



ASHESI UNIVERSITY

AN INVESTIGATION INTO THE NEED FOR GOVERNMENT OF GHANA
INTERVENTION TO SHORE UP THE STRUGGLING GHANAIAN
ENTERTAINMENT SECTOR.

By

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DECLARATION

I hereby declare that this thesis is the result of my own research work and that no part of it has been presented for another degree in this university or elsewhere.

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Date: 27th April 2021

I hereby declare that the preparation and presentation of this thesis were supervised in accordance with the guidelines on supervision of applied projects laid down by Ashesi University.

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ABSTRACT

This study is about the entertainment industry of Ghana. It explored the history of the music and filmmaking sectors of Ghana. It addressed the challenges and success the industry has had over the decades. It sought to understand the root cause of Ghana's low output and quality of entertainment products by involving industry players such as music and film producers in the study. This research investigated the need for government intervention in the entertainment industry of Ghana. This dissertation aimed to find ways the government of Ghana can contribute to the growth of the entertainment industry Ghana. To find relevant roles of government, it used the entertainment industry of other countries like Nigeria to discover strategies and structures of successful entertainment space. It adopted a mixed method of research and grounded theory analysis to achieve this goal.

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CHAPTER ONE: INTRODUCTION

1.1 Background Information

Entertainment is any material that can stimulate an emotional response from people who engage in it or encounter it (Moss, 2010). Entertainment is defined by economists as a business model based on the economic concept of consumer payments meeting or exceeding production cost. In that context, the price the consumer pays for entertainment products supplied must meet or exceed the cost of supplying the same entertainment products; otherwise, the profit incentive to produce entertainment products will be wiped out, and output will plummet (McKee et al., 2014).

Over the years, observations have shown that this industry's success depends on consumer activity, implying that entertainment cannot exist without an audience. Entertainment can be classified as a commercial culture regardless of its content. This follows from Sayre and King (2010), who described entertainment as culture offered for "the exchange of money." Culture is explained as "the way of life of people." It includes the "attitudes, values, beliefs, arts, ..., habits of thought, and activity" of the people (Blackburn, 2008).

Under the entertainment industry lies a collection of businesses that have a primary purpose of providing products to engage and captivate their target market (audience). Entertainment products tend to represent society in a specific place, time, and concept. For this research, the sectors under this industry will be limited to Music and Film making. The focus of these two sectors is due to the personal interest of the author, as a person who is gifted with the talent of acting and as an individual who loves music.

Acting to me means being able to express myself dramatically, explore the experiences of characters and drown myself in their thoughts and life. It also means

being anyone you want, like switching professions. Music brings a lot of meaning to my life, it helps me keep calm and engage with my emotions. The research focuses on Ghana because I believe the local talents that come so natural to the people are not being capitalized for commercial purposes to generate a profit and to support jobs as is being done with other natural resources the country is endowed with, such as gold, cocoa, etc., and this bothers me.

1.2 Overview of Ghana's Entertainment Industry

The Ministry of Tourism, Arts, and Culture of Ghana heads the Ghanaian entertainment industry. Its primary purpose is to help its sectors contribute to the country's GDP by creating a favorable environment for sustainable growth and development (Ministry of Tourism, Arts & Culture, 2017). The music sector is represented by the Musicians Union of Ghana (MUSIGA), established in 1975. The organization is tasked with making policies, setting wages, and providing remuneration, support for musical activities, job opportunities, union rights, freedom, and other duties (MUSIGA, n.d.). The filmmaking sector is regulated by the National Film Authority, a government agency authorized to regulate and enforce legal frameworks for production, distribution, and marketing of films and the film sector's development (Asante, n.d.).

The Music Sub-Sector

The Music field of the Ghanaian entertainment industry has had a variable performance that has been addressed by major contributors to the literature surrounding entertainment products of Ghana, namely, John Collins, Carmela Garritano, Jonathan Haynes, Birgit Meyer, etc. From its glory days in the 1950s, it led West Africa with popular highlife and Afro-rock music. In the 1970s, the music sector faced a decline due to giant import duties on musical instruments, shortage in essential commodities,

exchange rate changes, political instability, and corrupt and unstable government (Collins, 2005). In the 1980s and 1990s, the music sector in Ghana began to gradually pick up as there was an increased number of foreign engagements, which can be measured by the number of collaborations between foreign and local artists to produce music and movies.

The foreign engagement that ignited in Ghana led to the creation of the Ghanaian National Folklore Board of Trustees, increased study abroad and exchange knowledge opportunities and the touring of local artists and bands outside Africa (ibid). However, this was not fully realized in the northern parts of the country as the people of the North faced inter and intra ethnic conflicts during that period, which affected the nurturing of the music careers in those regions (Wuaku Commission, 2002).

The music sector has long provided jobs for several Ghanaians, from decades ago where talented people sang at palm wine bars to make a living to the formation of live bands, dance orchestras, and highlife dance bands who were paid to perform at events (Collins, 1989).

As time progressed, these opportunities were broadened to teaching African instruments, sounds, and music. Solo artists began to emerge; collaborations between foreign musicians and local artists also provided jobs for many Ghanaians (Collins, 2009). An example is a (musical) film called "The Visitor," released in 1980; it featured several Ghanaian artists.

It was organized by an English drummer called Mick Fleetwood, in collaboration with the Ghana Arts Council and Musicians Union of Ghana (ibid). Recording studios were set up; people were employed to facilitate them; an example is Rita Marley's studio at Akwapim in the Eastern region of Ghana, which was a recording

studio open for commercial use. People were also employed to organize concerts and festivals such as Pan African Festivals, which brought many tourists and musicians like the prominent American singer, songwriter, record producer, and musician; Stevie Wonder to Ghana (ibid). Essentially, the music space has provided jobs for many Ghanaians both directly and indirectly. However, sustaining a career in this field is surprisingly complex and will be further discussed in this paper.

In 1957, when Ghana became independent, Kwame Nkrumah, Ghana's first president, supported the local popular music and entertainment sector (Diawara, 1992). The industry was doing very well and had begun to Africanize western pop music and African Americans' Afrocentric fashion (ibid). However, the rising surge of the entertainment industry did not last due to the collapse of the Ghanaian economy that started during the near end of the Acheampong/Akufo military regimes (Collins, 2005). Ignatius Kutu Acheampong was an army officer who led a bloodless coup d'etas against the government of Dr. Kofi Busia in 1972 and was later forced to resign by a group of army officers led by his successor, Lieutenant Gen. F.W.K. Akuffo in 1978 (AdomOnline, 2020).

Subsequently, the country faced political instability from the two military coups by former president John Jerry Rawlings in 1979 and 1981. Following that, a two-and-a-half-year night curfew from 1982 to 1984 rendered most of the individuals in this industry jobless because there were no live music performances, disco pubs and clubs were closed, no theatre shows, people lived in fear (ibid). It caused the collapse of live bands (Eyre, 2013), musicians' careers, cinemas and drove some artists to leave the country; music education was relegated in the school curriculum in 1988 (Collins, 2005). The government also slapped outrageous import taxes on musical instruments sending the developing music sector to its early grave.

After disregarding the entertainment industry over two-and-a-half decades, the government began to undo its harm in 2000, with 10% of tourist revenue being spent on the entertainment industry (Collins, 2009).

In 2004, the government also reduced the import duties on musical instruments. The Ministry of Tourism, Arts, and Culture also supported the initiative to increase live bands and nightclubs. The entertainment industry was also added to the Ghana Poverty Reduction Strategy, and the parliament worked on a new copyrights bill to curb music piracy around 2009 (ibid). The government also initiated a creative arts fund bill in 2019 to support the creative arts industry and its projects, which is yet to be passed into an act. According to current Ghanaian President Nana Akufo-Addo, it was the first support the government had provided the Creative Arts Council. He also contributed GHS 50,000 to the Ageing Musician Welfare Endowment Fund (Kyei, 2019).

The Movie-Subsector in Ghana

In the 1920s, films were introduced to Gold Coast (now Ghana) for entertainment, which led to the opening of cinemas. This was initially meant for the first-class society who were the colonial masters and their associates. Only the wealthy could see these films at the cinemas, but later, they were available in rural and urban areas in the form of cinema vans and houses such as Orion, Rex, Roxy, etc. (Adjie, 2014).

