

The Impact of Digital Innovation on the Collection and Distribution of
Music Royalties – The Case of Ghana

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List of Abbreviations

CMO - Collective Management Organizations (synonyms: societies, collecting societies)

GHAMRO - Ghana Music Rights Organization

CISAC - International Confederation of Societies of Authors and Composers

WIPO - World Intellectual Property Organisation

TONO - Norwegian performing rights organization

GRAMO –

MUSIGA – Musicians Union of Ghana

CAPASSO - Composers Authors and Publishers Association

IFPI - International Federation of the Phonographic Industry

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CHAPTER ONE: INTRODUCTION

1.1 Background

Digitalization is a term that is used to define the impact, the consequences of information and communication technology on society and its systems. Digitalization, in recent times, according to Gorensek & Kohont (2019) is radically interfering with the fundamental assumptions of the way of life and organization of work in a postmodern society that is becoming more globalized and more digitalized than ever before. This statement can somewhat be undebatable because indeed digitalization over the years, has been the forerunner of improvements and innovation in virtually every aspect of humanity and industries of which the music industry, just like most other creative sectors, has had its first share of influence.

Regarding the influence of digitalization on the music industry, Ofochebe (2020) explains that digitalization has become a stunt influencer in the music industry and has not only made radical alterations to the model of the music business but has also redesigned its value-added network. He further explained that digital innovations are making huge modifications in the various music industries with the entrepreneurial rush which in turn, encourages the increase of new projects characterized by all-encompassing advancements in audience reach and online visibility measured through capitalization and media influences. Indeed, tech-driven companies that had initially, no business with the music industry have suddenly become huge players in it. And we can cite a landmark example as the dominance of the firm Apple, in the music download market. In order to buttress the above statements, I would like to turn to Wikström & DeFillippi (2016) as they pinpointed some vital online music retailers and social media networks such as Amazon, Instagram, Facebook, Twitter, and many others that have also recently emerged, providing easy access to music. Again, all these companies mentioned above, are tech companies. As a matter of fact, up until recently, music was only featured in the electronic media, gaming industries, film industry, and advertising industries. But this narrative has drastically changed. Nowadays, the music industry has seen an influx of many companies from many industries using music as an added souvenir to sell their products and services. Just to mention a few are the car manufacturing companies that sell their latest models with already installed popular music streaming services and the airline companies that operate music download shops to offer bonuses

on their portals, etc. (Wikström & DeFillippi, 2016). These profitable innovations have only been made possible through almighty digitalization.

Still, on the subject of music and digitalization, we can dare to say that one of the most vital sectors of the music industry is the music publishing sector and this can be due to the fact that it serves as the main source of income for musicians and the music industry at large. This sector, just like the other sectors of the music industry, has not been spared from the mighty driving force of digitalization. To throw a little bit of explanation on the role of the music publishing sector, I would like to quote Scherer (2021) who said that the music publishing sector originally holds the responsibility of making sure that artists are duly compensated for the reproductions, distributions, and public performances of the notes and lyrics they create, their musical works, as well as certain digital public performances of the recorded sound of their voices combined with instruments (the sound recordings). These compensations received by artists are commonly known as music royalty payments. Scherer (2021) further explains that music royalty payments, although a common practice worldwide, the tariff and the overall amount of these compensations largely depend on the market forces, contracts between a variety of private-sector entities, the laws governing copyright and competition policy in the geographical area the song was released. The mode of listening, she explained, is also a determining factor that cannot be overlooked for the payment of music royalties. This information comes to solidify the fact that for a musician to get any sort of compensation, these factors must come into play and will determine the actual amount of revenue a musician can earn. But before any of the above factors can kick start, composers and lyricists must engage a publisher to license their works for various purposes. These purposes can range from traditional recordings of sheet music, live performances, or background music in video productions. Performance royalties are usually paid when a song is performed by an orchestra, a singer, played by a radio station, used as a mobile phone ringtone, or played in a shopping mall, among others. There is also the synchronization royalty deal which is paid when a song is used together with moving images, for instance, in a movie or a videogame. Mechanical royalties are usually paid based on sales of sheet music and audio recordings. To enable payment of publishers for their services, music publishing royalties are split 50/50, with half going to the publisher as payment and the rest, to the composers and lyricists. (Dana A. Scherer,2021)

At this juncture, one may ask: in what ways has digitalization impacted the music publishing sector? To answer this question, we need to look at the report from the Norwegian Business School. According to the Norwegian Business School report, digitalization has drastically transformed the publishing industry by moving all sales and distribution of music from the traditional hard copy CD format to a digital storage format thus converting physical sales into streaming sales. Although this innovation was initially exploited by Napster which made file sharing possible, it implied that music was available for free and could thus be shared freely as it was not attached to a physical format. Indeed, this incident gave the music industry a huge negative impact and further deprived musicians of their music royalties. But digitalization redeemed itself when in the year 2003, a legally licensed download service (iTunes) established by Apple, came into existence. Today digitalization, according to the Norwegian Business School report, has enabled a comprehensive internationalization of the music industry in all areas. This is evident in almost all parts of the industry's ecosystem including publishing and rights management, artist management, production and distribution, the live and festival sector, and social media marketing.

The consequences of digitization and internationalization are closely intertwined, making it challenging to distinctly comprehend their individual effects. These developments have led to various impacts, including shifts in power dynamics and roles. These changes are evident both among stakeholders within the industry's value chain and between national and international industry participants and authorities.

These days, for a musician to receive any compensation for his or her work, it often than not takes the engagement of a collection society. The collection and distribution role of a variety of music royalties is often given to a collection society commonly known as a collective management organization. (CMOs). According to the International Confederation of Society of Authors and Composers, CMOs are typically set up by various right owners at the national level for the purpose of administering one or more of the rights of one or more categories of right owners and granting licenses to commercial users on their behalf. Today, CMOs act on behalf of their members to negotiate royalty rates and other license terms, and issue licenses to users authorizing the various uses of the works of their members. Once a license is issued, CMOs have the task of enforcing the rights, monitoring uses, collecting the revenue due to their members,

and distributing it to them in accordance with agreed distribution schemes based on the use of the works. In the case of Ghana, the task of collecting and distributing music royalty is done by the Ghana Music Right Owners Organization (GHAMRO).

The Ghana Music Right Owners Organization was established and given the license by the Attorney General and Minister of Justice on December 23, 2011, with the sole purpose of managing the music rights of music owners and issuing licenses to music users such as night club operators, hotels and drinking bars among other facilities operating in the country and collecting and distributing music royalties to its members as well (Music in Africa, 2017). GHAMRO came into existence as a takeover from the already existing Copyright Society of Ghana (COSGA) with the hope of addressing the numerous concerns of musicians about the poor performance of COSGA but unfortunately, these problems GHAMRO was supposed to fix, persist (Music in Africa, 2017). GHAMRO has often been criticized by its own members for underperforming in terms of paying royalties to musicians since its establishment in 2011 with some of its members going to the extreme of calling for a total desolation of the society. According to Acquah & Acquah-Nunoo (2021) almost every Ghanaian musician has at one point in time complained about how GHAMRO does not enforce the law of collecting royalties, although their songs are registered. The actual issue at hand is that the multitude of complaints persists. GHAMRO, in a defensive stance, consistently asserts that its challenges in collecting and distributing the rightful royalties to its members stem from various obstacles. However, a significant factor contributing to this issue is largely attributed to the lack of technological equipment and proper systems, hindering their ability to work efficiently. To buttress this, GHAMRO announced on August 31, 2021, according to City Newsroom (2021) that they have entered into an agreement with some companies with the purpose of providing digital monitoring systems to help enable them to track how songs by Ghanaian musicians are used on radio, television, and various digital platforms. This revelation was made during a press conference by the Chief Executive Officer of GHAMRO, Abraham Adjatey who further stated that the long wait for getting a digital means of monitoring music is finally over and he believes this new innovation will be a milestone to help improve the overall performance of the collection society.

If I may throw more light on the statement, he meant to say that Ghana is trying to imitate how developed countries have been able to use digitalization to enhance the collection and

distribution of their music royalties. This may be the right path because the impact of digital innovations on the music industry is clearly seen in developed countries. Various developed countries have been able to enact laws and regulations combined with digitalization to ensure a smooth and fair administration of royalty payments to prospective composers and musicians. The use of digitalization in the collection and distribution of music royalties by some developed countries has been tested and the results are widely seen to be positive. However, we can confidently assert that there are certain challenges in ascertaining the extent of such efficiency achieved in developing economies, particularly in the case of Ghana. Consequently, this study wishes to tackle this gap. The purpose will be to examine the impact of digital innovation on the collection and distribution of music royalty in Ghana. Hence, data will be collected from Ghanaian artists, some GHAMRO officials, and some collection societies in a developed country (Norway) through interviews to be able to examine the extent to which digital innovations have and can affect the Ghanaian music industry and its copyright sector. The research will be using the NVIVO 12 for analyzing the data.

1.2 Motivation of study

Ghana has a huge energetic popular music scene that has quickly emerged to echo the country's cultural richness. With a current population of about 32 million people and a median age of 21.5 years based on the latest United Nations data (2020), it will not be far too fetched to attribute the country's huge energetic popular music scene to its youthful population. Over the years, its music scene has developed and metamorphosed into global recognition with the country offering a large market to support and guarantee the commercial success of most artistic music releases.

Indeed, it is believed that music played a role in the cultural fabric of the Ghanaian society, particularly in its historical practices. This is because popular music and mass entertainment was an important tool in the struggle for independence. To defend this statement, we can cite an example of the concert party group (i.e., popular theatrical groups) in Ghana during the late 1940s who staged concerts in support of Kwame Nkrumah and his Independence now! sentiments. Other musicians such as E.K. Nyame's guitar band, The Ramblers, and The Tempos, wrote numerous pro-Nkrumah songs. During Nkrumah's reign as president of Ghana, the country saw the fostering of traditional African performance and the establishment of the state's popular

music bands while the trade unions established national competitions and recording studios to sustain them (Collins 2009/2010). In addition to this, the country in the early stages of independence saw the introduction of music at all levels of Ghana's education system, and this included African music and dance as well as Western music.

According to John Collins (2010), Ghana took the lead in West Africa with its popular highlife and Afro-rock music, as well as its vibrant recording and music production industry from the 1950s to the early 1970s. Although Ghana could not sustain this vibrant industry due to a series of coups in the late 1970s which triggered two years of night curfews and massive import duties on musical instruments, the country found its way to its vibrant music scene firstly through the Ghanaian gospel music industry. Other musicians due to these numerous curfews traveled to Germany, teamed up with some German producers, and introduced Burgher Highlife music. Although this new rendition was not the authentic highlife music the indigenes were used to and therefore faced some level of criticism due to its computerized beat nature, it went a long way to kick-start the Ghanaian music scene into life again.

Today, Ghana can boast of having one of the most vibrant music scenes in Africa with numerous of its artists attaining some sort of international recognition. With the continuous improvement of technology which has resulted in the production of cheap but quality recording instruments, Ghana has made significant strides in enhancing its music sound, aligning more closely with international standards. Although its music videos haven't reached the pinnacle, they have also shown noticeable improvement. This vibrancy in the music scene is also reflected in the acknowledgment of numerous Ghanaian artists' wins of awards on the international stage. Sarkodie, a Ghanaian rapper became the first artist to win the Best International Flow award at the BET Hip Hop Awards. Sarkodie has been nominated four times at the BET awards and has won two awards out of these nominations (Media, N. 2020). The same BET award scheme awarded Stonebwoy, a dancehall artist as the best international flow artist of the year 2015, and this was repeated in 2017. Stonebwoy further won the award of Best Reggae Dancehall Artiste in 2019 from AFRIMA and in 2020, he won the award for Best African Reggae/Dancehall from International Reggae World Music Awards (Matanda et al., 2015).

The Ghanaian music scene has also seen a huge increase in international collaborations both studio and stage performances over the years, as well as the business coalition. Internationally

recognized artists such as Beyoncé, Keri Hilson, Ace Hood, Sean Paul, Shaggy, Akon, Joe, Snoop Dogg, the late Bob Marley, and many more have either performed on the Ghanaian stage or collaborated with Ghanaian musicians. This, in turn, has yielded notable economic effects on the music industry and had a tangible impact on the country's economy. According to PricewaterhouseCoopers (2018), the entertainment and music industry in Ghana has more than tripled in value since 2013, with the total revenue reaching US\$752 million in 2017. It reached over US\$1 billion in 2019 to a total of US\$1.5 billion in 2022. This makes an increase of about 14.2% CAGR. The revenue in 2022 nearly took a double figure again. Most of the music industry's revenue comes from musical consumption which has in turn boosted the music market considerably opening new waves of opportunities for more local artists to explore. Revenues generated from digital music consumption took over the music revenue in Ghana around 2013 and it progressively keeps growing over time. The Ghanaian music supply chains also underwent a major shift along with the rest of the world due to the impact of digital innovations. Before the emergence of the digital era, the music market in Ghana was solely dependent on physical retailers, public performances, films and TV, analog radio, etc. In recent times, however, the industry has seen the emergence of new delivery channels which include digital downloads, online streaming, and digital radios. Based on the report of PricewaterhouseCoopers (2018), the industry has made some tremendous progress but despite these displays of musical vitality and explicitly of international presence and success, there still exists an argument about whether the music industry in Ghana, particularly its copyright sector is able to cater for the multitudes of its talents and rewards composers and musicians of what they are fairly due.

Digital innovations have played a role in making the democratization of the Ghanaian music industry more feasible. This has led to a decrease in record label control and reduced artists' dependence on various Collective Management Organizations (CMOs), thereby minimizing the necessity for overbearing record deals and domestic CMOs that predominantly benefit the labels more than the artists. Among the most prominent record labels in Ghana are Lynx Entertainment, Rufftown Records, and Highly Spiritual. Nevertheless, superstar artists such as Sarkodie, Stonebwoy, and Shatta Wale, among others, have risen to a level where they are as influential as the labels. They have established their own entities, overseeing their groups and organizing events, boasting substantial followers worldwide. In simple terms, digitalization has made it possible for

artists to achieve some level of success without major record labels' dictates. Most famous Ghana artists can now boast of earning income directly from their live performances, endorsement deals, merchandising, and digital album sales through digital platforms like Spotify, Spinlet, iTunes, Tidal, and social media, etc. Also, Ghana's mobile network giants like MTN and Airteligo have launched the Music Plus platform that enables artists to offer their content for sale to their network users (Iweka, 2018). The advent of digital platforms has challenged the conventional belief that artists cannot sustain themselves without receiving royalties from domestic Collective Management Organizations (CMOs). Building on this perspective, this study posits that there exists economic potential for digital innovations in the Ghanaian music industry. Consequently, the aim is to explore the effects of digital innovations on the Ghanaian music royalty collective society, as well as their broader impact on economic development, encompassing job creation and opportunities for artists in the digital era.

1.3 Problem statement

Most Ghanaian artists have on countless occasions made bitter revelations or complaints about the failure of the Collective Management Organization of Ghana (GHAMRO) to make the exact amount of royalty payments that are due them. According to these artists, GHAMRO's payment is way below their expectations, and they also fail to provide the necessary documentation of accountability to explain why such ridiculous amounts were made to them in the first place. One of Ghana's renowned Reggae and Dancehall artists, Stonebwoy disclosed that the amount of money he has received as royalties in Ghana throughout his music career is GHS 2,000 (165 USD). As reported by Michael Dadzie (2021) for Citi News, despite Stonebwoy's years of success in the music industry and the creation of numerous hit songs, the Ghana Music Right Organisation saw fit to provide him with a meager sum as his music royalty. The irony lies in the fact that Stonebwoy has been releasing songs since the early 2000s, boasting about five albums and international awards to his credit. Given these accomplishments, it is quite inconceivable to receive such a minimal amount in payment.

