopaedia of Survey Research Methods*, ed. P. J. Lavrakas (Thousand Oaks, Calif.: SAGE Publications, Inc., 2011), 244–46.

<sup>37</sup> S. Kvale, *Interview Views: An Introduction to Qualitative Research Interviewing* (Thousand Oaks, Calif: SAGE Publications, Inc., 1996).

<sup>38</sup> The only names used were those who said they would not mind which mostly included celebrities, sector associations, entrepreneurs and academics. These were mostly those who allowed tape-recorded interviews. However, most telecoms and media houses as well as policy makers and politicians provided some of the information under strict conditions of anonymity.

<sup>39</sup> Judith Sixsmith, Margaret Boneham, and John E. Goldring, “Accessing the Community: Gaining Insider Perspectives From the Outside,” *Qualitative Health Research* 13, no. 4 (April 1, 2003): 578–89, <https://doi.org/10.1177/1049732302250759>.

## PRESENTATION OF RESULTS AND DISCUSSION

Artiste managers are key at the marketing stage of the music value chain. The research found that their roles are mainly found in organizing shows for the artiste. Thus, performance is used as a channel to convey the music of the artiste to the music consumers. The research showed that there are different types of artiste managers in Ghana. They are found across different genres captured in the music value chain. The following section provides empirical evidence of various artiste managers interviewed. The findings group them differently as lean managers, transition managers, multi-managers, family managers, occasional managers and complementary artiste managers.

### *Lean Artiste Managers*

They have received no formal training in artiste management, yet they are dynamic enough to understand the changes that occur in the music industry in Ghana. They have developed their role as managers through learning by doing. They play at least one more role in addition to their role as artiste managers. They solicit deals on behalf of the artiste but do not proactively conduct events but exert effort to stage their artistes when a show is impending. Generally, lean artiste managers play a vital role in the organizational structure to ensure that there is a sense of consistency in developing the music industry to elevate artiste performance to still keep them and the industry as a whole in business. The lean manager ultimately identifies the value of the industry and does best at references to be able to attract more deals and businesses for the artiste in the music industry. As they identify values, they also ensure that artistes are groomed to improve and enhance the value placed on their profession. In other words, they are more artiste-focused to be able to make the efficacy and efforts of the artiste well-known and obvious enough to attract more deals and businesses to develop the music industry.<sup>40</sup> They are more knowledgeable in the industry and are able to develop and build more contacts so that they can easily build relationships and scout for more opportunities for the artistes within the industry.

Lean managers are usually based in Ghana though they feature sporadically in foreign events. Kofi Agyekum is an illustrative case of the lean manager. Kofi Agyekum is a non-trained artiste manager who studied business management at the Senior High School and a six-month course in psychology in Hamburg Germany. He has been in the music business as artiste manager for about twelve years. He has managed a number of Ghanaian artistes, some of which include prominent musicians in Ghana: Bukbak, Ofori Amponsah, Obrafour, Guru, and Lumba. The composition of the artistes managed by Kofi Agyekum showed his interest in working predominantly with highlife but also hip-life musicians. Artiste management is based on formal contracts signed between him and the artiste. However, some artistes are managed without formal contracts. Kofi Agyekum works around the clock as an artiste manager in the sense that he has access to the artiste and can reach his artiste any time of the day. He does not belong to any association and sees no benefits in joining one as such. He acknowledges that there have been changes in revenue streams for the music of the artiste. In an interview, he intimated;

I make money from live shows. [I used to sell cassettes and CDs]. Now they do not sell anymore but rather, downloads now sell a lot. We work with [Telecoms] and the internet...but you need to be educated on it because not every [artiste] knows about it. For instance, if you create a Google account for yourself and you have a good channel, everything you put there in your name is yours. It is money for you. I also make money for the artist through brand endorsements (Interview with Kofi Agyekum).

Agyekum transitioned into a new role as a talent manager where he works with a personal manager and a technical person. According to him;

There are some talents that all they do is to go to the studio; after they are done recording their music, that is all; whatever happens thereafter is not their concern. So he needs someone who will talk for him, and groom him when he goes to the studio. So those are the people I have employed. As a technical person, you take the person to the studio and as a PR, you talk for the person (Interview with Kofi Agyekum).

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<sup>40</sup> Indeed Editorial Team, "What Is a Lean Manager? (Definitions, Duties and FAQs)," 2022, <https://www.indeed.com/career-advice/finding-a-job/what-is-a-lean-manager>.

His approach to learning is based on demonstration effects. In other words, he studies the mistakes people make in order to improve his work. While this is a passive way of learning, he combines this actively. The interview with Agyekum buttressed the point.