The Gold Coast Film Unit was transformed into the Ghana Film Industry Corporation (GFIC) after Ghana's independence in 1964. It started producing full-length musical films, documentaries, and the Band Series of artists and dance bands (Collins, 2005).

The first President, Dr. Kwame Nkrumah, sent Ghanaians to study filmmaking abroad to ensure the effective running of GFIC in the 1960s. The popular private cinema industry began to emerge in the late 1980s, around the same period as Nigeria. Prior to that year, films were produced only by the government.

In 1981 Ghana's first independent movie, *Love Brewed in the African Pot*, was produced by Kwaw Ansah, a celebrated filmmaker (Ansah & Pfaff, 1995). This film stimulated a revolution in the country's art space, paving the way for the launching of Ghana's own movie industry named "Ghallywood."

The Ghanaian filmmaking sector is characterized by two production style units, namely Ghallywood and "Kumawood." The former is based in Accra, the capital city of Ghana, and the latter in Kumasi, the capital city of the Ashanti Region in southern Ghana. Ghallywood can be described as the English-speaking unit of the filmmaking sector that usually focuses on modernization and tends to display some western or foreign cultures. On the other hand, Kumawood is the unit of the filmmaking sector that produces local content, usually done in local dialects, and exhibits the culture and traditions of Ghana.

The filmmaking sector provided jobs for gifted people with the talent to act, scriptwriters, videographers, directors, costume designers, make-up artists, and marketers. Others also set up cinemas to screen films, with cleaners, salespersons, cooks, and others to facilitate these cinemas. Self-taught filmmakers like Willy Akuffo captured their audience's attention with tales of witchcraft and sentimental romance (Haynes, 2007). These low-budget movies were a primary source of entertainment and screened in cinemas all over the country. It caused an impulse to shoot movies with video cameras amongst people who had little experience and knowledge of filmmaking

(Meyer, 2003). They disregarded existing establishments, film production structures like a theme, script, and message and produced films with low technical quality (Meyer, 1999). It was met with hostility by the intellectual elites and established filmmakers. That conflict still existed in 2020.

1.3 Description of the Research Problem

The Ghanaian entertainment industry's growth has been hindered by inadequate capital, limited distribution channels, copyright infringement and piracy, poor education, and technological infrastructure.

The low investment in the sectors under this industry has caused low-quality content because producers must hustle for funds and compromise their great ideas to fit their limited budget. Even so, producers fail to reap the profits they deserve and sometimes struggle to break even, mainly because of copyright infringement and piracy. (Meyer, 1999, Haynes, 2007, Yamusah, 2013, Ohene-Asah, 2018, Brew, 2019).

I believe most industry players need proper education to execute the required professionalism and organizational culture to see the necessary economic returns from quality products. The concept of "garbage in garbage out" applies in the entertainment industry as many firms lack proper business models and ethical work behavior. The challenges the entertainment industry faces lessen the profits of the stakeholders in the entertainment industry and adds to the reason why the government must step in. When workers in this industry are not making the expected profits, it limits talented residents' opportunities to make a successful career out of this industry. The country also lacks a defined structure or system that covers and regulates the entertainment industry's necessary procedures.

In Ghana, most musicians and upcoming creatives have to face challenges of finding music engineers to construct a befitting rhythm for their music, pay for studio

time, tape mixes, and try to market their product, which should not be so. As M.Anifest, a Ghanaian music artist, rapped in a 2017 song Kudi which he was featured in, *"I invest in my body to be somebody, pray to Allah that it works. We pay for videos, we pay for studio, blowing our savings, oh it hurts. No record labels; we are the label. A bunch of workhorses we no get stable"* This account is from a stakeholder in Ghana's entertainment industry and shows there is not much support or structure to ensure people succeed in this field (Theophilus, 2018). In other countries such as the US, UK, etc., where the entertainment industry is flourishing, industry players have mechanisms established to produce and reap profits from their output.

Livingstone Etse Satekla, popularly known as "Stonebwoy," is one of the most successful musicians in Ghana. In an interview with the Minister of Information of Ghana, Mr. Oppong Nkrumah, the music artist, discussed the limited digital distribution channels the entertainment industry faces. He went on to state the need for major music streaming platforms owned by Ghanaians to aid the improvement of revenue for both the artist and the state. He said though they have access to music streaming platforms like Spotify and Apple Music, it will be great to have credible streaming platforms for the country (Multitvworld, 2020).

Charles Nii Armah Mensah Jnr also known as "Shattawale," another successful musician in Ghana, said in an interview with Nana Ama Mc Brown, a successful actress and tv host on her show; United Showbiz, that he understands why most parent and leaders in the country do not want their children to pursue a career in music because of unprofitability and the difficulty to reap returns from investments. He added that the government of Ghana sees everything, and the display of unprofessionalism does not encourage the government to invest in the entertainment industry. He pleaded that the government should watch the serious industry players and give them a little bit

of support and provide funds to push the music sector (UTV Ghana Online, 2020). This highlights the need for the government of Ghana to step in to aid the entertainment industry as it holds a vital role in the advancement of the industry.

In an interview conducted by Micah Motenko (2011) during his research on *Highlife in the Ghanaian Music Scene: A Historical and Socio-Political Perspective*, one of his interviewees expressed his frustrations on the ostensible unwillingness of the government of Ghana to promote musicians. He said the government should stage free shows to preserve the culture and promote more interest in live music as it is uneasy for sponsors to invest in live shows. Motenko also added that the government support for the music support is insufficient, particularly when compared to the support the first government of Ghana, led by the late ex-president Kwame Nkrumah, rendered to the entertainment industry back in the 1960s.

Michael Kwaku Ola, an independent filmmaker, entertainment critic, and radio presenter, said in an interview with Prime Morning, a show on Joy Prime Television, that the entertainment industry in Ghana lacks qualified and technically competent people, which causes others to juggle roles in production processes. Examples are a make-up artist taking up the role of a costume designer, a producer also executing the roles of a light control person, and an individual playing all four roles. He also mentioned the need for national bodies to regulate contents that are broadcasted and ensure people do not broadcast contents they do not have a license to, especially tv stations. According to him, producers lose money because some tv stations show their movies and other entertainment products without paying for the rights to do so. (Prime Morning, 2020).

Yvonne Okoro, an award-winning Ghanaian actress, stated that movie production is dipping due to its lack of investment, infrastructure, and unity. Actors and

actresses who have become executive producers are currently sustaining the industry (Media General Library, 2019).

In the words of a Kumawood actress and a movie producer, Matilda Asare, "again, there were no laws to guide the industry, and piracy is killing us. Now that the National Film Authority has been put in place, it has to perform its role effectively so that we can have our Film Bill in place." This statement also adds to the existing concern of copyright infringement and piracy in the entertainment industry. According to her, the poor regulation of the industry harms the filmmaking sector because their contents are not supported as much as foreign products such as Telenovelas; television serial dramas mainly produced in Latin America (Buckman-Owoo, 2020).

According to one award-winning Ghanaian actor, Prince David Osei, the repetitive themes of movies in the filmmaking sector bored their target audience over time. He believes vibrancy is good for the progress of the filmmaking sector, and therefore the perceived rivalry between Kumawood and Ghallywood must be discarded as they need to "come together to make it work again" (Owusu-Amoah, 2018).

Peter Sedufia is a promising filmmaker in Ghana who has some of his movies such as "Keteke" and "Side Chic Gang" penetrating international markets. His movie Keteke, which was produced in 2017, made the selection list of Oxford University for the African Cinema 2020 term. In one of his Instagram posts in early 2020, he expressed his wish for the year to be different for filmmakers in Ghana. He admitted the filmmaking sector was struggling and threw light on the difficulty of finding distributors in the sector. "Making films in Ghana is not easy. Promoting it to get the needed traction for the cinema is no joke. Finding a distributor for the film to make your money back is the hardest of all," an excerpt from the post (Sedufia, 2020).