Shatta Wale, another popular reggae dance hall artiste, made similar complaints about his music royalties. According to Adom Online (2022), Shatta Wale complained about the consistent failure of the Ghana Music Rights Organisation (GHAMRO) to pay him his music royalties. Shatta

Wale stated that the only money he receives comes from the various streaming platforms, concerts, and foreign royalty collection bodies he is signed to. He decided to address his grievances concerning this issue on his Twitter handle. Such complaints have become very common in recent times.

In response to the aforementioned complaints, GHAMRO offered a defense by highlighting the challenges faced by the collective society itself. They pointed out a deficiency in technologies that could improve the collection and distribution of royalties. Additionally, GHAMRO stated that a significant hindrance to their ability to make appropriate payments stems from the reluctance of many music users in Ghana, including radio and television stations, to fulfill their royalty obligations.

This clearly exposes the lack of appropriate business structures in the Ghanaian music industry and this can largely be attributed to the failure of the government to properly set systematic regulations that will somewhat enable an artist to be properly mentored through the expertise of music industry stakeholders that connect to all other workforces in the cultural industry. As noted by Acquah & Acquah-Nunoo (2021), the Ghanaian music industry is experiencing substantial growth. However, the artists within this industry often find themselves lacking the desired economic benefits, leading many of them to seek additional employment in order to make ends meet. This is not to say that there isn't the existence of copyright and royalty laws, but proper implementations have forever been a problem. The internet, on top of these Ghanaian music industry issues, has presented a negative side of digital innovation by efficiently enabling piracy, which is decreasing the earnings of musicians and the music economy in the country at large. Piracy is an agent against the proper remuneration of copyright owners, and it is roasting the music industry. It is evident that piracy poses a huge challenge to the entertainment industry, especially where the proper systems have been laid out but poorly implemented.

Digital innovations have increased Ghanaian's accessibility to musical content for free and this has further reduced musical pay. Spotify and its likes have successfully replaced CD sales, particularly in developed countries. But in many developing economies, the majority of people simply download free music from the internet to fill the playlists on their smartphones, mp3 players, iPods, etc. (Ofochebe, 2020). This playlist is played repeatedly and by doing so, the

masses consume most artistic works without paying a cent leaving artists with little or no income. Emerging artists often find themselves with limited options, resorting to creating and sharing music, and sometimes music videos, on social media without compensation, solely to garner recognition. However, once they achieve fame and popularity in the market, they discover economic challenges as their musical creations are either freely consumed or not adequately compensated for. There has been a global complaint by most artists that the royalties they earn are very low compared to what is expected. Referring to the International Federation of the Phonographic Industry (IFPI), Ofochebe (2020) noted an estimate that around 20 percent of global fixed-line internet users regularly utilize services that provide copyright-infringing music. This highlights the apparent threat of mobile piracy via smartphones and tablets, particularly as consumers transition to these devices.

Piracy in the Ghanaian music industry started with some people duplicating already-made CDs and selling them on the streets of cities. Although this act couldn't be totally eradicated, it was fairly checked by law enforcement occasionally. But with the introduction of "optical technology" for music distribution in the 1990s, piracy has been elevated and made much easier, faster, and more accessible if people can have access to a computer and a blank CD-R with the applicable software (Ofochebe, 2020). Kabanda (2016) presumes that piracy can be a major contributor to the "starving artist" problem and thus reduce jobs associated with the copyright industries. So, one may ask, what are the opportunities for artists in these emerging markets? How can GHAMRO effectively collect and distribute royalties, and how transparent is the CMO in the digital age?

This study will focus on uncovering the challenges and prospects of the Ghanaian music industry in the digital age as well as the role of the artists. Ghana's musicians have established their union's national headquarters in a dilapidated building once home to the nation's passport office. Since the early 1970s, the Musicians' Union of Ghana (MUSIGA) has been advocating for the collective rights of its musicians. In large part, their advocacy has revolved around the rates its musicians are paid for private performances. MUSIGA in the wake of the digital revolution has been pushing for a new set of rights that involves copyright, royalties, and digital sales. In Ghana, musicians find it difficult to make a living from their art. According to many musicians, this is because of the lack of an enforceable copyright policy in the country. Musicians contend

that their incapacity to sell their music or receive royalties results in a loss of livelihood, particularly when they are unable to perform. Even musicians who focus on performance are unable to support themselves if their music becomes unfashionable.

The proliferation of digital communication technologies, however, has presented Ghana's musicians with a new opportunity to make a living from their craft. In developed countries, where more stable digital infrastructure and copyright policy coexist, musicians have been able to generate additional revenue through the initial sale and subsequent royalty generation of their creations. The Musicians' Union of Ghana, recognizing this potential for its members, has begun a massive campaign to re-establish its membership base, advocate for enforceable copyright policy changes, and the introduction of new technology that is necessary to make its members' music available for sale to digital consumers.

1.4 Objective of the study

The primary aim of the study is to assess the influence of digital innovation on Ghana's music copyright and royalty system. To address this, the study formulates a research problem (RP): To what extent does digital music innovation impact the copyright and royalty framework in Ghanaian music? In order to respond to the research problem, the study outlines the following research questions (RQs).

1. **RQ1.** What are the challenges of collection and distribution of music royalties in Ghana and how can digital innovations improve the collection and distribution of it?
2. **RQ2i.** What are the strengths and weaknesses of the Ghanaian music copyright and royalties' industry structure?

RQ2ii. What are the opportunities and challenges for Ghana artists in the digital age?
3. **RQ3.** How can digital innovations in the music industry improve the creation of jobs for people and organizations?
4. **RQ4.** What are the impacts of music industry digitalization on the improvement of socio-economic conditions in Ghana?

Additional questions will be posed to only officials of GHAMRO and TONO to enable the research to establish the similarities and differences in the procedures used for the collection and distribution of music royalties by both societies. This helps create a level of comparison between a developed collection and a developing collection's society and establishes any technologies that are used in these procedures.

1. What are the procedures GHAMRO/TONO uses in collecting royalties?
2. How does GHAMRO/TONO determine how much a particular artist must be paid?
3. How are musicians paid?
4. Is GHAMRO/TONO using any technology in the collection and distribution of royalties?

1.5 Research gap

Research has proven that digital innovations are gradually changing the music industry thereby bringing an increase in new projects and new sources of income generation attributed to extensive advancements in audience reach and online visibility measured through capitalization and media impacts (Ofochebe, 2020). In Ghana, digital innovations have been able to democratize the music industry quite a bit by decreasing overpowering deals and control of the record labels, enriching organizations, and has given artists the opportunity to be famous and generate income through online presence.

Expanding on this foundation, the study delves into the possibilities of digital innovations improving the collection and distribution of music royalties in Ghana. Conversely, some research contends that digitalization has negative repercussions on the music industry, hindering artists' income and leading to the collapse of certain business structures. The surge in piracy has resulted in issues such as the "starving artist" phenomenon, unemployment challenges, and an overall decline in the economic strength of the music industry. The efficiency of digital innovations for the music industries in developing economies like Ghana remains uncertain. Consequently, there seems to be a gap in understanding that warrants investigation. Therefore, this study aims to conduct qualitative research to examine the challenges and prospects faced by Ghanaian artists, including the strengths and weaknesses of the music copyright industry and its collective society structure in the digital age. The study specifically focuses on the impact of digital innovations in the music industry on music royalties, using Ghana as a case study.

1.6 Research disposition

This research study comprises six chapters, commencing with Chapter One, serving as the introduction. This chapter includes the background of the study, motivation, problem statement, objectives, and the research problem and gap. Chapter Two encompasses the literature review, exploring topics such as the music industry, digital innovations, copyright and royalty payments, and the influence of technology on the copyright sector. Chapter Three involves the theoretical background and hypothesis development. Chapter Four focuses on the presentation of data. Chapter Five involves the discussion of data and recommendations. Finally, Chapter Six offers the conclusion and suggestions for further studies.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

Chapter two of this project throws more light on existing literature related to the topic of study. The chapter has been arranged into themes and sub-themes, namely: definition, meanings, and discussions that are attached to the concept of digital innovations, copyright in the Ghanaian music industry, the collection society, and music royalties including its impacts on the music community and the economy. This section also features the origin and impact of digital innovations on artists in the music industry, including opportunities and challenges.

2.2 The Music Industry and Copyright

An industry can be traditionally defined as a special part of a country's economy that is concerned with the factory production of goods for the sole purpose of mass consumption. This general concept of an industry explained above, can be said to have gone through a tremendous revolution since the commencement of the world industrial revolution. Today, we can dare to say that the concept is not the same but has rather expanded beyond its traditional description and is now used to refer to the production, marketing, and distribution of almost every product, including services and immaterial goods. Based on an industry's characteristics and structure, it is given a particular classification namely primary, secondary, or tertiary. The primary industry is usually tasked with the production of materials in its raw states. An example of such activities can be the mining of natural minerals and the general production of agriculture produce. The secondary category is involved with the manufacturing of commodities, while the tertiary is concerned with service rendering (Wikström, 2020).

While the music industry possesses distinct characteristics, it also shares some similarities with other industries. As stated by Wikström (2020), the music industry, much like any other industry, can be categorized into three sectors: recording, publishing, and live performance. These sectors bear primary responsibility for every facet of the music business, involving diverse organizations and human resources collaborating toward a shared objective. These organizations and human resources include artists, managers, composers, traditional and social media, live music promoters and distributors, etc.

According to Adedeji (2016), the music industry springs into action whenever a musical product is commercially utilized. This musical product undergoes the primary channels of production and marketing before reaching the consumer. Analyzing this statement, it suggests that the music industry serves as the mechanism that collaboratively facilitates the production, commercialization, and consumption of a music product in various formats—be it physical, digital, live, or in other multimedia forms. Further delineating the music industry, Wikström (2020) sheds more light on it as "comprising those companies involved in developing musical content and personalities that can be communicated across multiple multimedia platforms." This supports the notion that the industry heavily relies on the processes of creativity, reproduction, distribution, and consumption as its essential raw materials for functionality.

Music undeniably constitutes an integral part of our culture, and as such, it is imperative that diverse music industries operate within the broader cultural and entertainment industry contexts. For effective functioning, these industries must actively involve professionals whose primary objective is to contribute to the commodification of music across various multimedia platforms, including recordings, films, videos, television, magazines, product endorsements, advertising, sponsorship, and more. According to Nordgård (2016), one of the main characteristics of the music industry is the fact that the heart of the music business lies within the relationship between the artist and the fan. This reinforces the earlier assertion that the essence of music lies in the creativity of the artist and the audience as the consumers. It underscores the idea that while the various music industries primarily serve as facilitators, artists may struggle to fulfill the demands of their fans without the assistance of these facilitators. This principle sets the music industry apart from any other industry. Perhaps this may be the reason why people tend to look at the entire music industry as primarily the record business, thereby failing to notice the other two industries (publishing, and live). This doesn't imply that the recording industry lacks significance; rather, it suggests that people often have an excessively simplified perception of the organization and interconnection of the music industries (Nordgård, 2016).

When a musician creates a piece of art, it is considered an intellectual property of that individual whether it was registered or not. As long as that piece of art is tangible, it is subject to protection under the intellectual property rights law. Intellectual property rights contribute enormously to the protection and circulation of knowledge within the creative industries like music, arts, and

any product that involves the use of one's intellect in the 21st century. These creative industries have anticipated major economic prominence that makes profound contributions to the global economy and therefore it is only proper that their works are protected (Ofochebe, 2020).

Explaining further, May (2000) asserts that the publishing, software, and creative industries are depicted as the epitome of knowledge content for their respective products. This indicates that music as part of the creative industry can contribute greatly to the economy of a country when it is cherished and protected.

In developed countries like the United States and some European countries, the copyright industries have been prosperous. This includes thousands of companies that deal with multimedia products, music, computer software, audio-visual works, etc., which goes a long way to creating a source of revenue growth, jobs, and international trade (Siwek, 2002). This reality can also be likened to Africa, where music is seen as a way of life, and like other cultural industries, it can be a great source of wealth for developing countries just like other natural mineral resources.

According to Penna, Thorman & Finger (2003), African music contributes as much as 50 percent to the World music genre, leading them to contend that music represents a viable avenue capable of generating capital for creative authors in developing countries.

Copyright is a legal apparatus that gives an originator of a literary, artistic, or other creative work the right to publish and generate some sort of income from that work. Owners of copyright have the legitimate right to control the reproduction of their work, receive payment for the use of their intellectual property, and may grant those rights to other publishers or recording companies. The copyright concept, which is usually enacted by most governments, gives the creator exclusive rights to his/her original work within a period of time, including the rights to be credited for the work (Ofochebe, 2020).

In addition, copyright protection serves as a path of ensuring that the right of the creators is safeguarded and that they are rewarded accurately for their creativity. Copyright protection further boosts and helps the overall development of artistic, literary, and scientific works. In fact, we can dare to say that the existence of the industry depends generally on the existence of strong copyright laws and efficient enforcement of the laws. Literally, without copyright protection, the creation of artwork may cease to exist, and this may cause the seizure of new knowledge

acquisition. According to the World Intellectual Property Organization (2004), it has been debated that a “country’s development depends, to a great extent, on the creativity of its people, and encouragement of individual creativity and its dissemination is a sine qua non for progress”. Copyright law happens to be the only legal apparatus that protects the various rights of composers, producers of sound recordings, as well as performers (Ouma, 2005).

Copyright in Africa, particularly in Ghana, has experienced a certain degree of advancement in the past century. A brief examination of the historical context reveals that copyright laws in Africa were established along the lines of civil or common-law traditions. In the late 19th century, two distinct legal systems from Europe, namely the author's right and the copyright system, came into existence. The development of printing played a crucial role in contributing to the evolution of copyright under both systems. In the English-speaking areas of Sub-Saharan Africa, the United Kingdom’s copyright law was quickly adopted due to colonialism which automatically made these areas a part of the British empire. The origins of these copyright laws can be traced back to the United Kingdom Copyright Act of 1911 (Ouma, 2005). The Act of 1911 was applied by the British across all their colonies, including Ghana, South Africa, and Nigeria.

After inheriting copyright regulations from the colonial regime, numerous African countries underwent significant amendments to address copyright issues as their nations developed. According to the World Intellectual Property Organization (1985), Ghana provided notice of the enactment of the P.N.D.C. copyright law, which became effective on March 21, 1985, thereby rendering the Copyright Act of 1911 null and void. Ghana also moved the responsibility of copyright protection from the Ministry of Information to the Ministry of Justice. The P.N.D.C. copyright was later replaced with the COPYRIGHT ACT, 2005 (Act 690) with the aim of providing conformity to copyright and the Copyright Office in the Constitution. Kenya as a previous colony also had the British Copyright Act of 1911. This was replaced when the Kenyan Parliament passed the Copyright Act, Chapter 130 in 1966 with provisions largely adapted from its predecessor and further amended many times. The Copyright Act of 2001 was later passed by the Kenyan Parliament and came into operation in 2003, which took the place of the Copyright Act, Chapter 130 (Ouma, 2005). In South Africa, the 1916 Act was in operation until 1965. The 1965 act also came with a lot of previous provisions from the predecessor and went through amendments seven times between 1978 and 1992. The last amendment took place in 2002, in

addition to the Counterfeit Goods Act and Intellectual Property Laws Amendment Act. Other African countries that were colonized by the British including Tanzania, Zimbabwe, Uganda, Malawi, etc., went through the journey of amending their copyright laws within a period of years with the motive of providing protection of musical works, sound recordings, and performers. However, we must admit that a lot of these amendments that took place over the 20th century to date were greatly influenced by international laws, most particularly, the Berne Convention, the Copyright Treaty, the Trade-Related Aspects of Intellectual Property Rights (TRIPS), the World Intellectual Property Organization (WIPO), etc. (Ouma, 2005). These African nations pursued diverse amendments to align with innovations and technologies, particularly in response to the introduction of the internet and the rapid advancements in digital technology.