The reason why I studied psychology was to study how people think but what I took upon myself was that whenever I talk to someone, I must learn something from him or her. So if I get a little more education I'm sure I will become a professor in music (Interview with Kofi Agyekum).

### ***Transition artiste managers***

They have also received no formal training in artiste management but have worked in the entertainment industry to understand the dynamics of the music industry. Unlike lean managers, they play more diverse roles in the music industry. Transition managers are able to stage their own events to project their artiste to consumers. They normally have a strong working team of more than five people in which there is proper planning and organization. Transition managers own companies and are usually based in Ghana with the potential to extend their services outside the country.

Transition artiste managers are capable of cohesive reinforcement so that the diversities in their roles fall in line with achieving their overall goals in the music industry.<sup>41</sup> They are mostly great team leaders regardless of their educational levels and are able to play their cards right especially when working in a team or group of people.

A case study of a transition manager is provided below in the person of Kwabena Anokye Adisi. Kwabena Anokye Adisi (henceforth Bola Ray) is an artist manager who plays multiple roles in the music industry as a promoter, event organizer, producer and chief executive officer of a major media network and an award-winning Entertainment company. The network comprises a number of radio, television and print companies. The interview with Bola Ray revealed the following;

I started from Radio Universe on campus at the University of Ghana and also did some event management training along the line by getting some formal training from a [Professor in Communication Studies], a touch of media studies and also learnt from other great giants when it comes to event organization, some training here and there and on-the-job as well (Interview with Bola Ray).

Bola Ray became an artiste manager while still practicing in the media. The media work started as far back as 1999. In 2004, Bola Ray conceived the idea to manage some Ghanaian artistes (e.g. Tic Tac, Krontihene, and T. Blaze) who had gained recognition in hip-life music. He narrated accordingly;

My entertainment company was set up in the same year when the idea of artiste management was conceived. The company had no office until 2007. Later in time, event management (i.e., organizing concerts) was included as a function of my entertainment company (Interview with Bola Ray).

Bola Ray has been a key player in organizing major concerts where top artistes from Ghana and Nigeria come together on stage for live performances. These shows are held annually in both Ghana and Nigeria<sup>42</sup> (exported in London in 2017). When asked in an interview how Bola Ray can combine many roles together, he attributed them to management principles he follows;

I think it's planning. I mean as a good manager or leader, you have to identify talents you can leave your company to in your absence... For instance, I have about 30 young full-time guys and ladies who are doing a marvelous job. I have an oversized responsibility so twice every week, I organize a meeting and they brief me on how things are going (Interview with Bola Ray).

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<sup>41</sup> R. Kemp and D. Loorbach, "Transition Management: A Reflexive Governance Approach," in *Reflexive Governance for Sustainable Development*, ed. J. P. Voss, D. Bauknecht, and R. Kemp (Edward Elgar Publishing, 2006), 103–30.

<sup>42</sup>In 2017, the show was successfully exported and staged in London, UK. The first of its kind by an Event Organiser (internationalization) from Ghana.

Bola Ray acknowledged that there have been changes in revenue streams for the artiste. He confirmed that the new school artistes use social media, Whatsapp, Facebook, etc. to reach their target market in addition to the sale of CDs.

### **Multi Artiste Managers**

These are managers who have been artistes themselves. Due to this, they understand the process of music making in order to guide other artistes. Like the transition managers, they play multiple roles aside from being artiste managers. They received no formal training but learnt through the process as they were artistes. They are sometimes managed by other people especially when they are still artistes. In other words, they do not manage themselves though they manage other artistes. They have international exposure and travelled wide. When they play the role of artistes outside the country, they rely on their managers in these countries for performances. Multi-managers have a working team. Okyeame Kwame is an illustrative case of a multi-manager.

Personally, because of the experience they gain from being artistes themselves, they are able to rightly channel their support and guidance when they are managing other artiste. Hence, they are professional artistes and professional managers as well and are able to effectively interplay both roles at different angles on different artistes.<sup>43</sup>

Okyeame Kwame started as an artiste who commands respect in the Ghanaian music industry. He holds a degree in linguistics and recently completed his MBA (Marketing). He began with poetry which he learnt from his father. At a tender age, he knew that music could help him to convey his poetry through rap music. He became an apprentice to seasoned musicians. He also studied music under the tutelage of Agya Koo Nimo, one of the most successful African guitarists worldwide. Apart from academic training, he studied on the street by listening to rap artistes such as Big Daddy, Jay Z, and Eric B, highlife artistes such as KK Kabobo and hip-life artist Reggie Rockstone. He has recorded eight studio albums to his own credit and produced about six singles with a new album in the offing. He has also featured in 219 songs between 2003 and 2012 with renowned highlife and hip-life artistes.