The Managing Director of MultiChoice Ghana, an entertainment distribution company, put forward the challenges the company faces whilst fighting to protect the copyrights of contents that they purchase. He mentioned the slow and frustrating legal process they must go through and urged the courts to step up their game on issues of copyright protection (MyJoyOnline, 2020). To sum it up, the National Film Authority (NFA) has also started a pitch series to discuss some of these issues regarding the entertainment industry, particularly film, with other professional industry giants from other countries. This shows that it is a very pressing matter that industry players are drawing attention to and are willing to be an active part of the changes that need to occur for the industry to be booming.

1.4 Research Questions Objectives

The complexity of the Ghanaian entertainment industry's problems spikes my interest in discovering the role government can play in reversing the current challenges. This thesis will be based on a research study that seeks to discover how government intervention can help the entertainment industry increase its output and quality to compete internationally and produce jobs for Ghanaians. This is broken down into the following questions:

1. What are the structures of a thriving entertainment industry?
2. What is the gap between the results and the status of Ghana's entertainment industry?
3. How can the government contribute mechanisms needed to increase the output of entertainment products in the country?
4. What kind of investments did governments in other countries make to position their entertainment products in international markets?

The first question aims to find out the models or structures that make it conducive for the entertainment industry to be successful. I believe it will aid in mapping the steps of the potential role of the Ghanaian government. The second question seeks to assess the gap between the structures of a booming entertainment industry and that of Ghana's entertainment industry. It will involve a comparison between the systems we have in place now and what we are trying to achieve. I believe an assessment of what the industry is will grace this study with the knowledge of what must be done to create a space that will foster the steadfast growth of Ghana's entertainment industry. This study follows a solution-based orientation, and as such, answering the question of how the government can contribute to increasing the output and quality of entertainment products in the country will fulfill the focus of the study. Lastly, having knowledge of the investments governments of countries made to aid their entertainment industry will serve as a limitation guide and an example for the Ghanaian government.

1.5 Research Objectives

This research aims to explore ways by which the government can aid the production of quality and well-designed entertaining products, match international standards, and well-structured operational systems that improve profitability and provide employment for the Ghanaians. I seek to find feasible solutions that will map government assistance in the entertainment industry and, hopefully, upon execution, will yield positive results. This research also aims to highlight the mistakes industry players make in running their businesses and justify the need for government intervention.

1.6 Research Relevance

The discoveries and analysis of information from this topic will help Ghana change the entertainment industry's stalled growth. Stakeholders can use it as a basis to lobby the government for funds and demand change. This research will also educate the

people and businesses who operate in the entertainment industry on ways they can improve their operations and craft. This, I believe, will impact the efficiency of their businesses and help them compete internationally.

1.7 Conceptual Framework

To further understand why the government must intervene in the entertainment industry of Ghana, this study will discover the problems of the stated industry on the accounts of the industry players and works of other academics. Industry players in this study refer to participants in this industry, thus individuals, businesses, and organizations who have their operational processes and source of income revolving around the entertainment industry. This is important because identifying and understanding the problems that restrain the growth of the entertainment industry and calls for the attention of the government will provide a foundation for the study to be built on. In finding a competitive strategy that designs a role the government of Ghana can effectively play, Michael E. Porters' techniques for analyzing industries and competitors will be used.

This study heavily relies on the qualitative study because of the inductive analysis of the text it requires. It focuses on the entertainment industry's constructed reality and seeks to find answers based on individuals' and countries' experiences and perceptions in societal settings. It is also geared towards problem-solving and reflecting the voices of people.

This research was conducted using the mixed methods approach. It involves a blend of qualitative and quantitative methods. To gather qualitative data by conducting an in-depth interview with industry players like movie production firms, record labels, faculties at performing arts schools, actresses, and music artists. Moreover, using secondary data available on online resources for quantitative data, I will gather

statistical data from secondary sources like online resources like news articles and libraries.

CHAPTER TWO – LITERATURE REVIEW

2.1 Introduction

In this chapter, existing literature was used to explore the dynamics of the entertainment industry from history to problems. This literature review will explore the entertainment industry dynamics and the problems that characterize the struggling sectors and their interconnection. The low output and poor quality cannot be assessed in isolation from other fundamental issues that cause this. A look at how and when the business of entertainment began is to enrich you with knowledge about the entertainment industry. The review of the entertainment and media industry is to reveal the internal gap between the filmmaking sector, music sector, and other sectors under the entertainment and media industry of Ghana. To portray the cultural diversity of Ghana that has factored into the styles of entertainment output produced by the filmmaking and music sectors. An intrinsic look into the problems that hinder the growth of the entertainment industry and their interconnections was also carried out to give a better understanding of what has and is happening. This literature review will also brief you on the roles governments in other countries like Nigeria have played in their entertainment industry. Lastly, the gaps in the literature identified during the review of literature have been stated.

2.2 Review of Ghana's Entertainment and Media Industry

Ghana's Entertainment and Media industry (E&M) has seen a growth in value over the years, with total revenue reaching \$885 million in 2017 and \$1.2 billion in 2018 (PricewaterhouseCoopers, 2019). For this study, we will focus on the filmmaking and music sector.

The filmmaking sector includes Cinema, Physical home video, and Over-the-top (OTT) videos. The cinema figures represent cinema advertising and box office returns. The physical home video includes the sale and rental of DVDs, and the OTT is

a media streaming service that provides the content to customers directly over the internet.

In 2018, the music sector accounted for 0.53%, and the film-making sector, 0.75% of the total value of the entertainment and media industry in Ghana. The minute contribution of the filmmaking and music sectors to the overall success of the E&M industry shows that it is missing out on the growth (increasing value) that is occurring. The TV and video segment of Ghana is the second-largest contributor to the E&M industry value, following the Internet segment (largest contributor). It yielded a total of \$130 million towards the overall value of the E&M industry. This segment includes the physical home video and OTT video, which contributes \$4.5 million (3.5%) and \$3.2 million (2.5%) to the \$130 million. The cinema is the least contributor to the value of the E&M industry, with total revenue of \$1.4 million.

To conclude the review of Ghana's E&M industry, there is evidence of growth in the entertainment and media industry; it has been forecasted to attain a value of \$2.9 billion by 2023. However, the filmmaking and music sector are the least contributors to this value even in the forecasted figures and needs to be revamped. In other countries such as Nigeria and the USA, their filmmaking and music sector are making a significant contribution not only to their E&M industry but their economic growth, which can be valued by the increase in employment opportunities. For instance, in the United Kingdom, the creative industry contributes more to the economy than financial services as they employ one million more people than the financial sector (Fazlagic & Szczepankiewicz, 2020).

2.3 Background and History of the Business of Movie and Music Production in the International Context

The existence of movies results from technological developments that happened in the 19th century (Lule, 2016). The illusion of motion was first created by studying

human and animal movement by viewing a series of pictures in successions using a kinetoscope device. This device was invented by Thomas Edison and William Dickson in 1891. The popularity gained by the device led the Edison Company to install machines in various locations in the United States of America, such as amusement parks and hotel lobbies where customers could pay about 25 cents for admission.

The instant success of this new form of entertainment urged two brothers, Auguste and Louis Lumière, from France to create a film projector called the Cinématographe in 1895 (Lule, 2016). These film projectors that also functioned as a camera and a printer were a commercial success. The very first commercial film screening in the world was held by these two brothers in the Grand Café, Rue des Capucines in Paris, France. The demand for motion pictures was the main commercial attraction in the entertainment industry, which competed with other entertainment forms like circuses (ibid). The Edison company in the United States also introduces the Vitascope, an improved projector, after purchasing the rights to produce it.

Georges Méliès, a former magician, also invented the Trick film, which made use of special effects to produce magical transformations on-screen (Sklar, 2020). Other filmmakers produced single-shot films, but Méliès put short films together to create stories. Examples of his films are Trip to the Moon in 1902, The Conquest of the Pole in 1912, etc.

The golden age of cinema occurred in the late 1930s and early 1940s; it was a time of unmatched success for the movie industry (Lule, 2016). It was the 11th largest industry in the United States, two-thirds of Americans were visiting theaters at least once a week. However, this story changed in the 1950s due to the advent of television.

The number of people going to the cinema had reduced because many people owned television and could watch films from their homes.