In nearly every country, there exists, and indeed should be, a collective administration of copyright and other related rights. These administrations are crucial due to the vital role they play in the development and growth of the music industry. To illustrate some of these roles, consider the example provided by Ofochebe (2020), who asserts that collective administration aids in the collection and distribution of royalties on behalf of their registered members, a task that might be quite challenging for an individual to undertake. These collective organizations can be regarded as a pivotal component of the music industry, particularly in developing countries, and they play a significant role in effectively combating piracy to a considerable extent. While it may not be their primary function, it certainly cannot be underestimated (Ofochebe, 2020).

Although every country has a copyright body in charge of administering copyright-related issues as rightly stated above, the music industry still faces challenges in adapting to the evolving landscape in this digital age. To buttress this, various bills have been proposed in the U.S Congress to improve the efficiency of digital music services and increase royalty payments for artists. These proposed legislations, including the CLASSICS Act, the Fair Play Fair Pay Act, the AMP Act, and the Music Modernization Act, aim to address outdated conventions and agreements. They seek to ensure that music creators receive fair compensation for their work in the digital realm. In this digital era, each recorded song available for download or streaming on platforms like iTunes, vinyl, FM radio, or Spotify possesses two separate copyrights: one for the musical composition and another for the sound recording (Ofochebe, 2020).

The musical composition is created by a songwriter and managed by a music publisher, while the sound recording is produced by a recording artist and managed by a record label. To legally play a track, digital platforms must obtain licenses for both the reproduction and distribution rights from the respective copyright owners. However, the complexity of these laws has led to confusion, as different types of digital music services are required to license different rights and pay royalties based on various schemes and conditions. For example, distinctions exist between download services like iTunes, interactive streaming services like Spotify and Apple Music, and non-interactive streaming or digital radio services such as Pandora, Sirius XM, and traditional AM/FM broadcast stations. In an effort to resolve this confusion and enhance the efficiency of digital music services while guaranteeing equitable royalty payments for artists, a new act was enacted into US law on October 11, 2018 (Ofochebe, 2020).

The Music Modernization Act (MMA) represents a significant update to copyright laws, with provisions that increase mechanical royalty rates, simplify royalty payments for music streaming, and expand the eligibility for earning royalties to include producers and engineers. The AMP Act included in the MMA formalizes royalty payments to producers and engineers for sound recordings on digital radio services, enabling them to receive a share of those royalties. The CLASSICS Act corrects the oversight from the 1976 federal copyright law by applying federal copyright to pre-1972 recordings, requiring digital radio services to pay royalties on those recordings, and establishing a simpler process for statutory royalty rates. The Fair Play Fair Pay Act mandates that digital and AM/FM radio pay performance royalties on musical compositions, rectifying previous neglect in this area. (Ofochebe, 2020).

The European Union has also not been absent from this battle in enacting new laws to ensure safeguarding and fairness in this digital era. The EU has proposed the Digital Services Act, an ambitious regulatory framework in the realm of digital space protection and safeguarding users' fundamental rights. It surpasses any other legislative act globally in its determination to govern social media platforms, online marketplaces, very large online platforms (VLOPs), and very large online search engines (VLOSEs). This act employs an asymmetric design, with more stringent rules applied to larger intermediary services that possess substantial societal influence. The Digital Services Act also addresses the pressing issue of online information manipulation within the context of the Russian military invasion of Ukraine. The act incorporates a crisis

response mechanism that enables a thorough assessment of the impact of VLOPs and VLOSEs activities on the crisis at hand. Based on this analysis, appropriate and proportionate measures can be promptly implemented to safeguard fundamental rights. The Digital Services Act furthermore represents a landmark regulatory initiative that aims to protect the digital space, combat the spread of illegal content, and uphold users' fundamental rights. Through its comprehensive provisions and stricter rules for influential platforms, the DSA sets a significant precedent for digital regulation worldwide. One of the core objectives of the Digital Services Act is to enhance the transparency of platforms and establish their accountability in the dissemination of illegal and harmful content. Platforms will no longer be able to operate without consequences, as they will be held responsible for their role in facilitating the spread of such content. (Buri & Hoboken, 2021)

Despite these advancements, poor enforcement of copyright remains a significant challenge in the music industry in Sub-Saharan Africa, including Ghana. Piracy and inadequate control by users, such as the radio and TV stations, have hindered artists' ability to earn an adequate income from their music. According to the Ghana Music Right Organization, Ghanaian radio and TV stations continuously refuse to log in music into the blank sheets that have been provided by the collection society. The present distribution system in Ghana also primarily benefits the Cantamato market in Accra and has further exacerbated income loss for artists and stakeholders within the Ghanaian music industry. Ofochebe (2020) asserts that the enforcement of copyright and related rights in Africa is crucial for stimulating creativity and economic development. Expanding on this, he asserts that the robust enforcement of copyright will significantly contribute to establishing a dependable framework for the advancement of the cultural, educational, and entertainment industries. It will also attract foreign investment, encourage domestic creativity, and enhance product quality in the music market. Certainly, various laws do offer civil remedies and criminal sanctions; however, inadequate enforcement and restricted collaboration between government agencies have impeded the protection of artists' intellectual rights in Ghana.

2.3 The Impact of Digital Innovations

The music industry has experienced and continues to undergo transformations attributed to digital innovations and advancements in communication technologies. These innovations, as we already stated earlier, have revolutionized the way music is created, distributed, and consumed. Speaking on the creation of music, Wikström (2020) explained that the new music economy has brought about a significant shift in the ability of amateurs to express their creativity and share their music through cloud-based platforms. Asserting that the traditional line that once clearly separated amateur and professional artists has been greatly blurred. He stated that before the 1950s, music recording followed a well-structured process with individuals fulfilling specific roles. A&R agents discovered talent and signed them to labels, songwriters provided new material, and in-house studio engineers ensured that the sound met the expectations of both creatives and marketers. However, the introduction of multitrack recording technology in the 1950s and 1960s challenged this structure. Explaining further Wikström (2020) asserted that multitrack recording revolutionized the production process by allowing the recording of individual instruments and voices separately. In this new revolution, mistakes or changes could be corrected without affecting the rest of the recording. This shift moved creative decisionmaking from the studio to the control room, placing it in the hands of studio engineers or music producers. Taking advantage of this situation, the Beach Boys and The Beatles positioned themselves at the forefront of this transformation, utilizing multitrack recording to develop new sounds and arrangements. Brian Wilson and George Martin also played influential roles as producers, shaping the distinctive sounds of their respective bands. The advent of digital audiorecording technologies further impacted the role and practice of music producers. Sampling, looping, and processing sound became tools to create entirely new songs, arrangements, and genres. The focus of creative work continued shifting from the studio to the control room, and digital technologies even allowed for the correction of musical "mistakes" through pitchcorrection software. In certain genres, the music producer has become a driving force behind the musical output, with a more hands-on role in the creative process.

When we turn our focus to the recent distribution of music, there has also been a key revolution in this sector as well. To buttress this point, we can take a critical look at a few statements made by Wikström (2020). In his quest to explain the impact of the digital revolution on the distribution of the music sector, he states that the emergence of the Internet and the World Wide Web has had a profound impact on the music industry, leading to the digitalization of cultural

productions. This shift towards digital formats has brought about increased efficiency and convenience for both industry professionals and consumers. Digitalization has made it easier to copy and store music in digital formats, such as MP3 files, which require less disk space and bandwidth compared to non-print media. He continued by saying that the recording industry was one of the first cultural industries to embrace digitalization, benefiting from advancements like MP3 compression standards in the 1990s. This allowed for the compression of large amounts of audio information into manageable digital files. Multimedia computers, CD players, sound cards, and user-friendly software further facilitated the conversion of CDs into MP3 files and the downloading of music from online networks.

According to Wikström (2020), during the early 2000s, there was a transition from purchasing CDs in physical record shops to buying digital files online. The advent of platforms such as Apple's iTunes and other digital retailers notably contributed to a widespread surge in online music purchases. Nevertheless, he further emphasized that this shift presented challenges for record companies and traditional retailers, necessitating their adaptation to the emerging digital distribution models. Companies sought ways to prevent unauthorized copying of digital music files, leading to the development of digital rights management (DRM) systems. DRM systems initially faced challenges due to rivalries among hardware, software, and telecommunication companies. Despite these challenges, legitimate music downloading services proliferated, and consumers became accustomed to buying music online or using streaming platforms like Spotify, iTunes, and YouTube. These platforms brought substantial revenues to the music market. However, the advent of digital innovations also brought about crises in the music industry, particularly in the early 2000s. The ease of unauthorized sharing and downloading of music files led to piracy, resulting in revenue losses for the music industry. Some scholars even argued that this marked the decline or death of the music industry. Nevertheless, recording companies adapted by redefining themselves as creators and exploiters of intellectual property rights. They capitalized on the high revenues and low costs of music publishing, focusing on rights exploitation.

Concerning music consumption, Ofochebe (2020) noted that digital innovations have revolutionized the manner in which music is consumed, witnessing a notable transition toward online streaming. Platforms such as Spotify, Apple Music, and YouTube have become immensely popular, offering users access to an extensive music catalog at an affordable cost. The number of

paid subscribers for these platforms has increased substantially in recent years. Streaming platforms have also embraced algorithms and machine learning to personalize music recommendations and create curated playlists, which have become more popular than albums. These playlists have not only facilitated music discovery but also served as promotional tools for lesser-known songs and upcoming artists. The rise of music streaming has had a positive impact on the recorded music economy by reducing piracy and offering convenient and affordable access to music. It has also sparked economic growth and changed the dynamics of the music industry. However, there have been ongoing discussions and debates regarding the economic sustainability of streaming, concerns over royalty payouts, and the impact on local music markets.

Digital technology has also introduced digital rights management (DRM) tools and systems, which play a crucial role in protecting copyright and preventing piracy. DRM tools help control access to and usage of digital works by incorporating copyright information and implementing technological control measures. These measures ensure the integrity, security, and privacy of digital content (Ofochebe, 2020).

In summary, considering the information presented above, it can be asserted that digital innovations have revolutionized the music industry, resulting in digitalization, online streaming, and the emergence of new business models. While these advancements have brought about numerous benefits, they have also posed challenges, such as piracy and concerns over economic sustainability. Nonetheless, digital technology continues to shape the music industry, offering new opportunities for artists, record companies, and consumers alike.

2.4 Impact of Digital Innovations on Artists

Before the digitalization of the music industry, artists relied heavily on music publishers and record labels to distribute their work and obtain licenses for their music. These entities held significant control during the era of physical records, and artists needed their support to publish their music. Record label deals were highly sought after artists, as they provided substantial business opportunities. Artists earned income from record sales based on the terms of their contracts, which served as a significant source of revenue. Additionally, they received extra income from music licensing through collecting societies. Contacting publishers and record

labels was essential for artists to receive their share of the revenue generated from record sales, as they lacked the means to produce and distribute music independently (Wikström & DeFillippi, 2016). During that time, renting a professional studio was costly, and the distribution networks were owned and controlled by major music corporations and collecting societies. However, with the advent of digital technology, these restrictions were lifted. Computers became the heart of music production, and affordable home recording studios became accessible through various applications. Platforms like Orchard, Finetunes, and Repeat allowed musicians to upload their music and distribute it across streaming and download platforms such as iTunes, Amazon, and Spotify (Wikström & DeFillippi, 2016).

Digitalization also introduced creative commons licensing, which granted artists greater control over the usage of their music outside of traditional collecting societies. Artists now have access to a network of supportive services that not only grant them independence from traditional industry players but also position them at the core of the industry's value-added network. They can directly upload their music on personal websites, video platforms, and blogs without solely relying on music publishers. Artists can also connect directly with the public, advertise their music, and negotiate distribution deals with retailers, bypassing the need for record labels. Independent artists are now able to work on their own terms, utilizing online platforms and engaging with fans directly through social media. Platforms like Lander allow artists to enhance the sound quality of their songs, while Bandcamp offers opportunities to sell music at predetermined or donation-based prices. Websites like Patreon enable fans to pledge a monthly fee to support their favorite independent artists (Wikström & DeFillippi, 2016).

Digital technology and social media have not only impacted music consumption but also influenced live shows and festivals. Artists and brands have collaborated during music-related tech innovations, such as Kendrick Lamar's partnership with Nike's SNKRS app during his tour. Fans attending concerts with the app were able to purchase tour merchandise, including exclusive sneakers. Virtual reality (VR) has also been integrated into live shows and music videos, providing immersive experiences for fans. Companies like Live Nation's NextVR and Sony Music's Visualise have capitalized on VR technology to bring live performances to audiences worldwide (Cole, 2019).

In terms of financing, crowdfunding has emerged as an alternative for artists to act independently of record labels. Artists can present and promote their musical projects on platforms like Sellaband and Kickstarter, collecting money from fans in exchange for rewards such as free CDs or exclusive experiences. However, crowdfunding is not a standalone solution for traditional album funding but serves as a means for artists to involve their fans and build connections. Digital innovations have reduced artists' dependence on traditional players in the music industry, allowing many bands and musicians to distribute their music directly on the internet. While large record labels remain powerful due to their experience, budgets, and networks, they have had to adapt to digitalization. Major labels like Sony, Universal, and Warner Music have merged and developed streaming services like Spotify for digital music distribution and promotion. However, there are ongoing debates about the economic viability of digital music selling and the fair compensation of artists through streaming platforms (Wikström & DeFillippi, 2016).

Despite the opportunities presented by digitalization, many artistic works are consumed for free, resulting in minimal or no income for artists. Upcoming artists often upload their music and videos on social media platforms to gain popularity, but financial returns may be lacking. Established artists also face challenges in proper compensation, as their works are sometimes used by businesses, such as restaurants, without appropriate payment. Insufficient commercialization of music and ineffective intellectual property protection contribute to artists' financial struggles. Outdated and poorly enforced copyright rules have led to low income for artists, journalists, and news publishers, while online platforms and news aggregators benefit disproportionately (Machunga, 2016). The European Union Directive on Copyright in the Digital Single Market aims to address this issue by reducing the unauthorized distribution of copyrighted content on online platforms. The directive intends to ensure fair remuneration for musicians, actors, news publishers, and journalists from the internet and online world. To enhance the economic situation of artists, improvements in royalty systems and increased protection of intellectual property are necessary. Some notable artists, like Taylor Swift, Prince, and Garth Brooks, have refrained from streaming their music on platforms like Spotify due to concerns about fair compensation and the perceived exploitation of freemium models (Machunga, 2016).

Certainly, digitalization has revolutionized the music industry, empowering artists with increased control over their music and creating opportunities for direct distribution and engagement with

fans. However, challenges remain, particularly concerning fair compensation and piracy, especially in developing countries. Perhaps there is optimism that digitalization will also bring solutions to these persisting issues.

2.5 Impact of Digital Innovations on the Music Industry's Labour and Economy

The introduction of digital innovations has had a significant impact on the economy of the music industry. In 2014, digital music sales surpassed physical sales for the first time in many major music markets around the world. Scandinavian countries like Sweden and Norway had particularly high digital sales, accounting for 73% and 72% of total revenue, respectively. China led the way in digitized music with an 87% market share, closely followed by the United States at 71%. These figures indicate a shift towards a digital model, with digitalization overtaking traditional record sales (Wikström & DeFillippi, 2016). While digital music sales have gained prominence, CD sales continue to decline. Although CDs still hold a significant share of physical sales in Japan (78%) and Germany (70%) as of 2014, they are following the path of vinyl records, serving a niche market of collectors and enthusiasts. CDs now primarily function as promotional tools for artists, handed out to concert promoters, fans, and music journalists, among others (Wikström & DeFillippi, 2016). The advent of social media and user-generated content platforms has disrupted the traditional dominance of record labels in music promotion and marketing. These platforms offer opportunities to reach a wider audience that was previously inaccessible through traditional media channels. For instance, Justin Bieber's career took off after his mother uploaded videos of him playing the guitar on YouTube, catching the attention of music manager Scooter Brown and producer Usher Raymond. This led to a contract with Universal Music Group records and propelled Bieber's music career. However, some scholars argue that a successful career still requires a combination of new and old media channels, as relying solely on new media may not be sufficient to break into the industry (Wikström & DeFillippi, 2016).