Okyeame Kwame also has a company for a talent agency and a record label which has supported top local artistes. He has also branched into advertising, designing, writing, producing, and directing for the company which also has an online marketing outfit. Okyeame Kwame is an artiste manager who is also managed. In his own words, he narrated the following;

I have my manager who is also my wife (MBA Marketing, Law). She is my brand manager. I have my IT and social media manager. I have my graphics manager who is in charge of images. I have an events manager who makes sure I get booked and whether or when not booked. I put out my image...I have a road manager who is with me all the time making sure that we are selling everything, and making sure that we arrive on time (Interview with Okyeame Kwame).

In addition, Okyeame Kwame has other managers in other countries with whom they collaborate to shoot videos and make live performances. According to him, apart from being dominantly present in Ghana, he also performs in Europe, the USA, and other African countries. These are not managed by his artiste manager in Ghana but rather through agents who act as artiste managers. According to him;

We have one person in charge of PR and marketing in all these areas and apart from that, that person will find a booking agent who knows about the festivals, knows about the private parties. That person will give us information on what type of songs to produce that will work in that geographical setting, what their culture is, and their worldview, and so on. Once we have a product that is vibrant, we shoot a video and do the music, and send the video to that person (Interview with Okyeame Kwame).

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<sup>43</sup> Michał Szostak and Łukasz Sułkowski, "The Identity and Self-Perception of Artists-Managers," *Problems and Perspectives in Management* 19, no. 1 (2021).

Okyeame Kwame also acts as a brands ambassador for telecommunication companies and health institutions in Ghana. He holds the key to a city in the USA because of his charity projects. As an artiste, he has 500,000 followers on Facebook and 100,000 on Twitter. He has his own show.

### ***Family Artiste Managers***

In this category, many gospel musicians are managed by their spouses or close relations as is the case in many family-operated businesses.<sup>44</sup> It can be commonly seen among most gospel musicians whose spouses, husbands, or other relatives are pastors, elders, reverend ministers and in other forms of religious leadership positions to promote and manage their music ministry. They mostly support and manage them as a way of propagating the gospel. They work hand in hand with their relatives so as to expand their ministerial works. This is mostly in an informal way with no formal contracts signed. This is typical in most SMEs in Ghana and the creative industry is even largely informal with the structures not well developed. In an interview with gospel diva Esther Smith<sup>45</sup> (now based in Germany),

Most female gospel musicians are managed by their husbands/pastors. I was “partly managed” by my late father and to a lesser extent my former husband, in an “informal way”. It has its advantages and disadvantages. But from my personal experience and observations in the gospel genre, I think getting a professional who is honest is the best way out. You avoid complications and prevent emotions from coming in to ruin your career (Interview with Esther Smith).

Christiana Love, a gospel musician was managed by her former husband, Pastor Love. Popular gospel twins, the Tagoe sisters are managed by Rev. Yawson, who happens to be the husband of one of the twins. Other gospel giants, the Daughters of Glorious Jesus, are managed by Rev. Owusu Ansah, who is the husband of one of the group members. Again, Suzzie and Matt were managed by Rev. Owusu Ansah, their adopted father. Phillipa Baafi is managed by her husband popularly called Kofi Karikari. Ceci Twum is also managed by her husband, Prophet Alex Twum. Just as multi-managers, these family managers also serve in multiple capacities as business managers/road managers for tours/concerts, etc. The interview revealed that Okiyeame Kwame is the only known hiplife (or secular) artiste currently managed by his wife. Management by relatives and spouses has not been that smooth leading to divorce and several disagreements.

### ***Occasional Artiste Managers***

These persons are hired for a period of time to meet certain contingencies (e.g. for a concert show, anniversary or to help market an album or at the pleasure of the artistes). In an interview, Esther Smith stated that she does not have a permanent artiste manager. She picks one to protect and market her interest once a new album is released. Afterward, she abandons the idea.

One thing I do is to look for new personalities to manage my brand and music distribution and concert invitations anytime I release a new album. This is what I did before marriage and after the break-up. As of now, I am still praying to God to give me a new manager who understands how to monetize in the digital age since my albums are stolen and used with **no revenue** to me online. My CDs and cassettes are still been sold in Ghana without my authorization because I have currently no Manager to serve my interests in both Ghana and abroad”. I am positive about getting a Professional Manager before my new album is released to coincide with my 20<sup>th</sup> anniversary as a commercial musician in 2021”. (Interview with Esther Smith).