The introduction of VCR in the 1980s opened a new mass market of home movie viewers (Rogers, 2003). Fast forward to the 1990s; there was a rise of low-budget independent films and technically impressive blockbusters with computer-generated special effects. Examples are the Terminator 2: Judgement Day in 1991 and Titanic in 1997. The first fully computer-animated film was Toy Story in 1995; others like Antz in 1998 and Toy Story 2 in 1999 followed (Sklar, 2020).

People's gathering to watch musicians perform in exchange for money has long existed and been termed as the live music industry. Music was initially passed down orally, an innovation that led to the transcription of music that originated from Guido of Arezzo, an Italian monk, in the 11th century (McLerran, 2017).

Music was mainly funded by the church, government, and wealthy private patrons in the 1700s and 1800s (Crytzer, 2019). The production of print or sheet music by publishing industries developing economies of scale created a channel for music amongst other products to be delivered to a broader audience.

The opportunity to mass market music came about in the mid-1800s when a song, according to Crytzer (2019), could become a "hit" if it were a part of a successful operetta or if it was repeatedly performed across the country by well-known touring minstrel or vaudeville performer. The delivery of sheet music created the music publishing industry as more musical opportunities emerged (Smith, 2012). Concert halls, theatres, etc., demanded the latest music composition, which was delivered in the form of sheet music to give to their in-house orchestras for an audience to enjoy (McLerran, 2017).

Thomas Edison, whom we mentioned earlier for his contributions to filmmaking, also invented a device in 1877 called a phonograph, which could record and playback audio. The ability to record musicians using music sheets to perform led to the creation of the recorded music industry. In 1948, Les Paul recorded the first multi-track recording, which opened a gateway in the artistic license because music recordings did not need to be taken during live performances (Smith, 2012). He did this with a track called Lover When You're Near Me. A lot of people purchased record players and albums, which created another opportunity for composers, publishers, artists, and record companies to earn revenue (Crytzer, 2019). This led recording labels to emerge and the unity of musicians from the live industry and composers in the publishing industry.

Les Paul also invented the single-coil solid-body guitar, which was the first commercial guitar around the 1960s. According to Smith (2012), this invention was capitalized by Elvis. Technological development also led to the introduction of compact tape cassettes in the 1970s, compact disk in the 1990s, the internet removed geographical boundaries in the distribution of music (Crytzer 2019). Music was then put into mp3 formats and was accessible by anyone over the internet, making intellectual property ownership an asset in the music industry. In 2001, came the sale of CD albums, the music industry has been evolving through online media, e-commerce, and technological advancement (Smith, 2012).

2.4 Evolution of Movie and Music Genres in Ghana's Entertainment Industry

Genres are categories given to music, movies, books, and other products as a form of identification. It makes it easier for consumers to discover what they want. Genre is defined as "a category of artistic, musical, or literary composition characterized by a particular style, form or content" (Merriam-Webster, n.d.). With

filmmaking, a genre consists of four elements: a story, plot, character, and setting (Reich, 2017). The variations of these elements give rise to sub-genres. The popular movie genres are comedy, romance, action, thriller, crime, documentaries, dramas, fantasy, history, classics, horror, sci-fi, etc. Examples of sub-genres under comedy are slapstick comedy, dark comedy, satire comedy, and farce comedy. A film can also fall into different genres, usually with one genre being predominant. When it comes to music, they can be classified into genres using elements such as sounds or instruments, style, and content. Popular music genres are hip hop, r&b, pop, classical, country, rock, afrobeat, reggae, dancehall, hiplife, gospel, etc.

2.5 Music Genres in Ghana

Ghanaian music genres are continually being reformed and evolving due to external and internal cultural influences. The country thrives on traditional music, art music, and popular music. Art music mainly stems from choirs and orchestras; we have the Harmonious Chorale, Accra Symphony Orchestras (Brew, 2019).

Traditional music is characterized by neo-traditional or folk music that use local instruments and content unique to different ethnic groups. Examples of neo-traditional genres are Ga's *kpalongo* from southern Ghana, northern Ghana's *jinjeling*, *baamaya*, *lunga*, *gonje*, Ashanti's *adowa*, *fontomfrom*, *asaadua*, and others like *fume fume*, *gahu*, *gadzo*, etc. from various ethnic groups. These styles are unique to the culture and numerous local instruments (such as drums) of Ghana (Brew, 2019, Yamusah, 2013).

Popular music has no specific definitions due to its flexibility and complexity, as it is relatively difficult to differentiate it from other music styles in some communities. Ghana is popularly known for highlife music, a fusion style that emerged from a blend of dance-music styles from African and Western cultures. Highlife originated from Liberia, Sierra Leone, Ghana, and Nigeria (Collins, 1989). Highlife

was fused with Ghanaian tradition and bore different sub-genres. Some sub-genres are palm-wine and guitar band highlife, *adaha* & *konisomba* highlife, and dance band highlife.

Palm-wine music was created using combined local string and percussion instruments with those of foreign sailors (e.g., guitars) by coastal West African musicians. The name was coined through foreign and local sailors' congregations at low-class dockside palm-wine bars (Collins, 1989). Variations of palm-wine music were developed in West African countries; for Ghana, it was *ashiko* and *timo* in Accra and *osibisaaba* in the coastal *Fantiland*, *odonso* in Ashanti (ibid). An example of palm-wine highlife is *Yaa Amponsah* by Kwame Asare.

The brass band *adaha* and *konisomba* highlife originated when Ghanaians created their version of danceable brass-band music from the West Indian Rifles Regiment, who played their local Caribbean mentos and calypso. This version was named *adaha*. The Konkomba highlife was later created because people in southern Ghana could not afford the expensive imported *brassband* instruments of *adaha*. The popularity of this version spread to different parts of the country and even to western Nigeria. The fusion of *kokomba* and local recreational music of the Ewe-speaking areas of Ghana and Togo created the neo-traditional music *bor-bor-bor* (Collins, 1989). The dance-band *highlift* came about through dance orchestras of the black coastal elite of Ghana, Nigeria, and Sierra Leone. In Ghana, there were the Jazz Kings, Winneba Orchestra, Ashante Nkramo Band, etc., who played European, American, and Latin-American dances like waltzes and sambas (Collins, 1989).

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Other subgenres such as hiplife, which is a blend of highlife and hip pop, burger highlife – a disco style of highlife created by Ghanaians who were living in Germany, all came into existence as time went on (Eyre, 2013). Other popular music genres are reggae or dancehall, which stems from Jamaican roots. Afro-beats is a fusion of pop dance-music styles from Western and West African countries that originated in Ghana, Nigeria & the diaspora. Afro-beats can mainly be attributed to Fela Anikulapo Kuti of Nigeria (Collins, 2009). Azonto, which is a hiplife style of music that has dance attached to it which was popular among the youth. Gospel is a music style attached to a specific religion, Christianity. It is differentiated by its content, focused on God or Jesus and life (Eyre, 2013). The diversity of genres in the Ghanaian music space has birthed musicians such as Shatta Wale – *dancehall*, Sarkodie – *hiplife*, *afrobeat*, *hip hop*, Kofi Kinaata – *highlife*, King Ayisoba - *kologo*, Wiyaala – *Afro-pop*, MzVee - *R&B*, etc.

2.6 Movie Genres in Ghana

I never saw a Ghanaian cassette or cd which had the genre on it or was categorized in any way growing up. People usually identified what type of movie they were about to view using the image on the cover. I was able to tell if a movie will be an action or a romance film using how the characters appeared on the cover. If the cover had a shirtless man(people) who was(were) in a pose as if to kick someone or throw a punch, it was most likely an action movie. If it had female and male characters staring at each other, holding hands, or in an intimate posture, it was most likely a romance movie.

There are quite several Ghanaian films that try to portray a western lifestyle or modernized culture. In the study of Nanbigne (2011), he highlighted how Hollywood's dominance over the rest of the world had pushed many filmmaking industries to emulate Hollywood styles to compete directly with the famous industry on the international market. This trend gave rise to a genre called "epic" films in Ghana. Meyer and Witte (2012) described this genre as one that did not seek the truthful representation of culture as it created nonexistent traditions. An example of this is the Ghanaian movie *Princess Tyra*, about a royal family situated in Accra's upper class. The movie portrayed a fancy urban setting with invented rituals like throwing flowers on the princess's path (Meyer & Witte, 2012).