Streaming platforms have become valuable tools for artists to gain popularity and promote their concerts. Concerts, tours, and festivals have become significant revenue sources for superstars in the music industry. For example, in 2013, Taylor Swift earned 75% of her total income from tours in the United States, amounting to \$30 million. The remaining income came from various sources, including record sales, downloads, streaming, publishing royalties, and merchandising.

Similarly, Beyoncé earned 81.5% of her total income in 2013 from her 'Mrs Carter Show World Tour' (Wikström & DeFillippi, 2016). The concert market has experienced a boom due to digital innovations, leading to increased touring by artists. Large companies like Live Nation Inc., which merged with Ticketmaster in 2009, now dominate the concert promotion and ticketing market. They have transformed the localized concert business into a billion-dollar industry, enabling superstars to earn substantial income from ticket sales (Wikström & DeFillippi, 2016).

Merchandising plays a crucial role in the live music economy, allowing artists to monetize their brand. Branded merchandise such as T-shirts, caps, and gadgets bearing the artist's logo and message have become an additional source of income. Some artists earn significantly more from merchandising than from digital sales. For example, Bon Jovi earned \$2 million from merchandise sales compared to \$300,000 from downloading sales. Beyoncé established her own fashion line, 'House of Deréon,' to sell branded sportswear, shoes, handbags, and jewelry (Wikström & DeFillippi, 2016).

Digital innovations have also transformed the control and monetization of music rights, particularly synchronization rights. These rights allow music to be used in various media content, creating a significant revenue source. In 2014, revenue of \$189.7 million was generated from sync rights alone. Previously, music publishers held the rights and licensed them to movie and television producers, game developers, and advertising agencies. However, with digitalization, direct collaborations between artists and advertisers have become more common. Artists like Nicky Minaj have entered long-term partnerships with brands like Pepsi, featuring their music in advertising campaigns. This provides opportunities for upcoming artists to gain exposure and increase their revenues through collaborations with advertisers (Wikström & DeFillippi, 2016).

While digital innovations have brought convenience and transparency, there are concerns about the morality and privacy implications. Online platforms collect vast amounts of data, which can be used for analysis and sold to businesses for marketing purposes. This has given rise to what is called surveillance capitalism, where individuals' information is treated as goods without their full understanding or consent. Entities like Google have leveraged this data for their own profit, raising questions about privacy rights and the transparency of surveillance operations. The rule of law that protects consumers may no longer be sufficient to safeguard online users in this new

landscape. Initiatives are being proposed to establish and assert privacy rights and hold these entities accountable for their actions (Zuboff, 2015).

Additionally, Google's dominance as an online platform, particularly through YouTube, has raised concerns about the impact on the music industry's revenue. While artists use YouTube as a promotional tool to reach a wide audience, Google earns substantial ad revenues from advertisers who utilize the platform. The data on viewers and likes collected from music videos are part of the big data analyzed and sold to advertisers. Google's advertising revenues have experienced significant growth, highlighting the financial benefits they derive from artists' work (Farzad, 2014).

It is quite obvious that digital innovations have reshaped the music industry's economy in various ways. They have disrupted traditional sales models, with digital sales surpassing physical sales. Concerts and tours have become crucial revenue sources for artists, while merchandising and synchronization rights offer additional income opportunities. However, concerns about privacy and the exploitation of data highlight the need for safeguards and the establishment of privacy rights in this evolving digital landscape.

2.6 Postcolonialism

Understanding the achievements and challenges of the music industry in developing countries requires taking into account their historical context and operating environment. Postcolonialism, as defined by Blunt & McEwan (2002) and cited by Smith (2019), refers to the period after colonialism when cultures, discourses, and critiques are influenced by colonialism but existed beyond it. In the case of Ghana, which was once a British colony but gained independence, some structures, and dependencies from the colonial era still persist. Therefore, to fully comprehend the development of the Ghanaian music industry and its digital impacts, it is necessary to examine the effects of colonialism and the post-colonial or post-independence period. Similar to other British colonies, Ghana's legal framework, education system, business structure, and trade were based on capitalist principles introduced by the British and have remained in place after independence.

Smith (2019) explains that the development of copyright and collective management in the colonies, including Ghana, was shaped by the international legal system and the economic interests of the metropolises. The copyright framework and its extension to the colonies were not designed to benefit the locals. For instance, Peukert (2012) provides an example of the UK International Copyright Act of 1886, which required works to be first published in the UK to receive copyright protection throughout the British Empire. This requirement restricted access to copyright protection for individuals who could not have their works published in the UK.

The Berne Convention for the Protection of Literary and Artistic Works 1886 played a significant role in expanding the copyright system. While initially endorsed in Europe, it later spread worldwide, allowing colonies to become member states through a simple declaration by the metropole (Smith, 2019). According to Young (2016), colonialism and imperialism can be seen as mechanisms to establish a universal legal system and a global world order, benefiting capitalism and shaping international trade. Even in the post-independence era, we continue to witness the influence of the colonial system in the music industry, affecting cultural practices, businesses, and other aspects. The British connection and authenticity have become crucial in the Ghana music industry's cultural expressions.

2.7 Music royalties, and their impacts on the music community and the economy

Music licensing and royalties serve as the governing rules of the music industry, bringing order and structure to the creative process. Although artists have various ways to earn money, it is always good to have a deep understanding of licensing and royalties which in turn, enables artists to maximize their earnings. Music licensing can be said to involve obtaining permission to use a specific piece of music in a particular context. This includes its use in films, TV shows, video games, podcasts, commercials, live performances, and public spaces. Anytime a popular song is played in a TV show, it is mostly a result of music licensing. This process allows the copyright holder to grant public use of their work in exchange for fixed payments or ongoing royalties. In simpler terms, a music license authorizes the use of a song in a specific manner, ensuring that the owner of the music is compensated, and the authorization extends to all major streaming and media platforms. In today's digital age, terms like avoiding YouTube copyright claims, licensing

music for podcasts and events, and earning royalties have become well-known (VWMusic, 2022). But how do these concepts benefit artists?

For artists and musicians across all genres, music licensing offers numerous benefits. Firstly, it provides them with increased exposure. Through licensing, artists can ensure that their work reaches a wider audience, while also ensuring that the rightful owner of the song receives proper credit. While on the subject of popularity, we may have to note that sharing music has become significantly easier with the advent of the internet, unlike the analog age when music was transported physically by sea and air to different continents in shipping containers. This has somewhat eased the struggle of artists to go global and by securing music licenses, artists can gain even more exposure (UNESCO, 2022). When their music is featured in movies or TV shows, it quickly captures the attention of a larger audience, providing both exposure and financial compensation. It is undebated that music licensing creates additional income sources for artists. Having their music featured in major productions such as movies, TV shows, and commercials can result in substantial earnings compared to independent films. Music licensing serves as a platform for artists to earn more for their work and open doors to further financial opportunities. Furthermore, music licensing agreements often include residual payments. Even after the initial period of the agreement, artists can continue earning from their work. With the rights to their music secured through licensing, artists receive compensation every time someone uses their work (VWMusic, 2022).

Moving on to royalties, they play a vital role in compensating copyright owners for the licensed use of their work. Royalties are payments made to the owner for the authorized use of their music. Various intermediaries, such as radio stations, streaming sites, and broadcasters, collect royalties on behalf of rights holders. However, the distribution of royalties to artists can be complex. There are multiple middlemen who own partial ownership of copyright recordings, leading to a more intricate process. Artists typically receive royalties on a monthly basis, but the exact amount depends on their agreement with the distributor. Royalties hold great importance for rock artists, as they provide a steady flow of income. Even after an artist's passing, their work can continue generating income and benefit their family (UNESCO, 2022). While the process of earning royalties has evolved with the digitization of the music industry, its significance remains intact. In the digital era, making money as an artist can be challenging. Understanding royalties

and music licensing may seem daunting, but delving into their intricacies is crucial for creators to receive fair compensation for their work. Securing appropriate music licenses is also vital to protect artists' rights and ensure fair compensation for the use of their music (VWMusic, 2022).

2.8 Ghana Music Right Organization

The establishment of the Ghana Music Rights Organization (GHAMRO) under section 49 of the Copyright Law, Act 690 of 2005 and regulated under L.I. 1962 of 2010 serves a crucial purpose in the realm of music copyright. As a non-profit corporate body, GHAMRO operates under a limited guarantee and operates on the principle of collecting and distributing royalties to authors, composers, and other rights owners. It functions in a manner similar to other copyright societies, ensuring that fees collected are fairly distributed among the right owners whose works have been utilized. This includes composers, authors, producers, and publishers, with the distribution being proportionate to the usage of their respective works. By adopting this approach, GHAMRO plays a pivotal role in safeguarding the interests of creators and ensuring they receive their rightful dues (Music in Africa, 2017)

One of GHAMRO's significant contributions lies in its affiliations with composers' societies worldwide through reciprocal representation agreements. These agreements authorize GHAMRO to administer the music of Ghanaian composers and authors in other countries, while GHAMRO administers the music from various societies within Ghana's territory. This collaboration not only expands the reach of Ghanaian music but also allows GHAMRO to manage the repertoire of over 1,000,000 composers, authors, and producers from approximately 150 countries. By undertaking this responsibility, GHAMRO provides an invaluable service to music users in Ghana. The organization simplifies the process for music users by issuing an annual license for a reasonable fee. This license grants the licensee the authorization to use any music within the worldwide repertoire represented by GHAMRO. Once the licensee has made this single payment, they can rest assured that GHAMRO provides comprehensive coverage, enabling them to perform any music from GHAMRO's list in public without the risk of copyright infringement (Music in Africa, 2017)

GHAMRO's origins can be traced back to the Copyright Society of Ghana (COSGA), which was established in 1986 as a general body for creative products. In 2011, the music arm of COSGA

was transitioned to GHAMRO, and an interim board was put in place to oversee its operations. Initially, GHAMRO was led by Kojo Antwi, a prominent Ghanaian pop star who was elected to this position through a democratic process in 2015 but the mantle has been given to Rex Owusu Marfo who is the current president of the society. GHAMRO serves as a vital entity in Ghana's music industry, ensuring that creators receive their rightful royalties and facilitating the administration of music both within the country and internationally. Through its fair and efficient practices, GHAMRO establishes a favorable environment for music users, granting them the necessary licenses and peace of mind to utilize copyrighted music without legal repercussions (CISAC,2011)

In terms of who qualifies to be a member, membership in the association comprises individuals who have been admitted based on their status as authors of music works and sound recordings, entitled to copyright and protection under the Copyright Act of 2005 (Act 690). It is also governed by a Board of Governors, which serves as its governing body. The Board consists of seven members elected by the General Assembly, with representation from composers, publishers, performers, and sound recording producers. The board is generally responsible for establishing policies and providing policy direction to the organization's management team. Employing the management team, including the Administrative Secretary and other necessary staff. Taking disciplinary actions, including suspension and termination of memberships. Maintaining proper accounting records. The board also appoints auditors, submits financial statements, annual reports, and audited financial statements to the General Assembly (CISAC,2011).

GHAMRO maintains bank accounts for the receipt and management of funds. Payments to the organization are made through cheques, direct debit, or bankers' drafts. The Board ensures the prompt payment of funds to members, submits financial statements, and reports, and protects the rights of members against infringement or abuse.

CHAPTER THREE: METHODOLOGY

3.1 Introduction

Chapter Three of this thesis focuses on the methodological aspects of the study, which are shaped by the main research objectives and questions. This chapter presents the research strategy and design, including sampling methods, data collection, coding procedures and analysis, ethical considerations, and encountered limitations.

3.2 Research Strategy and Design

For this study, qualitative research methods and a case study design were employed. According to Bryman (2012), qualitative researchers are influenced by interpretivism and strive to understand events and the social world through the perspectives of the individuals they study. Qualitative research emphasizes words over quantification in data collection and analysis. Given the research interest in exploring the impact of digital innovations on the collection and distribution of music royalties in the Ghanaian music industry from the viewpoints of Ghanaian artists, executive members of collection societies, and expert in the music industry, a qualitative approach was deemed appropriate. By focusing on qualitative methods, the study aimed to gather the perceptions of Ghanaian artists, executive members of collection societies and expert in the music industry and gain a deeper understanding of the subject matter. As Bryman (2012) argues, qualitative research seeks to understand the social world by examining the interpretations of its participants. The research questions and interview guides were used to collect information from the study participants.

The choice of a case study design was motivated by the need for a detailed contextual investigation of the problem or objective of the study. Bryman (2012) notes that case study research is commonly employed when studying a specific location, such as a country or community. Case studies provide an opportunity to explore the attitudes and experiences of individuals within a local setting. In the context of this study, which examines the impact of digital innovations on the collection and distribution of music royalties in the Ghanaian music industry, Ghana was selected as a suitable case to investigate the research topic and objectives. The research questions posed in this study revolved around the challenges of collection and

distribution of music royalties in Ghana and how can digital innovations improve the collection and distribution of it, the strengths and weaknesses of the Ghanaian music copyright and royalties' industry structure and the opportunities, challenges for Ghana artists in the digital age and the impacts of music industry digitalization on the improvement of socio-economic conditions in Ghana. These questions necessitated collecting detailed information from the study participants and offering in-depth descriptions using the case study design.

3.3 Research Sampling and Sample Size

Sampling refers to the selection of a segment of the population for study investigation. As Bryman (2012) suggests, in qualitative research based on a single case study, the researcher must first select the case or cases and subsequently sample units within the case. In this study, respondents were selected from three groups: Ghanaian musicians, executives of the collection societies, and music experts. Purposive sampling, a type of non-probability sampling, was adopted. According to Bryman (2012), purposive sampling involves strategically sampling cases or participants relevant to the research questions. Ghanaian artists, executives of the collection society, and music experts were selected based on their knowledge and experience relevant to the research topic. The sample size was not predetermined but determined by data saturation, which occurs when no new information is obtained. In this study, data collection continued until saturation was reached, resulting in 7 participants. More details on the sampling and sample size are provided in the data collection subsection below.

3.4 Data Collection

The data collection methods employed in this study included interviews, email communications, and Skype meetings. Interviews were considered essential for targeting different individuals who may hold varying views or perceptions based on their context or experiences. In line with qualitative research objectives, open-ended questions relevant to the research questions were asked, allowing participants to express their perspectives without interference or bias from the interviewer. The participants' viewpoints were valuable in eliciting relevant data for the study. Semi-structured and structured interview guides were used to collect data from three categories of respondents: two artists, three executives of the collection society, and two music experts. Due to some travel expenses and the different geographical locations of participants, adjustments

were made to the data collection methods, and face-to-face interactions were limited to email communications, phone calls, and Zoom meetings. Audio recordings were also utilized during interviews with the participants' consent, as recording can aid in gathering information and ensuring accurate documentation. Ethical considerations, including obtaining informed consent and maintaining participant anonymity, were carefully observed throughout the data collection process.

3.5 The informants

The selected interviewees hold distinguished positions within the field of collective management serving as regional head and licensing officers of prominent CMOs, educated musicians, and highly experienced music industry players. Their insights are highly valuable given their diverse roles and areas of expertise, these individuals approached the interview questions and topics from their unique points.

Although the number of interviews conducted is limited to seven, it is important to note that the quality of the findings should outweigh the quantity of interviews. This is a common approach in research that addresses intricate subjects. While one might argue for a larger pool of informants within the music industry, the depth and significance of the insights gathered from these interviews compensate for the relatively small sample size.