Some seasoned musicians who want to resurrect their career through the re-launch of old albums or certain anniversaries pick an artiste manager to assist with all the traditional things an artiste manager does. A vivid example is the 40th anniversary of Yaw Sarpong and the Asomafo. The occasional artiste managers also serve as road managers to organize tours and concerts besides their traditional jobs.

<sup>44</sup> S.I. Ashmarina, “Managing A Family Business In Modern Conditions,” 2021, 1862–67, <https://doi.org/10.15405/epsbs.2021.04.02.221>.

<sup>45</sup> Full interview with Esther Smith will be published soon.



### **Complementary Artiste Managers**

These are artiste managers given by major labels to assist artistes. Some labels who sign on artistes who do not have strong managers end up using the artist and repertoire managers also as AMs for the artistes. Lawrence Nana Asimah Hanson, popularly known as Bull Dog at Zylofon Music plays this role effectively. However, there are other arrangements. For instance, under Zylofon Music, dancehall artistes such as Shatta Wale and Stonebwoy are allowed to keep their personal managers including their respective artiste managers. Zylofon was more interested in their distributions and concerts/shows and activations despite the 360-degree contract signed. This special arrangement came with some difficulties because these artistes maintained their private labels. In relation to this, there were occasional clashes whenever these artistes wanted to accept their own shows or honour certain invitations with some leading to physical attacks involving gun pulling.<sup>46</sup>

Despite the variance in the style of operation and roles played by each of these artiste managers, the most important trait that makes them succeed in the performance of their assigned duties is creativity. Adjei notes that the demonstration of creativity, which may not have been learned in formal institutions but through experience and try-and-fail strategies, often used by many artiste managers helps the entire music value chain in the broader African continent to thrive.<sup>47</sup>

Additionally, they make wider use of digitization and other social media platforms, which are key things that cannot be overlooked to promote an artiste's musical identity and for viral popularity across the globe. Digitization is a fast-paced growing tool for such a fast-evolving era that makes their work grow faster and wider as the masses gain cognizance of their brands, record labels, and other related paraphernalia.<sup>48</sup>

### **RECOMMENDATIONS**

The following recommendations based on the key results of the study have been forwarded for policy and practice. The study revealed that artistes are made through formal education, apprenticeship, or both. Based on the results, it is recommended that the government through the Ministry of Tourism, Arts and Culture enact policies that streamline music skills development by making music apprenticeship attractive. This can be done by supporting ongoing efforts by private institutions to develop the artiste. Thus, a public-private partnership is a laudable approach that has far-reaching implications in creating artistes in the country. More so, educational institutions that support Creative Arts education must consciously introduce in their teaching curriculum the skillset needed for budding artistes to play the roles of artiste managers while possessing a rich knowledge and understanding of the dynamics of the music value chain. The study has revealed that music production in Ghana consists of both fixed recording studios and mobile studios enabled by disruptive technology. The latter insight indicates that music departments in both formal and informal training centres must prioritise the use of cost-effective and simple disruptive technology in the production of music. This would augment and expand the production of music.

### **CONCLUSION**

This qualitative research has espoused the different forms of artiste managers in the music value chain in Ghana. It has highlighted the distinctive roles each of them plays in the promotion of the music value chain in Ghana. The research results contribute to the understanding of the types of artiste managers. The research reveals that there are lean, transition, family, occasional, multi and complementary artiste managers. This nuanced understanding of the types of artiste managers enhances the view about artiste managers and the different but specific roles they play. The categorization of artiste managers informs that there is no blanket definition of the artiste manager. Thus far, the research has opened readers to new dimensions of the artiste manager and how these dimensions shape understanding of their activities in the music value chain. For policymakers, the research serves to provide useful information that may contribute to nurturing and developing the artiste for social and economic gains. The research presents an opportunity

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<sup>46</sup> See Stonebwoy several confrontations with Zylofon Media and arch rival Shatta Wale online.

<sup>47</sup> Godwin K Adjei, "Creative Transformation in African Art Music: A Case Study," *Contemporary Journal of African Studies* 3, no. 1 (2015): 39–67.

<sup>48</sup> Francesco Gaudesi, "The Contribution of Artist Management Processes to Success/Failure in the Music Industry-a Case Study" (London Metropolitan University, 2016).

to further analyse how different approaches to marketing shape the music value chain. In this vein, the research may focus on analysing marketing and its impact on artiste growth or music competitiveness. This may require conducting research from a quantitative standpoint to increase the level of generalizability.

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