Another popular genre is the history genre (historical films). This style of the film represents the Ghanaian culture at a particular time. It illustrates traditional customs and addresses major social or historical events. This was a trend during post-colonial times as filmmakers, and other bodies like the government tried to pass on history onto other generations from their view (Nanbigne 2011, Ohene-Asah, 2018). From Nanbigne's study, he believed that:

African films that appropriate historical realities often set out to achieve three broad objectives; to represent the history of Africans from purely African perspectives, to represent the fight by Africans against all forms of colonialism, and to represent the role of women in Africa's development (Nanbigne, 2011, pg. 72).

I agree with him because the rise of these kinds of movies provided audiences a full picture and not what the Nigerian writer Chimamanda Ngozi Adichie will refer to as a half story. I believe it gave audiences a view into the lives of historical legends

such as Yaa Asantewaa and her role during conflicts between the Ashanti Region of Ghana and the colonial masters.

In the words of Nanbigne (2011), other genres are fictions, "tends to represent Africans in realistic, and often idealistic, ways. Many such films are informed by myths obtained from social and political history." An example is Kwaw Ansah's *Heritage Africa*. Another genre called occult video, which usually has some horror and religious elements, is prevalent in Ghana (Garritano, 2013). This movie style portrays occult practices and condemns them. It also features fraudulent acts of making money and negates any form of engagements with traditional priests or gods. They usually send some moral advice to their audiences and glorify Christianity. This is true for Ghanaian horror movies; these kinds of horror movies are mainly centered on witchcraft, demons, mythical creatures, black magic, etc. The action genre typically portrays fighting scenes, a thug life, etc., and may not have a defined storyline. This genre is not popular in Ghana, unlike documentary films. The documentary filmmaking genre is mainly commissioned by the government of Ghana to educate people in the country about their activities, lives of people, or other things.

An example is a documentary titled *Africa Reborn*, which was filmed by a crew that accompanied the late president Kwame Nkrumah and his officials to the inaugural meeting of Organization of Africa Unity in 1963 (Ohene-Asah, 2018). The drama genre was mostly theatrical in nature and took a comedic approach to the entertaining audience. An example is the Concert party. There are also drama shows such as *Obra*, meaning life, that take an educational approach (ibid).

To sum it up, Ghana's filmmaking sector has explored a few genres since its existence, with most of its video movies centered on fiction, comedy, occult, witchcraft-themed horror, drama, and romance. From my observations, I would say

Ghallywood has most of its products falling under romance, thriller, and drama for the past few years with a few action and comedy. Kumawood, on the other hand, does more comedy, horror, mysteries, and drama. The industry is yet to explore genres like sports, fantasy, sci-fi, and others heavily relying on advanced technology and technical know-how.

2.7 Emerging trends and issues – Understanding the problems of the Music and Film making sectors

The creative industries have been established to be innately risky. This led to a need for new financial models and risk management, among other development of safeguards (Cunningham *et al.*, 2004). The output of creative industries in developing countries barely adds to the computation of productivity; an example is Ghana. The Ghanaian entertainment industry, specifically the music and film-making sectors, has been facing low production and with most of the products having poor quality (Brew, 2019, Meyer, 2003, Ohene-Asah, 2018).

The production stage has been slowed by inadequate capital to keep it running, the risky nature of the business, and how unprofitable it has become. As a result, creative projects seldom become a reality as they remain in the ideation stage (Cunningham *et al.*, 2004), reducing output. The lack of support mechanisms like adequate distribution channels and promotion affects the value of entertainment products. Sayre and King (2010) described one of the characteristics of entertainment as "a product which marketing, and promotions indicate how it should be experienced before the product is accessed."

Interviews carried out by Micah Motenko (2011) during his research on *Highlife in the Ghanaian Music Scene: A Historical and Socio-Political Perspective* revealed that recognition is essential for making money in the music sector. According

to his interviewees (who are music students and practitioners), recognition or fame is achieved by having good managers and promoters who will enrich your networks, build your brand, and increase the monetary value of your output. They also put forth that most musicians are relatively poor, with few achieving recognition (success/money). This makes me think that some musicians are unsuccessful because they do not have access to the resources they need to flourish. Examples are third-party organizations such as managers, sponsors, and record labels.

Joshua Brew (2019) holds a different thought concerning the resources musicians need. He stated that the music sector's movement to the digital space gives music artists an opportunity to produce, record, and distribute music without the help of record labels. According to him, the digital market has bridged the disconnect between musicians and their consumers. As a result, upcoming artists do not have to struggle to get on a record label in order to gain resources for production and distribution. Through technological advancement and the digital market has made buying and selling more straightforward, I somewhat disagree with Joshua's views. Indeed, online music streaming platforms such as Audiomack and Spotify create a channel for musicians to distribute their music. However, it takes more than uploading music onto a streaming service to deliver quality products, deliver value to target markets and gain returns. There are numerous cases where some artiste released a song, had a hit, and then disappeared from the music space. There are usually referred to as "one-hit wonders." Examples are Nana Boroo – *Eha Yede*, Dr. Slim - *Seke*, Atom, Bollie – *You may kiss the bride*, etc. (Ghansah, 2018).

2.8 The problem of distribution

Distribution channels in creative industries are meant to connect suppliers to their buyers/consumers and facilitate demand and supply (Hearn, Cunningham &

Ordenez, 2004). Limited distribution channels in these sectors do not only affect the profitability of this industry but cause the bargaining powers of buyers to be high.

Movies in Ghana are heavily distributed on tape, which makes it easy to copy and distribute illegally, adding to the never-ending problem of piracy. The failure of the National Film Authority and the other institutional heads to ensure TV stations have a certificate or the license to broadcast the intellectual properties of movies and music producers also affects the profitability of the sectors. This concern was also raised by a movie producer, Ola Michaels, during an interview with Prime Morning Star Show on Joy Prime (2020). In an AfricanNews report (2017), the Kumawood actress named Portia Boateng expressed her exasperation on intellectual property issues. She said:

We don't get to enjoy anything like royalty. These movies are shown on TV everywhere; nobody pays anything to anybody. I don't know if there's some group of people out there who are taking the royalties that we don't know.

Her statement also hints that there may be a communication divide or disconnect between the film sector authorities and their subordinates. The bargaining power of buyers is high because the industry heavily relies on its consumers and their preferences. It has been established by other researchers such as Vladica (2012) that consumers in the entertainment industry are co-producers/ co-creators of resources, value, and processes with the provider. The switching costs of the buyer are low; products in the film-making sector are not differentiated. The availability of the internet has also increased the substitute products available. The buyers are also able to backward integrate through piracy; instead of purchasing entertainment products for retailing/distribution, they steal from producers. Inadequate marketing capacity also affects the businesses in these sectors, making them unable to position themselves well both in local and international markets and provide value for their consumers.

2.9 The problem of financing

The financial constraint in the entertainment industry also affects the quality of goods and services produced under this industry. Habib and Daneshmand (2019) stated that the quality of a good film is often seen as a result of adequate funding and the maintenance of high quality is the distinguishing factor between excellent art-house independent cinema and amateur films. The sectors face inadequate capital because of low investment in the field and poor institutional infrastructure. By poor institutional infrastructure, I mean the ineffectiveness of some of the administrative bodies that head the sectors, lack of benchmarks for businesses in this industry, few resources to support the development and sustainability of the sectors. The poor institutional infrastructures lead to limited distribution channels, the rise of copyright infringement and piracy, and the absence of vital support for both existing industry players and start-ups. The copyright infringement and piracy issues hinder producers from receiving real/absolute returns from their output. It also reduces the expected revenue of these producers and renders the business unprofitable. Production costs in these sectors are usually high, so if expected returns are being reduced, it poses a threat to the total cost being covered and enough profit being made for reinvestment. This problem also discourages other businesses, foreigners, and investors from plowing their money into these sectors—all pointing to financing issues.