1. JACKSON BREFO: Is the regional head and the officer-in-charge of the northern sector of Ghana Music Right Organization. He joined GHAMRO, as an intern when he was in level 3 at the University of Ghana. He did his internship at GHAMRO in 2015, 2016, and 2017 and started his national service. He was appointed to the position of licensing officer in 2018. In 2021, was promoted to his current position.
2. TONY APPIAGYEI: Is currently a licensing officer at GHAMRO and has gained two years of field experience in collections of royalties in Ghana. He has gotten first-hand experience with interacting with general music users in Ghana. He also has a higher national diploma in commercial art.
3. CHRISTIAN ONSHUS: Is highly knowledgeable in various areas that are linked to collection societies. He is an official of TONO Norway and is responsible for business

development in the organization and has been in this position since January and has an overall 30 years of work experience as an official in TONO.a

4. BENJAMIN ODURO ARHIN JNR: is an Assistant Lecturer at the University of Education, Winneba Ghana, a Creative Arts Business, and Intellectual Property Consultant. He has a BA Arts degree in Music and sociology from the University of Cape Coast, Ghana, an MPhil in Music at the University of Ghana, a Diploma in Education at Alison Institute, UK, and the following from WIPO Academy: Certificate in Introduction to Intellectual Property, Certificate in Patent Treaty, and Certificate in Trademark. He worked with the Copyright Office of Ghana from 2014-2018, with experience in creative arts business, arts and culture, music business, copyright, and a coach for career and entrepreneurial skills and youth mentorship programs. He is a member of the following organizations: Musicians Union of Ghana (MUSIGA), International Society for Music Education (ISME), Ghana Arts Teachers Association (GATA), and Music in Africa. a
5. BENEDICT YEBOAH: is a dynamic and innovative professional with extensive experience in technology and music. He pursued his professional studies in Computer Science and is the founder of Crystal Music School Ghana. He aims to provide music and rhythm-based education for all ages. Through his school, he works diligently to develop the musical knowledge and ability of his students, helping create a new generation of music lovers, performers, and appreciators. Drawing upon his impressive background in Computer Science, he works to ensure that organizations not only have access to the best technology solutions but also the best music education. Benedict has always been passionate about technology and music. Benedict is one of the few people who can masterfully combine technology and music.
6. ACQUAH-NUNOO, M.O: is a music performer who has mastered her craft in guitar and vocal performance. She is a private guitar tutor, holds a degree in BA Music Education, and is currently pursuing a master's degree in Ethnomusicology. She is well-vested in the music business and copyright issues. She published her bachelor's degree thesis on the topic of music royalties in Ghana.
7. CHARLES QUARCO: is a music event organizer, a music teacher, and a performer. He has a massive eight years of experience in music teaching and music directing. He has a bachelor's degree in music from the Methodist University, Accra – Ghana.

3.6 Ethical Considerations

Ethics in research encompasses the principles, procedures, and rules of moral behavior that researchers must adhere to. Ensuring ethical standards in interactions with research participants is crucial to maintaining the integrity of the research and respecting the individuals involved. In this study, participants were given the choice of voluntary participation and the option to withdraw. Anonymity was ensured, and participants' identities were not disclosed, aligning with the ethical guidelines outlined by Bryman (2012) and Flewitt (2005). Participants were fully informed about the research's objective, which was strictly for academic purposes, allowing them to make an informed decision about their participation. The research was conducted with utmost respect, participant safety, and transparency.

3.7 Encountered Limitations

During the course of this study, several limitations were encountered, primarily due to the financial and time constraints. Some participants refused to be interviewed due to the current situation surrounding GHAMRO. Adequate planning is essential in research to account for time constraints, budgetary considerations, and study materials. However, despite the study's initial plan, the data collection process took longer than anticipated due to the factors mentioned, which affected travel and face-to-face interactions with respondents. Adjustments were made to ensure the safety and well-being of all involved.

3.8 Coding Procedure and Analysis

NVIVO 12 software was employed to analyze the transcribed data in this study. The software facilitated the organization of data into sentences and paragraphs through automatic coding. Data exploration and analysis were conducted using the software's query command, which allowed for the extraction of relevant information related to the study's subject. The data were then coded into themes, supporting, or refuting the study's hypotheses and research questions. The coding statements were named according to initial themes, and new themes, referred to as axial codes, were developed by exploring these paragraphs. The relationships between the new themes were examined to develop selective codes. The final step involved creating narratives from the codes and themes to derive the main findings. Detailed coding examples can be found in the appendix.

3.9 Concluding Remarks

This study investigated the impact of digital innovations on the collection and distribution of music royalties in Ghana by interviewing Ghanaian artists, executives of collection societies, and music experts. Qualitative research methods, including interviews and NVIVO software, were utilized to analyze the data. The study employed a case study design to ensure a contextual understanding of the research topic. Ethical considerations were followed throughout the research process, and limitations were encountered due to traveling finances and time constraints. The coding procedure involved the development of close, axial, and selective codes to arrive at the main findings.

CHAPTER FOUR: FINDINGS

Following the topics developed during coding, the interview questions for this study were carefully crafted by drawing insights from pertinent theoretical literature concerning the challenges faced by the Ghana Music Right Organization. As the interviewees possessed diverse areas of expertise, the questions naturally varied but revolved around common themes. It is essential to emphasize that while new topics emerged during the interviews, not all of them were incorporated into the analysis. This selective approach was taken to ensure that the data remained focused, aligning with the initial hypotheses and research questions.

4.1 Topic 1: Procedures used by GHAMRO/TONO in collecting and distributing royalties

Christian Onshus stated that for TONO, the procedure is in two folds. The first part is getting the customers to pay and the second is getting them to write down the music they played. Christian also stated that they sometimes employ the services of GRAMO, in registering new music users.

“The procedure can be divided into two parts. One thing is to get customers to pay, and the other is to get them to report what music has been played. Based on my experience, it's easier to get the customers to pay than to get them to report what music they played. In certain areas, this is quite very hard. For example, in grocery shops and stores, the music that is played in the background is paid for by the shop or store, but it is hard to report the music that was played. In the broadcasting area, especially in the online area, it's much easier to track the music being played because we have systems that keep track of all the music that is being played. It is easy to extract data on that. In terms of having inspectors travel around Norway and talk to managers of different venues to identify which of these are using music, we have an arrangement with GRAMO which is another collecting society mainly responsible for the rights of record companies and artists. They provide this service on our company's behalf. I should also say that every company that is registered in Norway can be easily communicated to through our national company registry. So, there is no need to go to their venues to find them. We only employ the service of GRAMO when it comes to the areas of shopping malls, restaurants, etc. Most of the broadcasters, concerts, etc., we contact them from the central office.” (C, Onshus, personal communication, August 2023).

Jackson Brefo mentioned that GHAMRO starts its procedure by identifying music users, the music users are assessed, and then they are served with an invoice based on the assessment of the venue.

“We start with identification. As licensing Officers (GHAMRO), we move to the field and collect data on drinking bars, radio stations, hotels, etc. After collecting this data, we prepare an introduction letter with an assessment form stating why these businesses must obtain a music license and then encourage them to apply for the license.” (J, Brefo, personal communication, August 2023).

Jackson Brefo also mentioned that the process is not always smooth because venue managers sometimes refuse to cooperate with GHAMRO officials

“In an actual sense the copyright law or regulations mandate who wants to use music to apply to GHAMRO but in this situation, it is rather the reverse form. We are the ones who chase them. The music user will have to fill out the assessment forms. However, music users in Ghana usually will not do it. So, the officers after waiting for about 1 or 2 weeks without any response will have to call and ask or remind them if they have filled the forms. In most cases, the music users ask the officer again where they come from and what they are about. So, the officer will have to take the opportunity to further educate the music user. If the music user still refuses to fill the forms and bring them back, which is usually the case, the officer will have to go to the music user again to try and speak to the manager of the place and then try and go through the assessment forms with them. In a lot of cases, the music user has misplaced the forms. Sometimes, these managers won't even want to look at your face. So, the officer is pushed to go back to the office and prepare an invoice based on what he/she saw at the facility. This is because the manager of the venue will not fill out the forms nor allow you to fill them out with them. Then the officer will drop the invoice at the reception of the venue with a letter. If the person decides not to pay, we keep on serving them invoices yearly, Until the Lawyers of GHAMRO come in and write to the music user demanding the payments.” (J, Brefo, personal communication, August 2023).

Tony Appiagyei also reiterated that the process always starts with a survey, and identification of music users, followed by an assessment, and then an invoice is served to the music user.

“With the procedure, we first do a survey of an area and identify clients or facilities that use music in their operations. After the survey, we will prepare an introductory letter. This letter details what GHAMRO is about and the need for the facility to pay royalties to GHAMRO. After the introductory letter, we send it back to the clients we identified and wait for them to fill out an assessment form and bring it to us. When they submit the form or we go for the form from them, then we based on the information they give us prepare an invoice for them. So, when we prepare the invoice for them sometimes, we wait for them to come and pay. This is because the introductory letter also specifies a date, we expect them to come and pay. If the payments are not made, we do follow up with calls or visit them at their venues to collect our royalties.” (T, Appiagyei, personal communication, September 2023).

4.2 Topic 2: The element that determines how much an artist must be paid by GHAMRO/TONO

Christian Onshus mentioned that the distribution of music royalty is always done with specific criteria. These criteria include the duration of the musical work and the number of plays that musical works get.

“We distribute music royalties based on every objective criterion. One is the duration of the musical work, and the other is the number of plays a particular music gets. For example, NRK pays one lump sum of money that covers all their usage of music both on radio, TV, and online. So, we at TONO create a model of splitting that money between the channels.” (C, Onshus, personal communication, August 2023).

He also mentioned that these criteria were different in the olden days. Royalties’ distribution was mainly based on music categories.

“In the olden days, we did the sharing of money strictly on music categories. We had a person in a room who listened to all the music, note by note from all the composers, and gave each work a category that was used in the division of money. However, the main principle for dividing money between works is based on the duration of the music. So, if musical work is 2 minutes, that will receive half of the money a four-minute work will receive. Apart from this, the number of plays of the music becomes the second factor. The duration is then multiplied by the number of plays. Mind you, there are additional factors that are used. For example, if the musical works were played live or mechanical or played as a jingle. All these factors are considered.” (C, Onshus, personal communication, August 2023).

Jackson Brefo admitted that GHAMRO has major problems when it comes to the distribution of music royalties. He mentioned that GHAMRO does not have adequate data due to the challenges of monitoring music in Ghana.

“This is the evil GHAMRO is facing right now. I think the biggest problem we face is who receives what. Because we do not have the technology to monitor music, and you know we collect money from a lot of clients. Among all these uses the easiest you can monitor, or log are the radio and TV stations. Because they have a complex system that will help you to know how many times, they played a particular music and all that. Even that we are struggling to monitor.” (J, Brefo, personal communication, August 2023).

He however mentioned that GHAMRO has recently employed the services of a third-party organization to monitor specifically, a few radio stations in Ghana in order to help have rough estimated data on music usage and based on this, distribute music royalties to its members.

“As we speak, GHAMRO has contracted a third-party organization to do this radio monitoring for us and so far, it is only about 140 stations GHAMRO is able to monitor to know whose music is being used and who deserves what amount of royalties, but we have over 500 radio stations in Ghana. So, the monitoring gives us a fair idea, I mean you only monitor a few stations, and not all. Apart from this, we don't have any data to base our distribution on.

But I must say that we now do two distributions which are the general and the title-specific distribution. To cite an example, In December, GHAMRO used these two distribution methods. The total amount of music royalties that came was around 2.1 million Ghana cedis roughly. 60% of this money was used for the general distribution and 40% was reserved for the title-specific distribution. With the general distribution although we cannot do 100% monitoring, whatever monitoring we have done gives us a fair idea of whose music is topping the charts or whose music is being used at the highest level, so we categorize the musicians into classes A-B-C-D. Where A artists are the top musicians and run down to D artists, who are let's say, up-and-coming artists. After putting them in these classes, we distribute the revenue based on these rankings. An A artist gets the highest, and a D gets the Lowest. One the title-specific distribution, GHAMRO has contracted an external monitoring organization known as CAPASSO. This is a digital online monitoring platform that monitors public performance on digital media to get you your royalties. GHAMRO has this agreement with CAPASSO to collect all these digital music royalties and these monies cannot be used for general distribution because this money comes with the artist's name, the amount of time his music was played, and where it was played. This is basically the online media. This agreement with CAPASSO was made because we don't have the capacity for such monitoring and yes CAPASSO does this work with a commission, but I am not preview to the percentages.” (J, Brefo, personal communication, August 2023).

4.3 Topic 3: Mode of payments used to pay musicians in TONO/GHAMRO

Christian Onshus stated that payments are done through the bank.

“It is paid through a bank transfer. We pay our own members directly into their bank account and most of their foreign IPs or our sister society. The foreign Ips have the responsibility to forward that money to their own members and that also goes through the bank.” (C, Onshus, personal communication, August 2023).

Jackson Brefo established that GHAMRO has transitioned from giving cheques to its members in a queue to using the bank or mobile money system.

“Before 2015, the mode of payment was through cheques. Once the royalties were ready, GHAMRO brought them to the various regions and then we informed all the musicians. They come in a queue for their money. After 2015, all payments to our members are through either mobile money or bank transactions. About 80% receive through mobile money.” (J, Brefo, personal communication, August 2023).

Tony Appiagyei also stated that GHAMRO now gives its members the opportunity to choose the mode of payment they want during their registration process.

“With the mode of payment, we normally ask what the musician prefers. During the registration to become a member of GHAMRO, the forms ask which mode of payment royalties should be made through. we have the bank, the mobile money, and picking up the cheque at the various offices.” (T, Appiagyei, personal communication, September 2023).

4.4 Topic 4: Technologies used in the collection and distribution of royalties

Christian Onshus stated that there are numerous technologies that monitor music, but TONO has not seen it necessary to use some of these technologies because music users in Norway are reliable but admitted that it is something they are looking into.

“There are technologies like fingerprint technology, Shazam, and the Sound Hound that can identify music automatically. Some of these technologies can be put into devices or computers in clubs and at festivals and can automatically identify the music without the customer keeping notes of songs He has played. This is something that we have been looking into but I say that although we know that these technologies are being used in different parts of the world, it has not really been necessary for us to use them in Norway because we have quite reliable relations with most of our customers so there has been no need to control or make sure that they're actually giving us the right information. The second factor is that it is expensive to use such technologies.” (C, Onshus, personal communication, August 2023).

Jackson Brefo admitted that apart from the recent employment of CAPASSO for online monitoring, there is only database software.

“Apart from CAPASSO helping us with their technology, I think the closest technology we use is Database software. This is to keep the data of your users. We use Excel for this kind of work.” (J, Brefo, personal communication, August 2023).

Tony Appiagyei mentioned the usage of mobile money payment technology by music users to pay GHAMRO.

“The only technology being used by us is the mobile money transfer system. A lot of our clients pay us through this system while others still use the cheque system. Apart from this, I do not know of any other technology being used. When we prepare the invoice for our clients, we use the assessment sheet with the combination of the tariff systems we have, and this is done manually.” (T, Appiagyei, personal communication, September 2023).

4.5 Topic 5: Challenges of the collection and distribution of music royalties in Ghana/Norway and how digital innovations can make improvements

Christian Onshus mentioned some global problems that are being faced by CMOs globally. He asserted that one of the problems is the various competition and the desire of streaming services to maximize profits.

“The challenges might differ in terms of geographical area. But one challenge is that we see that big streaming platforms like Netflix have been trying to reach direct agreements with some rights holders in order to reduce the cost of money they spend on music royalties. Netflix is trying to get the right holders actually to waive all their rights to them. The problem here is that when you have companies that are trying to push down the price of creative content that is included in their productions, this might also influence all the other companies that are in direct competition with them to try and do the same. This will greatly affect the writers and further affect their contribution to creative content. That is a challenge and I think that is a challenge all over the world.” (C, Onshus, personal communication, August 2023).

He also mentioned the new trend of companies that try to make a one-time payment to composers and musicians for their music works.

“There are also companies that try to buy a piece of music from a right holder outright. They pay a fixed amount of money for the music and that is the end of the story. I think Epidemic Sound is an example of such a company that deals in royalty-free music, and this is actually in direct competition with the music we represent. So, this royalty-free music is created by either the right holder who is not a member of any collection society, or sometimes it might even be created by some of our members who are in need of a one-time payment type of deal. The real problem is that the right holder who sold his music for one time might miss out on a lot of royalties if that music becomes very popular. The problem this poses to us is that we won't be able to negotiate a good price for our members if we don't have a large catalog of work. So when you have new companies coming in with different business models, that might be perhaps good for certain rights holders, but bad for others.” (C, Onshus, personal communication, August 2023).

Jackson Brefo stated that there is a constant struggle between music users and GHAMRO when it comes to music users paying music royalties to GHAMRO. He also asserted that there aren't enough resources for the organization to undertake the task of collecting royalties. He said that some of these resources are financial and human resources.

“I said early on that Ghanaians do not have the culture of paying for music. The second challenge we face is a lack of resources. We don't have the resources. GHAMRO does not get any capital in the first place to work with. In our business, the rule is for the organization to go out there and take music royalties. Whatever money we get, we take 30 % as administrative costs and give 70 % to the musicians. There is mostly no money to facilitate the collection in the first place. There is no working capital and once you collect the money, there are fixed costs you can't run away from. Thus, paying salaries whether you are collecting the music royalties or not. You will pay for electricity, car maintenance, etc. It's like paying for everything without money. So, we are unable to expand our collection effort because the more you expand, the more resources you will need. And you are restricted to only 30% of money you have not even been able to collect yet. The lack of resources here is both physical and human. We need to set up the

office, employ people, and buy vehicles. If the human resources do not have the required knowledge to work effectively, then we are in trouble.” (J, Brefo, personal communication, August 2023).

He admitted that He thinks that digital innovation can perhaps help reduce the usage of so many resources and time spent in the process of collecting music royalty but also registered his fears that this might not work due to the non-payment culture of Ghanaians.

“I think digital innovations can help us target the users. Maybe, it can help us to cut short the fuel and the numerous amounts of time we spend to contact the users and the back and forth it comes with. Maybe we can sit in our office and send a direct invoice to the users. But the problem here is, the people are not paying when we go physically how much more sitting under an air-condition and sending them a digital invoice. However, I believe digitalization will help us a lot when it comes to corporate users. For example, the big hotels and the big traditional media stations. These categories of institutions understand the business and the law that they need to pay for music. So, if you send them invoices in the digital space, they will acknowledge them and give you feedback. Now we have the help of CAPASSO. If CAPASSO is able to expand its monitoring systems to the various DJs and drinking bars, this will mean a lot of royalties can be collected.” (J, Brefo, personal communication, August 2023).

Tony Appiagyei stated that due to the low level of education of the Ghanaian population on the purpose and function of the GHAMRO, the music users usually refuse to pay but also asserted that he believes that digitalization of the process of royalty collection can help rectify the situation.

“The major challenge we are facing right now is that most of the music users in Ghana have zero knowledge of GHAMRO and our function as an organization. Due to this problem, the music users often than not refuse to pay. They don't know and don't see the need why they should pay money to GHAMRO for their usage of music. They sometimes use threats and warnings on us with some of them going to the extent of calling us thieves.

Digital innovation can really help us because with software, we could monitor all our clients and know the number of songs they play, and the number of times or hours music is being played at their facility rather than giving them blanket licenses. But we currently don't have this technology. As for the blanket license, the client is the one that gives us information about the number of times they use music which is most of the time not accurate.” (T, Appiagyei, personal communication, September 2023).

Benjamin Oduro Arhin Jnr mentioned that due to the lack of digital systems to determine the usage of songs on digital platforms, GHAMRO always faces serious problems when collecting and distributing of music royalties to its members.

“The challenges are enormous. Collection is a problem because there is no digital system that is able to determine which songs are playing on all the digital platforms. GHAMRO simply doesn't have that system, and this includes radio FM stations, one of the huge consumers of music in Ghana. The radio and television stations play a lot of music. Even these days, some of the FM stations are broadcasting live on Facebook and other social media platforms but there's no technology to effectively monitor the music being used. GHAMRO does not utilize any technology because these technologies are much more common and easy to access than in the past. They keep on telling us when we ask them that they're working on it. But they're not. And I think if this is done, it will really improve the collection and distribution and cut down their cost of having to be on motorbikes and vehicles and trying to go to restaurants in order to be able to collect money physically. With the distribution, it will give us back-end data for us to see where songs were performed and the reason why the artiste is getting the kind of money He is getting. It will also help the artist to target his/her audience.” (B.O. Arhin Jnr, personal communication, August 2023).

Benedict Yeboah believes that the main problem of collecting of music royalty in Ghana is that there is wrong or unavailability of data. He believes these courses huge problems when collecting royalties from music users and even create misunderstandings between right owners and GHAMRO. He also mentioned of lack of resources and facilities available to enhance the work of GHAMRO.

“I think the first challenge is that there is too much Flawed Data or unavailability of data at all. There is no unified and authoritative source of data for tracking and measuring music royalties in Ghana, which makes it difficult for right owners to accurately assess royalties owed. The right owner cannot challenge the money they receive from GHAMRO. Because they have no data to back their claims. Communication is also poor due to the lack of updated information and frequently replicating or conflicting data. For me, I feel the entire country needs to be educated on why royalties must be paid by music and GHAMRO must do well to publish and update the public on music data and royalties they have been able to collect on their websites. Yes, talking about websites, do you know that GHAMRO doesn't have any official website apart from their Facebook page? This is a problem. Apart from this, you can actually see that there is a massive lack of infrastructure. Music royalty collection and distribution is a complex system that requires access to adequate infrastructure and communications to ensure efficient and timely payments of royalties. If we do not solve these problems, then GHAMRO won't be efficient and will always have problems with their collections of royalties.” (B. Yeboah, personal communication, September 2023).

Charles Quarco touched on the issue of transparency of GHAMRO. He also mentioned that there is a general inefficiency in the collection system of GHAMRO.

“First of all, I think GHAMRO has Transparency issues. Although things are moving on the right track, we still have a long way to go. There is a general difficulty in tracking and verifying music usage, especially in informal settings. I believe this is the cause of the underpayment or non-payment of royalties to artists. GHAMRO doesn't have any way of verifying the music usage of its members. So how can you collect the exact money in corresponds to the music usage? So, you will always have the case where the music user will not pay at all or will underpay what he is supposed to pay. And what can GHAMRO do about it?

There is also an Inefficient Collection System. GHAMRO is always seen on motorbikes riding around to collect royalties from music users in this digital world. These traditional royalty collection methods are slow and inefficient, resulting in delayed payments to artists. Because before GHAMRO gets the royalty money, there is usually a lot of back and forth with the music

usage. They spend a lot of resources in order to get a music user to pay. (C, Quarco, personal communication, September 2023).

He therefore suggested that GHAMRO should engage in digital tracking and implement blockchain technology to enhance transparent and tamper-proof ledger of music usage.

For the solution, we can engage in digital tracking. There are now advanced digital systems that can accurately monitor music usage across various platforms, ensuring that artists are paid for their work. There is also blockchain technology that can be implemented to create a transparent and tamper-proof ledger of music usage and royalties which will reduce fraud and ensure fair compensation. I know that they are using a mobile Payment system which is a great initiative. Mobile money and digital payment platforms can streamline royalty distribution, making it faster and more efficient. In general, I think Incorporating these digital innovations into Ghana's music industry can help address the challenges and create a fairer and more efficient system for collecting and distributing music royalties.” (C, Quarco, personal communication, September 2023).

Acquah-Nunoo M.O. responded that GHAMRO needs login systems and is trying to purchase these systems, but these plans have not been successful. She further stated that this is causing several difficulties in GHAMRO to go about its normal duties.

“Although things are changing for the better, GHAMRO obviously needs a login system to be able to have accuracy in terms of the number of airplays of music played by music users. This is basically because I mean music royalty deals with the number of plays a piece of music gets in various media houses and venues. I must say that GHAMRO is looking to purchase these logging systems to be stationed around the country to help with getting accurate data in terms of music airplay. This will further help with accurate distribution. However, there have been challenges in getting these login systems and this has made collection and distribution a bit somewhat difficult. So, for now, GHAMRO basically estimates how much to pay a particular artist, and this is basically how well an artist is staying current. GHAMRO is getting linked to some organizations outside the country that have a satellite that is able to track music usage. We are hoping that will

bring some accuracy of data in terms of the number of plays a track gets or the usage of the song to help them to do proper calculations. But then the problem is, this also paving the way for other CMOs outside the country to come and collect their royalties from us. We are a small market so sometimes that becomes a problem.” (M.O. Acquah Nunoo, personal communication, September 2023).

4.6 Topic 6: The strengths and weaknesses of the Ghanaian music copyright and royalties’ industry structure

Jackson Brefo responded that there are laws that give GHAMRO the power to collect royalties but also admitted that there are areas where the law falls short because it takes a lot of time for the laws of the land to catch up with modern digitalization.

“When it comes to strength, the law actually gives us the strength to actually collect. It gives us the mandate and the capacity to enter your facility and tell you that you are supposed to pay for the music you are using. That alone is a strength because, without the law, we can't possibly ask anyone to pay royalties to music creators. It is also the law that established GHAMRO in the first place. The weakness of this same law is that in an era or in an environment where digitization and modernity are taking over, this law, which was established in 2005 and only modified in 2010 is still seated in the old way of doing things which does not resonance to the modern ways of doing things. Let me cite a typical example. On section 27 of the Copyright law, there is a levy on imported devices used for reproducing copyright material. The law stipulates that there is supposed to be a levy on imported CDs, cassettes, and any machine that can be used for copying a piece of music. This includes musical instruments. We call it the blank levy and It's part of GHAMRO's revenue streams. The reason for this levy was to make compensations for CDs and cassettes that were imported with the intention of being used to copy music without the copyright owner's authorization. Today, people don't import CDs or Cassettes, they simply copy the music on their mobile phone devices, they share the songs with these same devices, therefore, causing serious piracy but the law doesn't capture these electronic devices because the law is outmoded and we are losing a chunk of money which is hidden somewhere that the law is not permitting us to go get it.” (J, Brefo, personal communication, August 2023).

Benjamin Oduro Arhin Jnr maintained that the law is strong and capable enough. He also stated that looking at where the Ghana copyright has developed, he believes that Ghana lawmakers have really done well in updating the copyright law to match the current needs of Ghana.

“Ghana has really done well in terms of enacting rules on copyrights. I mean, right from 1911 when the Copyright Ordinance Acts of the United Kingdom was passed. Yes, at that time because Ghana was part of the British Empire, Ghana also just replicated the same thing and called it the Corporate Ordinance of 1914. We have modified this up until now and we are currently using the 2005 Copyright. During the 1985 corporate law, there was only one royalty system or organization that was collecting all royalties which was known as the Copyright Society of Ghana. This included performance rights, the author's rights, and producers of films and Music producers. We were just one lump-sum society with one collecting society. The 2005 copyrights law act 690, the current one, made an open structure which has resulted in the creation of the Audio Visual Rights Society of Ghana which is responsible for videos, the Reprographic Rights Society of Ghana, which is also responsible for literary and artistic works, and then the Ghana Music Rights Organization, which is the GHAMRO responsible for music. This was only made possible because of the 2005 corporate acts. The Parliament of Ghana has been really doing well trying to catch up with every copyright-related law internationally. So for the side of the law, I think it is strong enough to empower collection for societies to do their work.” (B.O Arhin Jnr, personal communication, August 2023).

Benedict Yeboah responded that the Ghana copyright is quite solid and its aligned in various ways with the international copyright law. However, he mentioned that the copyright law in Ghana does not specify royalty tariffs.

“The Ghana copyright laws are quite aligned with international copyright laws and have been able to create the needed societies responsible for various collections which is a plus. Today Ghana is a member of CISCA which is an umbrella all-collections society. I know that the Ghana Copyright Act takes into account digital platforms, and the Ghanaian courts recognize and enforce copyright claims.

The weaknesses are not many. I can only think of the fact that the law does not specify royalty tariffs as well as a simple and efficient payment management system for royalty collection. Secondly, the Ghanaian population has Inadequate education regarding copyright law in Ghana, and there are somewhat limited enforcement capabilities to protect the works of Ghanaian musicians from unauthorized distribution.” (B. Yeboah, personal communication, September 2023).

4.7 Topic 7: Opportunities and challenges for Ghana artists in the digital age

Jackson Brefo started by citing an example of the challenges the old generation of artists are facing with digital platforms. He stated that some persons upload musical works that are not their own on various digital platforms.

“I will cite a typical example, an old artist actually came to my office one morning and I was like, do you know your music is on the digital platforms? Do you know your music is on YouTube? He asked, “What tube”? So apparently someone has uploaded his music videos on YouTube without his knowledge. Yes, this was 2019. He said he doesn't know YouTube, zero knowledge. So, I had to take him through it. it's a major challenge. Sites like ghanamotion.com also upload people's work to attract traffic. So, you click on the music and there's an advert. You close it, you click again, there's an advert. That's the major purpose of what they want you to see. They want you to see the adverts so that they can get your money. Now ordinary musicians are awakened, so they are trying to pull down all these things and get back on track. It has not been extremely successful, but they are getting there.” (J, Brefo, personal communication, August 2023).

Talking about the positive side of digitalization, he mentioned that musicians including up-and-coming artists are getting very good online streaming revenues due to digitalization.

“In the light of the positive influence of digitalization, it's helping musicians get online streaming revenue and this includes up-and-coming artists. In the past in Ghana, it was difficult. The

producers will sell the CDs and most of the time, the artist made nothing from it not to even think of the composers.

It is also easier to take down content, if you upload someone's content, even Facebook, they'll flag it. It's easier now with the advancement of technology and as musicians get more knowledgeable about this technology.” (J, Brefo, personal communication, August 2023).

Benjamin Oduro Arhin Jnr mentioned that there is actually a lot of opportunity for people in this digital era. He explained further by citing some of these opportunities as the ability of Ghanaian musicians to register with foreign CMOs and collect royalties from these CMOs.

“Yeah, so some of the opportunities within this Ghanaian digital age is that a lot of people have found Ways and Means to be able to promote their works and to get royalties internationally. So, people try to register their works outside Ghana, try to register with other royalty collection organizations, and to be able to collect royalties for them. And it's a good opportunity because I mean people have found Ways and Means to make money if GHAMRO is not really doing well, they have another option. This is because a lot of artists are not able to get a fair royalty payment for the usage of their musical works. Sometimes you get to realize that a lot of the songs are trending on radio and television and events centers and all that, but they don't get any royalties. And so, the digital aspect has really come to help, and people are really taking advantage of it, creating content on YouTube and making a lot of good streams and a lot of money. On the challenging side of things, as a creative arts business, intelligence and property consultant, I get lots of complaints from musicians that people are playing their songs, and creating content with it on YouTube and they are actually infringing on their rights. And it is something that we really working on and we're trying to see how people can really respect people's rights in this digital age.” (B.O Arhin Jnr, personal communication, August 2023).

Benedict Yeboah mentioned that due to digitalization, there is a global outreach of audiences but also stated that there has been a general increase in competition for the artist due to digitalization.

“With the opportunities, there is increased access to larger and more diverse audiences. The digital age allows for a much wider reach of content, meaning Ghanaian artists can now tap into global audiences. There is the potential to monetize content. It is now easier than ever before to monetize content with platforms like Spotify and Apple Music. There is improved access to technology and resources. Music software, recording equipment, and other resources are now easier and cheaper to access than ever before.