In a case study on financing creative industries in China, Cunningham *et al.* (2004) discussed how imitation, copyright infringement, and pirating put constraints on investments' returns. Schultz and van Gelder (2012) also assessed this problem through the perspective of many African countries and the failures of legal structures to effectively support the creative industries. Their work focused on music and the need for a supportive legal and business environment, which, eight years later, I cannot help but agree more. I believe the digitization of the distribution of entertainment products

has made it easy for people to wrongfully copy and disseminate property that does not belong to them. If there were a task force put in place to identify these websites or online channels distributing pirated entertainment products, industry players would be able to pursue legal action against them. Also, a revision of legal procedures in matters of copyright infringement will provide that supportive business environment.

Schultz and van Gelder (2012) believe that creative industries will be booming when there is an effective legal system to tackle copyright issues and obstacles are eliminated on the path of creators and entrepreneurs. Moreover, they stood by the notion that the industry does not require decades-long investment or capital-intensive investment to develop. I agree with the thought of designing an effective legal system and see how the problem of copyright alone being solved will go a long way to impact the entertainment industry positively. I also think it is a problem that can never be solved entirely but can be reduced and managed. I do disagree with the amount or intensity of investment needed by the industry in the view of Schultz and van Gelder. I believe it will take much time and consistent investment and infrastructure to solve and manage the industry's underlying issues. It will take some sophisticated infrastructures for the creative industry, particularly music and filmmaking, to reach a certain level of consistent output, meet international standards of quality and be actively competitive in global markets.

2.10 The problem of quality

Poor quality of entertainment products is due to mismanagement of talent, lack of technological advancement, which can be associated with inadequate capital. Some industry players lack the expertise of running a show business or capitalizing on their craft to produce quality products. The poor educational background of some of these producers and celebrities, including rising stars, also affects the quality of their work and outputs. DJ Bass of Live FM, a radio station in Ghana, complained about the poor

quality of work produced by some of the upcoming musicians making it unqualified to be played on the radio (Brew, 2019). The repetitive themes and genres in both the music and film-making space also do not offer their consumers variety and affect the quality and value of entertainment products. Poor organizational culture in these sectors is a contributing factor to the quality of this industry. A lot of the existing literature highlights the need for specialized business support, which includes marketing and management development, a focus on innovation, copyright protection, and rights management. For this study, we find what role and how best the government of Ghana can play in assisting the music and film-making sectors to increase production and quality.

2.11 The role of government

Fazlagic and Szczepankiewicz stated that the development of creative industries heavily relies on the scale of local government support and argued that the creative industry deserves more attention from policymakers than knowledge-intensive industries (2020). I concur with this thought because governments in the past have responded to other industries to foster growth, boost the export market, or offer some form of support. An example is the Ghana Industrial Policy which actively encourages the extensive exploitation of mineral deposits like Oil and Gas. It has also provided incentives to attract investment for manufacturing industries and has simultaneously executed business reforms and fiscal measures to tackle structural challenges. The government's intervention through its Ghana Beyond Aid agenda has significantly improved the stated industries and their development can be valued through its contribution to the GDP (Oxford Business Group, 2020).

The Creative Economy report from the United Nations (2008) stated that:

The large majority of developing countries are not yet able to harness their creative capacities for development. In Africa, for instance, despite the abundance of creative talents, the creative potential remains highly underutilized.

This statement can be backed by the market trends of creative goods in Ghana. Ghana imports more creative products than it exports, which is shown in Table 1.1 below. The imports of creative products nearly doubled from \$80.8 million in 2005 to \$175.2 million in 2013, generating a trade deficit of \$123.3 million in 2013 (UNCTAD, 2018). The Minister of Tourism, Culture and Creative Arts of Ghana said various players of the creative industry remain unrecognized locally and internationally because of financial and resource constraints (ibid.)

Figure 1: Creative Industry Trade Performance, 2005 – 2014.

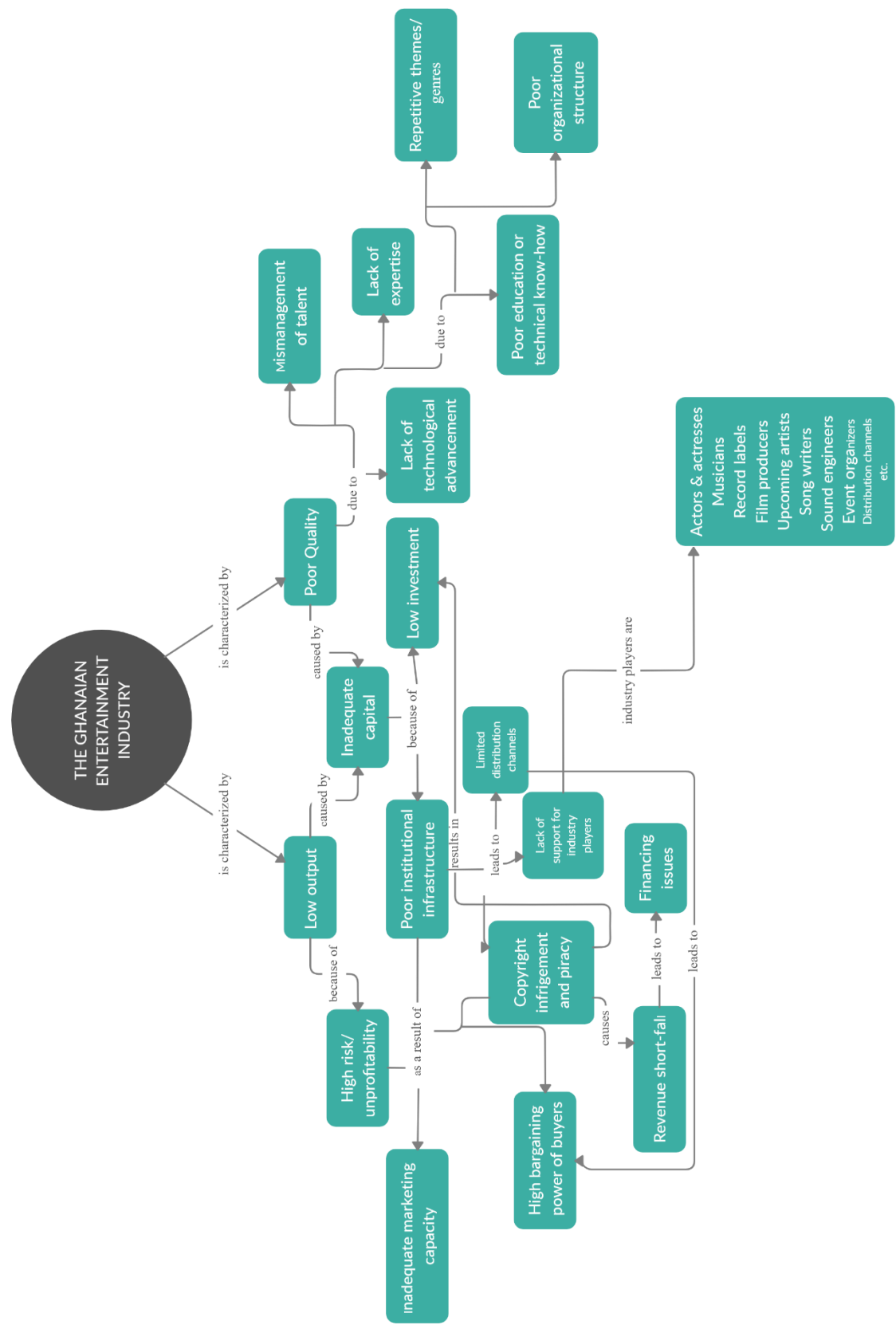
COUNTRY PROFILE - Ghana										
Creative Industries Trade Performance, 2005 - 2014						Value in Million US\$				
Ghana	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	27.32	86.58	2.27	3.63	9.92	8.05	152.31	4.67	51.89	0.00
Imports	80.81	75.01	106.02	106.40	87.71	121.94	155.18	160.90	175.20	0.00
Balance of Trade	-53.49	11.57	-103.75	-102.77	-77.79	-113.89	-2.87	-156.23	-123.31	0.00

Source: UNCTAD Creative Economy Outlook and Country Profiles (2018).

It has been established from other academics that talent and ability alone are not enough, and certain conditions must be met to guarantee growth and success (Shultz & van Gelder, 2012 – look for other references). This makes me firmly believe that the entertainment industry's outlook will change for the better if the government makes it a priority. Besides, it will not be the first government in the world to intervene in the stalled advancement of its creative industries.