With the challenges, there has been an increase in competition. The digital age has created a much more crowded market of musicians, making it harder for Ghanaian artists to stand out. It is difficult to maintain complete control over content. Platforms such as YouTube can be a great way to reach an audience, but it can be difficult to negotiate and stay in control of your own content. Above all, there is potential to be scammed – There are numerous sites and services online that are designed to scam musicians, and it's important to be wary.” (B. Yeboah, personal communication, September 2023).

Charles Quarco stated that digitalization has given musicians an opportunity to use social as a tool of promotion.

“Digitalization has made social media a possible channel for promotion. Platforms like Instagram, YouTube, and TikTok enable artists to connect with fans, promote their work, and go viral, increasing their visibility. Above all, there has been a massive collaboration between Artists especially at the international level. Musicians and producers are easily expanding their network and creative possibilities. (C, Quarco, personal communication, September 2023).

He mentioned some of the negatives of digitalization as piracy has increased extremely due to digitalization and on top of this, some parts of Ghana lack fast internet.

On the flip side, there is limited access to the internet and digital devices in some regions of Ghana. The internet situation is not that good in Ghana, and I believe that can hinder artists from fully harnessing online opportunities. While digital platforms offer exposure, converting online popularity into sustainable income can be challenging, especially for emerging artists

because digital piracy remains a significant issue, leading to lost revenue for artists who struggle to protect their intellectual property.

Changing Business Models can also be a problem. The transition from physical sales to digital streaming requires artists to adapt to new revenue models and marketing strategies.” (C, Quarco, personal communication, September 2023).

4.8 Topic 8: How digital innovations can improve the creation of jobs for people and organizations in the music industry

Jackson Brefo claimed that digital innovations are creating massive jobs and mentioned some of these jobs as aggregators.

“Digitization is creating a lot of Jobs. The aggregators are getting a lot of jobs and cashing out big time. I mean you need them to upload your song on the streaming platform. People are operating a full office, like with a lot of staff. For me, I think it's a good avenue to create job opportunities for the youth.” (J, Brefo, personal communication, August 2023).

Benjamin Oduro Arhin Jnr also retreated that digitalization has been at the fore front of creating jobs for people at large and cited some YouTubers as an example.

“I mean currently, people have found jobs, self-employed people. I know one Blogger; all he does is just to create digital content and upload them on YouTube. He has gained massive subscribers and has employed six people. You might have heard of the likes of Wode Maye, Ameyaw Debrah, and Co. Wode Maye is the first person to reach 1 million subscribers on YouTube in the whole of Africa and He is from Ghana. They are all making money because of digitalization, and they have employees as well. Even myself, I work with people who help me with content creation, and I pay them. So, it is really a good thing that we have digital systems and it's creating huge economic returns. We just don't have the data to prove to what extent digital innovations in the music industry is improving job creation for people and organization here in Ghana.” (B.O. Arhin Jnr, personal communication, August 2023).

Benedict Yeboah responded that digitalization has brought about several streaming platforms that are giving musicians both the opportunity and freedom to make money and be their own boss.

“Digital innovations in the music industry can create jobs in a wide variety of areas, such as streaming services, video production, music publishing, music PR, and distribution. Digital streaming platforms, such as Spotify and Apple Music, allow musicians to reach new audiences, increase their fan base, and drive sales. These streaming services often utilize marketing, advertising, and analytics to maximize revenue for artists, resulting in new marketing-related jobs. Video production services, such as YouTube and Vimeo, have created a demand for skilled video editors to create high-quality music videos. Music publishing and music PR firms have also seen an uptick in work, creating more jobs for people in the industry. Finally, with the increased demand for digital distribution services, companies like CD Baby, TuneCore, and DistroKid have been able to expand their services and hire additional staff.” (B, Yeboah, personal communication, September 2023).

Charles Quarco listed job opportunities digitalization has created in various sectors such as copyright and legal services, the music distribution sector, and many other sectors.

“Digitalization is creating massive jobs in Ghana. When we look at the music production sector, we can see that digital tools and software have democratized music production and are allowing more people to create music. This has led to increased demand for producers, sound engineers, and studio technicians.

If we look at the distribution sector, there is Digital Distribution. Online music platforms and streaming services require professionals to manage and distribute music effectively, leading to jobs in digital distribution companies and music marketing.

Content Creation is also an avenue where digitalization has decreased the unemployment rate in Ghana. Now everybody is a content creator. Digital platforms like YouTube, TikTok, and Instagram are offering opportunities for content creators, including music video directors, editors, and social media managers.

In the area of Copyright and Legal Services, lawyers, and legal experts specializing in music copyright and licensing are in demand due to the complex nature of copyright in the digital age. Software developers are needed now in the music sector to create streaming apps and music recommendation algorithms. This also includes UX designers and data scientists. The benefits are enormous. If we look at my area (Music Education) Today, I can sit at home and teach my students online and get paid. In addition to that, I have created online music courses for instruments and that also brings me money.” (C, Quarco, personal communication, September 2023).

4.9 Topic 9: Impacts of music industry digitalization on the improvement of socio-economic conditions in Ghana

Jackson Brefo mentioned the opportunity digitalization is presenting to the government of Ghana to generate revenue from digital platforms and cited tax on game betting as one.

“Yes. Quite recently, I don't know if you heard, but the government of Ghana is going to tax betting games. If you win a bet, you will pay tax on that. Yes, they are taxing bets. Yeah, obviously it's a new field and if you follow the news critically, you will realize that the Ministry of Finance with the Bank of Ghana, and other finance or tax collection agencies are now moving to online platforms to collect taxes. So, this could be an avenue for the government to actually get massive revenue. Because once you are receiving revenue whether a musician or a general content creator, you must pay tax on it. So, it's a new opportunity for the government. I know in our part of the world; we do not have the technology to manage these taxes and we don't know how much we are losing on the internet. But I'm very happy now because the government is taking steps to actually tax all digital or all online transactions. What it means is that if you purchase music from the internet or online, there is going to be a tax component that will go to the government. With this, the government will get some money for developmental projects.” (J, Brefo, personal communication, August 2023).

Benjamin Oduro Arhin Jnr responded that there is a huge exportation of Ghanaian culture through art due to digitalization which is enhancing the global outreach of the audience.

“Cultural Export is one of the opportunities. The global reach of digital platforms has really helped enable Ghanaian music to reach international audiences and this has somewhat promoted Ghana's culture and has potentially attracted tourists and investors. Last year Ghana hosted the Global Citizen festival. This really attracted many people especially African Americans and diasporas from all over the world. The government definitely cashed out because these visited tourist attraction sites when they came. So you see, successful artists and music festivals can attract tourists, leading to increased economic activity in the hospitality, transportation, and tourism sectors.” (B.O. Arhin Jnr, personal communication, August 2023).

Benedict Yeboah mentioned that digitalization is increasingly creating diversity within the country.

“Digitalization has improved Access and quality of Music. Today, one can access a wide range of quality music from Ghanaian and international artists. This has allowed people to explore different music styles and increased levels of cultural diversity within the country. Gone are those days when American artists and music were the only music trending internationally. There has been a massive increase in the popularity of Local Music. Now the country's underground artists and music are gaining attention from international listeners. This has improved the local economies of music-centric cities within Ghana and opened more economic opportunities for artists and music entrepreneurs alike.” (B, Yeboah, personal communication, September 2023).

Charles Quarco stated that digitalization has reduced the overall poverty of people involved in this trade.

“The digitalization of the music industry in Ghana has had significant impacts on the improvement of socio-economic conditions in the country. It has brought about income generation for ordinary Ghanaian artists. This revenue stream contributes to poverty reduction and economic stability for musicians and their families.” (C, Quarco, personal communication, September 2023).

CHAPTER FIVE: DISCUSSION AND RECOMMENDATIONS.

This chapter is structured into two sections. The first part will discuss the responses obtained from the respective officials of GHAMRO and TONO, highlighting the similarities and differences in their procedures and digital innovations employed for the collection and distribution of music royalties to their respective members. The second part of this chapter will integrate and discuss the interview findings with the theoretical framework presented in chapter two and further attempt to recommend possible solutions. By examining these, the research aims to address each of the research questions posed. The interviews reveal that the discussed topics are intricately interconnected, adding complexity to the research subject. To address the first research question in a straightforward manner, the topics will be examined individually.

5.1 Section one: Similarities in digital innovations and procedures employed for the collection and distribution of music royalties between GHAMRO and TONO.

Based on the response from the officials of both collection societies, there are very important similarities that can be noticed especially in the aspect of employing digital innovation in the daily administration of their roles as a collection society.

The first and foremost similarity that can be noticed, is the admission of the need for digital innovation. Both organizations recognize the potential of digital innovation in addressing some of their challenges. According to Jackson Brefo, an official of GHAMRO, he believes digitalization could help monitor clients more efficiently and accurately track music usage, especially in corporate settings. He stated, *“I think the biggest problem we face is who receives what. Because we do not have the technology to monitor music, and you know we collect money from a lot of clients”*. Tony Appiagyei of GHAMRO also reiterated that *“Digital innovation can really help us because with just a software, we could monitor all our clients and know the number of songs they play, and the number of times or hours music is being played at their facility rather than giving them blanket licenses.”*

Christian Onshus of TONO also acknowledges the potential of digital innovations to streamline processes and improve monitoring systems. Responding to the use of digital innovations, he stated *“What we do is to contact Nielsen Media Research which gives us information on the*

actual number of minutes listened to or viewed on TV and radio a particular music gets.” In addition to this, He mentioned that TONO is looking into other monitoring technologies that can be employed if the need arises.

The second similarity of both CMOs is the utilization of modern payment systems. Christian Onshus of TONO does mention that TONO pays its members directly into their bank accounts. GHAMRO on the other hand, mentions the use of both bank transfer and the mobile money transfer system. About 80% of its members receive royalties through the mobile money transfer method. According to Jackson Brefo, this shift was done in 2015 to ensure a secure and efficient way to transfer funds to the musicians.

The third similarity is that both organizations employ some level of technology in tracking or monitoring music played in broadcasting areas, especially online, making it easier to extract data. According to Jackson Brefo of GHAMRO, GHAMRO has actually gotten a third-party organization that is monitoring radio airplay for GHAMRO. He stated, *“As we speak, GHAMRO has contracted a third-party organization to do this radio monitoring for us”*. In addition to this, GHAMRO has also contracted CAPASSO for the purpose of online monitoring. Christian Onshus also mentioned that TONO relies on its tracking system to track music, especially on online platforms. He stated *“In the broadcasting area, especially in the online area, it's much easier to track the music being played because we have systems that keep track of all the music that is being played. It is easy to extract data on that.”*

On the negative impact of technology, the two organizations also share some similar challenges. Due to the advancement of technology which has erupted a lot of streaming platforms, there has been an increase of competition and the desire of these platforms to maximize profits. This throws a huge challenge to both GHAMRO and TONO because these online platforms turn to seek direct agreements with rights holders to reduce the cost of music royalties. According to Christian Onshus, streaming platforms like Netflix attempt to obtain rights directly from rights holders, bypassing traditional collection societies. This trend can lead to reduced earnings for musicians and creators.

The difference in digital innovations and procedures employed for the collection and distribution of music royalties between GHAMRO and TONO.

Based on the response from the officials of both collection societies, there are very important differences that can be noticed especially in the aspect of employing digital innovation in the daily administration of their roles as a collection society.

First and foremost, GHAMRO approaches music users in Ghana manually or physically.

According to Tony Appiagyei GHAMRO goes around to survey an area to identify new music users. *“With the procedure, we first do a survey of an area and identify clients or facilities that use music in their operations. After the survey, we will prepare an introductory letter”*.

Assessment is also done manually which sometimes requires the officer to sit with the client and ask the client some questions in order to render an assessment of the venue according to Jackson Brefo. GHAMRO also employs manual delivery of invoices to clients and follow-ups, relying more on personal interactions. This causes GHAMRO to use a lot of resources which they are already lacking, to locate clients and process them in order to get them to pay royalties. To solidify this statement, we can look at the response from Benjamin. He stated *“GHAMRO does not utilize any technology. These technologies are much more common and easy to access than in the past. They keep on telling us when we ask them that they're working on it. But they're not. And I think if this is done, it will really improve the collection and distribution and cut down their cost of having to be on motorbikes and vehicles and trying to go to restaurants in order to be able to collect money physically”*.

TONO on the other hand, uses a modern technological system to contact almost all its clients with the help of the Norwegian business registry. Christian Onshus stated, *“I should also say that every company that is registered in Norway can be easily communicated to through our national company registry. So, there is no need to go to their venues to find them”*. TONO employs the service GRAMO according to Christian Onshus only when the client in question is out of reach which is usually rare.

Secondly, GHAMRO faces challenges in monitoring music usage due to a lack of technology. Although GHAMRO is employing a third-party organization, they are still struggling to monitor even radio and TV stations which has resulted in them monitoring only a fraction of the radio stations in Ghana, leading to incomplete data for distribution. This is very problematic because among the clients of GHAMRO, radio and TV stations are the easiest clients to monitor according to Jackson Brefo.

On the other hand, TONO has advanced tracking systems, especially for online platforms, which make it easy to extract data about the music being played.

5.2 Section two.

Challenges of the collection and distribution of music royalties in Ghana and how digital innovations can make improvements.

Based on the responses from the interviewees it is evident that Ghana's collection and distribution of music royalties face significant challenges. Some of these challenges can be said to exist due to the lack of technology while some are a result of negative digital destruction. Based on the responses, there are also some global challenges that plague the Ghanaian royalty collection organization as well. Global issues like the rise of direct agreements between rights holders and companies is a core issue the collection society must be wary of especially in the current situation of GHAMRO where musicians feel that they are being robbed of their creative revenue and therefore have lost trust in the collection society. The tendency of Ghanaian musicians to agree to direct contracts with streaming platforms is very high. According to Christian Onshus, competition and the desire to make massive profits by various streaming platforms, are coursing the rise in these platforms, bypassing the respective collection societies to the right holders directly. In addition to this, there have arisen other companies that simply, have a different business model known as the one-time payment of right holders. This can be said to be a course of digitalization. Digitalization has caused the rapid spring of many streaming platforms, and it is not surprising that these platforms compete with each other in order to survive.

Another core challenge that was mentioned, is the absence of accurate data on music usage and transparency. This particular challenge was repeated by different respondents in different manners depicting the velocity of the issue. If I may cite a few, Benedict Yeboah stated that He thinks the first challenge of GHAMRO is that there is too much Flawed Data or unavailability of data at all. And further explained that there is no unified and authoritative source of data for tracking and measuring music royalties in Ghana, which makes it difficult for right owners to accurately assess royalties owed. Charles Quarco also hammered on the same challenge saying, GHAMRO has Transparency issues. Although things are moving on the right track, we still have a long way to go. There is a general difficulty in tracking and verifying music usage, especially in informal settings. It is imperative for a modern collecting society like GHAMRO to have unquestionable data to back its royalty payments to its members. And this data must be transparent and accessible. This will do well to prevent doubts in the minds of right holders. Looking at some possible solutions there is no doubt that GHAMRO needs to invest in modern technologies. Such technology can range from logging systems, to accurately tracking music airplay. These systems can provide precise data, enabling GHAMRO to calculate royalties more accurately and distribute them fairly among artists.

Collaborating with international organizations that have advanced technology for tracking music usage can also enhance GHAMRO's capabilities. However, careful consideration should be given to protecting the local market and preventing exploitation by foreign collection management organizations.

In conclusion, the challenges faced by GHAMRO in the collection and distribution of music royalties in Ghana are substantial but not insurmountable. By embracing digital innovations, investing in technology, educating the public, and fostering collaborations, GHAMRO can significantly improve its efficiency, transparency, and fairness in the distribution of music royalties. However, it is essential to approach these innovations carefully, ensuring that they align with the local market's needs and protect the rights and interests of Ghanaian artists and the music industry as a whole.

The strengths and weaknesses of the Ghanaian music copyright and royalties' industry structure.

Ghanaian music copyright and royalties' industry structure has both strengths and weaknesses. Benjamin Oduro Arhin Jnr admitted that the copyright industry has really done well to keep up with the international copyright and gives GHAMRO the opportunity to exist in the first place. The existence of copyright laws empowers organizations like GHAMRO to collect royalties. The law gives them the mandate to enforce payments for the use of copyrighted music which in itself is a plus to the Ghana copyright industry. Indeed, the alignment of Ghana's copyright law with international copyright law and the mere fact that it's a member of CISCA indicates its commitment to global copyright agreements.

Based on the responses, it was indicated that the Ghanaian copyright laws recognize digital platforms, indicating an awareness of modern technological advancements in the music industry. Despite these strengths and the success in updating the laws, there are still areas where the legislation falls short, especially concerning modern digital practices. Jackson Brefo made some claims that the existing laws do not effectively address piracy through digital devices and sharing on mobile platforms, leading to revenue loss for creators and organizations like GHAMRO. This comes to depict that perhaps; Ghana's copyright laws need some level of update in the area of tackling the new waves of tech gadgets that are usually used for music sharing. There is also the absence of specified royalty tariffs which creates ambiguity, making it challenging to ensure fair compensation for artists. A clear tariff structure is essential for transparent royalty distribution. Above all, there is evidently a lack of awareness and education among the Ghanaian population regarding copyright laws. The population does not understand why they should pay royalties in the first place because according to Tony Appiagyei. Once the music is out there, the ordinary Ghanaian believes that the music can be used without paying compensation. This lack of understanding hampers the effective implementation of copyright regulations, making it difficult to combat unauthorized distribution and use of music.

To get the Ghana copyright law into full functionality, there is a need for comprehensive reforms addressing these weaknesses. This could include updating legislation to encompass digital piracy, establishing clear and fair royalty tariffs, implementing educational programs to raise awareness about copyright laws, and enhancing enforcement capabilities to protect the rights of musicians and ensure a thriving music industry in Ghana.

Opportunities and challenges for Ghana artists in the digital age.

Based on the responses from the interviewees, it is evident that Ghanaian artists are facing both opportunities and challenges in the digital age. To get to the bottom of this, we will have to analyze these points made by the respondents and draw conclusions based on the provided information and integrate it with existing theoretical frameworks.

Looking at the positive effect of digitalization, it is evident that one of the significant advantages of digitalization is the global outreach it provides. As stated by Jackson Brefo, Ghanaian artists can now reach diverse and international audiences through platforms like Spotify, Apple Music, YouTube, Instagram, and TikTok. This global reach allows them to tap into new markets and gain international recognition which helps to create fan base in different regions of the world. This fan base serves as a support system especially when the said artist is on tour. In addition to this, the digital age has enabled artists to generate revenue through online streaming. According to Jackson Brefo, in the past artists struggled to make money from physical CD sales. Composers of creative works were not even considered to be part of the circle when it came to the sharing of revenues. But digital platforms have offered a steady stream of income through online streaming services. This includes both established and up-and-coming artists.

Ghanaian artists also have the opportunity to register their works with foreign Collective Management Organizations (CMOs) and collect royalties internationally. This provides an alternative source of income for artists who might not be receiving fair royalty payments locally. According to Benjamin Arhin, social media platforms have become powerful tools for promotion. Artists can use platforms like Instagram, YouTube, and TikTok to connect with fans, promote their work, and even collaborate with international artists. These platforms enhance their visibility and help them reach a wider audience.

Looking at some challenges digitalization poses to Ghanaian Artists, It is without a doubt based on the response that there is still the existence of some level of digital piracy in the Ghanaian music market. The ease of digital sharing has led to an increase in piracy. Artists face the challenge of protecting their intellectual property as their music can be easily shared without their consent, leading to lost revenue. Piracy affects both established and emerging artists, hindering their income potential.

The digital age has also made the music market more crowded, making it harder for Ghanaian artists to stand out. With the global reach, artists not only compete locally but also internationally. Standing out in this competitive landscape requires strategic planning and unique marketing approaches.

Another challenge that was mentioned is the easy accessibility of internet. According to Charles Quarco, limited access to the internet and digital devices in some regions of Ghana hampers artists' ability to fully harness online opportunities. Uneven internet distribution creates a digital divide, limiting the potential of artists in these areas.

Indeed the digital age has opened up new avenues for Ghanaian artists, providing them with global exposure, opportunities for monetization, and enhanced promotional tools. However, these opportunities come hand in hand with challenges such as piracy, increased competition, limited internet access in some regions, and the need to adapt to evolving business models. Looking at some possible solutions, Ghanaian artists need a combination of creative strategies, awareness of digital rights, collaboration, and support from both the industry and regulatory bodies.

Additionally, education and training programs can empower artists to protect their intellectual property and make the most out of the digital landscape. By addressing these challenges and leveraging the available opportunities, Ghanaian artists can thrive in the digital age and contribute significantly to the global music industry.

How digital innovations can improve the creation of jobs for people and organizations in the music industry.

Based on the responses provided by the interviewees, it is evident that the digital age has brought significant opportunities for artists in Ghana. These opportunities span various sectors within the music industry and have had a positive impact on job creation and economic returns.

Digitalization has definitely created jobs. Some of these job creations are the likes of aggregators and digital distribution positions. Digital innovations have led to the rise of aggregators who facilitate the process of uploading music to streaming platforms. This has created jobs for individuals and even entire offices, providing employment opportunities according to Jackson Brefo.

Individuals like Wode Maye and others have capitalized on digital platforms like YouTube, employing people and generating income through content creation. This trend promotes selfemployment and entrepreneurship among artists and content creators and generates jobs in video production sector. The digital age demands a diverse set of skills such as video editing, social media management, legal expertise in copyright and licensing, software development, UX design, and data science. Artists and professionals can capitalize on these demands, leading to skill diversification and employment opportunities.

In an overall view, the opportunities presented by digitalization offer a promising future for Ghanaian artists, fostering creativity, innovation, and sustainable careers in the evolving digital music industry.

Impacts of music industry digitalization on the improvement of socio-economic conditions in Ghana.

Looking at Ghana wholistically, and reflecting on the responses provided by the interviewees, it is evident that digitalization has impacted positively on Ghanaian socio-economic conditions. Digital platforms have allowed the government of Ghana to explore new avenues for revenue generation. According to Jackson Brefo, Taxation on online transactions, such as game betting and digital content purchases, provides the government with a means to collect taxes, potentially contributing to the funding of developmental projects.

The global reach of digital platforms has enabled Ghanaian artists to showcase their talent to international audiences. This exposure not only promotes Ghana's culture but also attracts tourists and investors. Successful artists and music festivals can lead to increased economic activities in the hospitality, transportation, and tourism sectors.

Digitalization has and still enhancing access to a diverse range of music styles, both local and international. This has led to an increase in cultural diversity within the country, breaking the dominance of international music and allowing local artists to gain attention from international listeners according to Charles Quarco. This diversification has economic implications, especially in music-centric cities, creating more opportunities for artists and entrepreneurs.

We can also say based on the response, that digitalization of the music industry has created and is creating income opportunities for ordinary Ghanaian artists. This revenue stream contributes to

poverty reduction and economic stability for musicians and their families, thus positively impacting socio-economic conditions in the country.

In order to harvest all the opportunities digitalization may present, the government, artists, and relevant stakeholders should collaborate to create a conducive environment. This environment should include technological advancements, supportive policies, and efficient legal frameworks that protect artists' rights. By doing so, Ghanaian artists can continue to thrive in the digital age, contributing not only to the cultural richness of the country but also to its economic development.

CHAPTER SIX – CONCLUSION AND SUGGESTIONS.

6.1 Conclusion

This research endeavors to examine the existing challenges confronting the Ghana music royalty collection from an insider's viewpoint and proposes strategies to address these issues, ensuring continued relevance and the efficient collection and distribution of royalties. The primary focus is on leveraging digital innovation to enhance GHAMRO's operational effectiveness in managing royalty collection and distribution among its members. Given the dynamic nature of digital advancements, incorporating these innovations is crucial for GHAMRO to provide efficient services and seamlessly adapt to the evolving digital landscape.

While the current study does not delve into the scope of educating the Ghanaian population about the importance of paying for music usage, it acknowledges the informants' mention of this aspect during interviews. Implicit in the research is the observation that numerous Ghanaian musicians have raised concerns about GHAMRO's perceived inefficiency, lack of transparency, and inaccurate royalty distribution—a sentiment that may be linked to GHAMRO's failure to embrace new technological developments. The interviews underscored a recurring theme of reliance on traditional methods and human resources, as opposed to integrating digital innovations.

The research findings highlight the affirmative impact of digital innovation on the collection and distribution of music royalties, offering GHAMRO the potential to decrease dependence on human and other resources, such as vehicles and fuel, traditionally required for chasing down music users to collect royalties. Despite these positive effects, the study identifies piracy as a notable drawback. Additionally, it underscores the socio-economic impact of digital innovation in Ghana, emphasizing, however, the inadequacies in managing the music industry through this process.

In response to the main research problem—the influence of digital innovation on Ghana's music royalty collection and distribution—the study provides insights that contribute to the broader literature on the impact of music digital innovation, particularly within the Ghanaian music

industry. Consequently, these insights hold implications for both music industry managers and policymakers, offering valuable perspectives for guiding future strategies and decision-making.

6.2 Limitations and Suggestions for further studies.

Although this study provides intriguing insights, it is important to acknowledge certain limitations for future research that could enhance the comprehension of the phenomenon. Firstly, the study's focus was limited to Ghana, but there is potential for broader applicability by including other Collective Management Organizations (CMOs) in the developing world. A comparative analysis between CMOs in emerging markets and those in developed markets could provide valuable insights, addressing the challenges faced by emerging markets. This approach would yield more comprehensive findings on the discussed subject, and hence, future research is encouraged to explore other relevant emerging music markets.

Secondly, while the study underscores the digitalization efforts of GHAMRO, it has brought to light an educational challenge. Some musicians are grappling with the existing digitalization, and introducing additional digital innovations without adequate education could exacerbate confusion among them. Furthermore, it became apparent that the general population of Ghana lacks awareness of why music usage should entail a fee. Subsequent studies should consider how Ghanaian musicians and users can be educated to bridge the learning gap posed by new digital innovations.

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APPENDIX

1. Structured interview guide for the respondents of both GHAMRO and TONO

Consent brief

Dear Respondent,

Request for Interview on the Impact of Digital Innovation on the Collection and distribution of music royalties.

I hope this letter finds you in good health and high spirits. My name is Jeffery Asomaning, and I am currently a master's student at the University of Agder, Kristiansand studying Music Business and Management. As part of my coursework, I am conducting research on the Impact of Digital innovation on the collection and distribution of music royalties. The case study of this research is Ghana. I am writing to humbly request the opportunity to interview a knowledgeable representative from your institution regarding how the collection society operates and uses new digital innovation in the collection and distribution of music royalty.

As you are aware, the music industry has witnessed significant transformations in recent years, driven largely by advancements in digital technology and its effects on how music is created, distributed, and consumed. These innovations have had profound consequences and advantages for copyright holders, artists, and music rights collection societies worldwide, including TONO/GHAMRO.

The purpose of this interview is to gain insights into TONO/GHAMRO's experiences, strategies, and how it is using these new technologies to its advantage in its role as collection society and how developing countries such as Ghana and its collection society(GHAMRO) can also implement such initiatives.

The insights gathered from this interview will contribute significantly to my research, shedding light on the global implications of digital innovation for music royalty collection societies and providing valuable lessons for other countries facing similar challenges. Rest assured that any information shared during the interview will be treated with utmost confidentiality and used solely for academic purposes.

I kindly request the opportunity to conduct the interview at your earliest convenience. The interview may take place via phone call, video conference, or any other preferred method as per your convenience. I anticipate that the interview will last for approximately 30 to 45 minutes.

Question guide

Q1. Do you know the procedure Ghamro uses in collecting royalties? if yes can you please explain these processes?

Q2. How does Ghamro determine how much an artist must be paid?

Q3. How are musicians paid?

Q4. Is Ghamro using any technology in the collection and distribution of royalties?

2. Structured interview guide for the respondents of both musicians and music intellectuals

Consent brief

Dear Respondent,

Request for Interview on the Impact of Digital Innovation on the Collection and distribution of music royalties.

I hope this letter finds you in good health and high spirits. My name is Jeffery Asomaning, and I am currently a master's student at the University of Agder, Kristiansand studying Music Business and Management. As part of my coursework, I am conducting research on the Impact of Digital innovation on the collection and distribution of music royalties. The case study of this research is Ghana. I am writing to humbly request the opportunity to interview you to acquire your knowledge on the subject matter.

As you may be aware, the Ghanaian Collection Society is facing challenges in collections and distributions of royalties to its members. The emergence of new technologies in the music industry has made these challenges worsen instead of helping the Collection Society. Comparing this to other advanced countries, these innovations have had profound advantages for copyright holders, artists, and music rights collection societies worldwide.

The purpose of this interview is to gain insights into the problems GHAMRO currently faces, how it can implement these new technologies to its advantage in its role as a collection society.

The insights gathered from this interview will contribute significantly to my research, shedding light on the global implications of digital innovation for music royalty collection societies and providing valuable lessons for other countries facing similar challenges. Rest assured that any information shared during the interview will be treated with utmost confidentiality and used solely for academic purposes.

I kindly request the opportunity to conduct the interview at your earliest convenience. The interview may take place via phone call, video conference, or any other preferred method as per your convenience. I anticipate that the interview will last for approximately 30 to 45 minutes.

Thank you for considering my request. I look forward to your positive response. If you require any further information or have any queries, please do not hesitate to contact me at asomaningjeffery@gmail.com or 92058614.

Once again, thank you for your time and cooperation.

Sincerely,
Jeffery.

Consent choice

(a) I accept to be interviewed

(b) Do not want to be interviewed

Respondent's personal and socio-demographic data

1. Sex a) Male.....

b) Female.....

2. Age a) 18 - 29.....

b) 30 - 39.....

c) 30 - 39.....

d) 50 and above.....

3. Education level a) Primary.....

b) Secondary.....

c)Tertiary.....

d) Any other.....

e) No schooling at all.....

4. Work experience in the music industry

Question guide

RQ1. What are the challenges of collection and distribution of music royalties in Ghana and how can digital innovations improve the collection and distribution of it?

RQ2i. What are the strengths and weaknesses of the Ghanaian music copyright and royalties industry structure?

RQ2ii. What are the opportunities and challenges for Ghana artists in the digital age?

RQ3. How can digital innovations in the music industry improve the creation of jobs for people and organizations?

RQ4. What are the impacts of music industry digitalization on the improvement of socio-economic conditions in Ghana?



Assessment of processing of personal data

Reference number	Assessment type	Date
992309	Standard	09.01.2024

Title
THE IMPACT OF DIGITAL INNOVATION ON THE COLLECTION AND DISTRIBUTION OF MUSIC ROYALTIES – THE CASE OF GHANA.

Institution responsible for the project
University of Agder / Faculty of Arts / Department of Rhythmic Music

Project leader
Tor Dybo

Student
Jeffery Asomaning

Project period
17.08.2023 - 28.06.2024

Categories of personal data
General

Legal basis
Consent (General Data Protection Regulation art. 6 no. 1 a)

The processing of personal data is lawful, as long as it is carried out as stated in the notification form. The legal basis is valid until 28.06.2024.

[Notification Form](#)

Comment
Data Protection Services has assessed the change to the duration of the project.

The period for processing personal data has been extended until 28.06.2024.

If the duration of processing personal data is further extended, it may be necessary to inform your participants.

We will follow up the progress of the project at the new planned end date to determine whether the processing of personal data has been concluded.

Good luck with the rest of the project!