Below is a concept map to help you better understand the foundational issues of the Ghanaian entertainment industry.

Figure 2: A Concept Map of the Challenges in the Entertainment Industry of Ghana



2.12 The Movie Industry in Nigeria

Nigeria was facing the same issues as Ghana, with low-quality movies dominated by witchcraft and a poor display of melodrama. However, Nigeria was producing 450 films more than Ghana who produced 50 video films in the mid-1990s. The flood of the filmmaking sector by unskilled individuals caused some harm by flooding the markets with repetitive storylines and faces to make quick returns on little investments (Haynes, 2007).

To top it off, copyright infringement and piracy became a theme for the decade that is still depleting today's industry's success. Television stations broadcast films without purchasing the rights, and pirates dubbed and sold copies of popular movies, freelancers also carried them abroad without authorization of owners, and the cycle went on and on (Collins, 2006).

Nigeria, having the advantage of a large population, could sell 60,000 copies of movies per annum, whereas Ghana averagely sold about 5 to 10,000 copies of movies per annum. They were able to make some profits out of their outputs and reinvest (Haynes, 2007).

This was not the case for Ghana, as breaking even was a struggle; it was almost impossible to reinvest, increasing the risk for losses, leading to a decline in production. Nollywood, the Nigerian filmmaking sector, made use of decent(average) digital cameras, special effects, professional filmmakers, and more technical equipment to produce movies. Though their low budget made them fall short in some areas like lighting and sound recording quality, their movies were better than Ghanaian movies to penetrate other markets, be relatable and generally entertaining, and sold fast on markets (Haynes, 2007).

Ghanaian filmmakers shot their movies in the shortest time and tried to extract as much profit before the pirates could hop on it. This shows film producers were aware of the damage being done by the pirates, and so they were quick to finish one film and move on to another film, which is partly responsible for the problem of poor-quality entertainment products in Ghana (Haynes, 2007, Hunte, 2019). Nollywood also cast famous Ghanaian stars in their movies, which gave them an opening to penetrate the Ghanaian markets, making it difficult for local producers to stay in business. Aside from the challenges the Ghanaian filmmaking sector was facing, it had to compete with Nollywood, Bollywood (the Indian filmmaking sector), and Hollywood (the filmmaking sector of USA) products because they had piqued the Ghanaian audience's interest with better quality, variety, and amusement (Haynes, 2007).

The government of Nigeria was not always a significant contributor to Nollywood. However, it did contribute to the industry by providing grants for screen content creators as sources of funding for their projects (Ebelebe, 2017).

The Project Act Nollywood was initiated by the government to develop the movie-making chain value. It had three components: Film Production Fund (FPF), Capacity Building Fund (CBF), and Innovative Distribution Fund (IDF). In 2017, the Nigerian government provided N420.2 million (110.3m USD) to Nollywood deliberately to aid film distributors and support aspiring filmmakers (Premium Times, 2017).

N1.335 billion (3.5m USD) was disbursed to 105 beneficiaries earlier, and N1.8 billion (4.7m USD) was approved for distribution to 106 beneficiaries. The Nigerian Finance Ministry also reported that 15 community cinemas and viewing centers had been created through grants, 18 firms had been supported to improve online distribution

platforms, 256 permanent and 544 temporary jobs had also been created (Bivan, 2017). Their government's intervention has helped Nollywood to improve the distribution network of movies, curb copyright infringement and piracy, provide jobs for people, and pushed the industry to penetrate markets in sub-Saharan Africa.

2.13 The role of government in the Entertainment Industry of Canada, India, and other countries

In Canada, the federal and provincial governments provide direct grants and indirect funding in the form of tax credits to qualified producers of Canadian cultural products. Examples are the Canada Feature Film Fund and Canadian Independent Film & Video Fund; Telefilm Canada administers both. These funds drove the increase of supply of feature films, improved financial performances of films produced, and supported a variety of genres (Globerman, 2014).

In India, the government's thrust for digitizing the entertainment sector-led it to accord the film sector an industry status back in 2001, which significantly contributed to its growth. The government's decision to allow 100% foreign direct investment on an automatic approval route and tax benefits extension served as a stepping stool for an increase in theatre penetration (Balaji et al., 2011).

Other countries like France, the USA, UK, and Australia have had their government stepping in to offer some support to their entertainment industry, pushing them to penetrate other markets, produce quality products and compete internationally (Ahmad et al., 2018). It seems right for a government to intervene in the entertainment industry, especially when it has the potential to flourish and contribute significantly to society and the economy. Though Adam Smith believed markets must be free of government intervention, I think the institution of a government, which can be explained as a parent to a country, must come to aid a troubled child; particularly one that is going through an endless cycle of problems like Ghana's entertainment industry.

2.14 Literature Gap and Way Forward

There is not much data that explores entertainment output as an experiential product; not much has also been done on the entertainment industry's value chain process in the Ghanaian literature. I also did realize there is no field market research on the consumers of entertainment products that address the meaning of value to consumers, the needs of customers, and what they demand.

The most popular way of assessing the demand in Ghana is through box office returns when it comes to movies and the number of music streams. I believe that gives a limited view of the consumer's needs and does not address value. Data regarding the number of entertainment products produced in a year are probably not recorded. If they are, they are not open to the public and might be owned by the organizations that regulate the entertainment industry.

Also, there is no exclusive distinction of the contribution the entertainment industry makes to Ghana's GDP. It was added to the creative art industry throughout my search, which also comes under service industries. This makes it challenging to assess the entertainment industry's contributions to GDP and compare them to other countries. I believe more research must be done on the entertainment industry from a quantitative perspective.

CHAPTER THREE: METHODOLOGY

3.1 Introduction

The focus of this chapter is to explain the methods that were employed in conducting this research. The chapter describes the research design, tools, sampling strategy, data analysis, possible challenges, and ethical considerations. The research highlighted the experiences, perceptions, and opinions of entertainment industry players and the stakeholders. The focus was on investigating why the government must intervene and what the government can do to intervene. Both primary and secondary data were collected to achieve this.

3.2 Research Design

This research work employed the use of a mixed-method research approach. It involved collecting, analyzing, and integrating quantitative and qualitative research. In Johnston and Vanderstoep's (2009) words, qualitative research is a research method that focuses on the meanings of experiences by discovering how people define, describe, and metaphorically make sense of these experiences. By so doing, it is more likely to explore processes than outcomes. The research focused on exploring the need for government intervention from the lens of entertainment industry players and stakeholders. This lent itself to a qualitative inquiry. Quantitative research is a type of research that assigns a numerical value to the phenomena under study and will more accurately reflect the overall population from which the sample was drawn (ibid).

3.3 Research Method

This study used semi-structured interviews, in-depth research of existing literature, and questionnaires as tools for collecting information. It used a blend of applied research due to its problem-solving orientation and a case study to understand the characteristics that define other countries' entertainment industries.

Applied research is a form of research method associated with providing solutions for specific problems and can be applied to resolve issues. This is necessary because this research aimed to provide ways for the government of Ghana to support the entertainment industry to increase output and improve entertainment products' quality. Chapter two established that the quality and production of entertainment products are being affected by other factors. The endeavor to provide solutions to the entertainment industry's specific problems justifies why some applied research procedures were used (Baimyrzaeva, 2018).

A case study is a specific, complicated, functioning thing that is bound in a system. It is used to understand the features that define a particular bounded system. It can be a single-case study or a collective case study that compares several related cases (Johnston & Vanderstoep, 2009). This was done by conducting in-depth research of existing literature to answer what defined a thriving entertainment industry. The entertainment industry structures in the United States of America, India, Canada, South Africa, and Nigeria were assessed to guide the entertainment industry's evaluation.

3.4 Research Scope

The study population is individuals, organizations, and businesses who have their operational processes or source of income revolving around the supply and sale of entertainment products and consumers of these products. The research took place in the Greater Accra Region, where most relevant industry players are situated. Participants who reside outside and inside the Greater Accra Region and Ghana's borders were engaged in the research through electronic means.

3.5 Sampling Strategy

Purposive sampling was used to recruit participants of the study. A purposeful sampling strategy is a non-random sampling technique designed to include people

based on a particular attribute arbitrarily and engage equal representations of groups that may not be equally represented in society (Johnston & Vanderstoep, 2009). This sampling strategy was used because the study's focus comprises people who work or have their businesses centered on producing, distributing, and consuming entertainment products.

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The sample size was made up of 13 participants for the interview and 180 participants for the quantitative research. The participants were limited to the music and filmmaking sector players and stakeholders. In situations where selected stakeholders were unable to participate, the snowball sampling method was employed. A snowball sampling strategy is a non-random sampling technique that selects a core group of participants for research and uses the initial group to reach the second generation of participants by asking the core group to identify or refer the researcher to other eligible participants (Johnston & Vanderstoep, 2009).

3.6 Data Collection Method

Data was collected using semi-structured interviews and questionnaires. The semi-structured interviews followed a format of open-ended questions, whereas the questionnaire contained a mixture of open and close-ended questions. In-person interviews were conducted for three participants who resided in the Greater Accra Region and were comfortable. The remaining participants were interviewed using

electronic means, precisely Zoom calls (a communication platform for video and audio conferencing), phone call interviews, and WhatsApp interviews. This was because some of the participants were outside Accra and ensured safety and comfortability due to the covid-19 pandemic.

The questionnaires were also administered to all interview participants and consumers of entertainment products using a snowballing technique. Assistance was also given to participants who were illiterate or could not use the online google forms questionnaire. The respondents submitted the questionnaire upon completion. Some of the interviews were recorded for participants who consent to it to ensure fidelity. Social media platforms like Whatsapp, Snapchat, and Instagram came in very handy to identify the right participants and reach out to them.

3.7 Data Analysis

The coding of data was used to group meanings through the identification of themes. Data analysis occurred after the first data was collected due to the cyclical nature of qualitative research and to determine the right questions to ask. Thematic coding is a data analysis tool used to section data into common themes that leads the researcher to a more complex analysis. It guides the researcher to explore how different or similar the categories are (Benard & Ryan, 2003). This analysis was used to analyze and interpret patterns of meaning within the qualitative data.

This research sought to discover or construct a grounded theory to determine the role entertainment industry stakeholders need the government to play. A grounded theory is a theory developed after the data has been analyzed and starts from identifying themes (Johnston & Vanderstoep, 2009).

3.8 Limitation of the study

It was difficult getting participants to commit to the date they scheduled to have the interview. There were many untimely changed dates on the part of participants that delayed the data gathering process. Prior to that, some participants took more than two weeks to get involved in the study, which increased the time constraints of the study. The pandemic also played a factor in the inconsistent engagement of people who were reached out to and people who agreed to take part. Some industry players were unwilling to participate because they highly regard themselves as celebrities. Assessing the trends of Ghanaian entertainment products' output over the past years was challenging and uncertain because no records were being kept.

3.9 Reliability and Validity

Reliability and validity were used to evaluate the consistency and accuracy of the research. Reliability is the extent to which a measure yields the same scores across different times, groups of people, or versions of the instrument (Johnston & Vanderstoep, 2009). Validity is described by Cresswell and Miller (2000) as the way researchers apply qualifying measures to their research. It is about truthfulness and checks what research is intended to measure. To ensure reliability and validity for this study, a reflexive validity was used to ensure the truths of the participants are well represented, and the grounded theory was in tune with their thoughts, perceptions, and experiences. It was also to eliminate infiltrating the study with personal biases that would have influenced the outcome of this study.

3.10 Ethical Considerations

This research observed the principles of ethics required to protect participants' interests and minimize potential risk while trying to extract quality information.

To ensure confidentiality, all data collected were labeled with the names of participants and dates of engagements and were stored on google drive that had no

access to second parties. This was to ensure the security of data and enable easy reference. The password to google drive was also changed during the analysis period and had security questions to reduce the chances of being hacked. For participants who did not want their names to disclose on any data or document, their records/data was labeled with codenames.

The participants were sent a formal letter of invitation that clearly stated the purpose of the study, the participation being voluntary, and having the privilege to withdraw without any consequences. The letter also had a consent form attached to it that sought the approval of the selected sample to engage in the study, have their interviews recorded or not, and lastly, an option to have their identity disclosed if need be.

The research results were disseminated electronically; the participant was informed via email and phone calls. All sources used in this research were cited and referenced. No attempt was made to fabricate data or claim the works of other researchers.

CHAPTER FOUR: FINDINGS AND ANALYSIS

4.1 Introduction

Following chapter three, which detailed the methods used to conduct the mixed-method research, this section focuses on the outcome of the research. The key findings are presented together with the analysis performed. The data analyzed comprises of results obtained from the questionnaires administered and interviews conducted. The qualitative study was conducted before the quantitative. Insights from the interview were used to refine questions in the questionnaire.

4.2 Description of samples

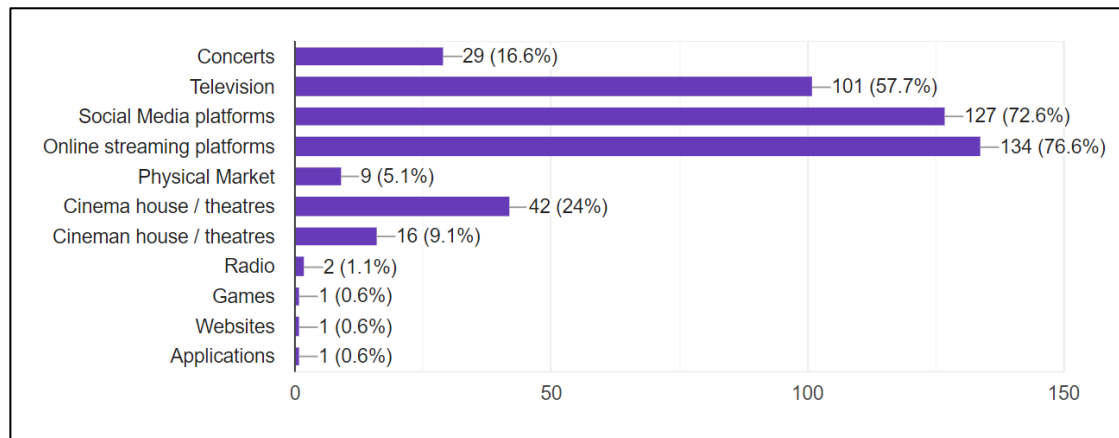
Out of fifteen intended participants of the qualitative research, only eleven were interviewed. These participants fall under the different stages in the value chain of entertainment products. Seven out of the eleven are players in the movie sector and the remaining participant operate in the music sector. They range from regulating bodies, to record labels, movie producers, underground artiste, actress and award programs. The sample of participants for the questionnaires are individuals who consume entertainment products and are above the age of sixteen. The maximum number of people to answer the questionnaire was 400, and the intended minimum was 380. Secondary research was also conducted to help answer the research questions stated.

4.3 Data Finding

One hundred seventy-five participants aged 18 years and above were included in the questionnaire. These individuals were industry players that included producers, government organizations, talent managers, consumers, distributors, etc. 50.3% of the respondents were female, 49.1% were males, and 0.6% identified as something else. 97% are Ghanaians, 1.7% are Nigerians, 0.6% from South Africa, and 0.6% stated African. When asked whether they purchased entertainment products, 68% said they did purchase entertainment products, and 32% said they did not. 73.1% of 175 participants also

mentioned they consume it for free. This means they could download, listen or watch music or film products without any charge from distributing platforms.

Figure 3: Channels consumers purchase or obtain entertainment products.



In figure 1, the questionnaire revealed that 76.6% used online streaming platforms, 72.6% of 175 respondents used social media platforms, 57.7% of 175 respondents used television, 33.1% of 175 respondent went to cinema houses/theatres, 16.6% of 175 respondents went to concerts, and 5.1% of 175 respondents visited physical markets. This shows that entertainment consumers can be reached on social media platforms, there is an existing market for online streaming platforms, and consumers enjoyed television, movie cinemas, and concerts.

Figure 4: Percentage of participants who agreed or not to the notion of the most entertainment product being of low quality.

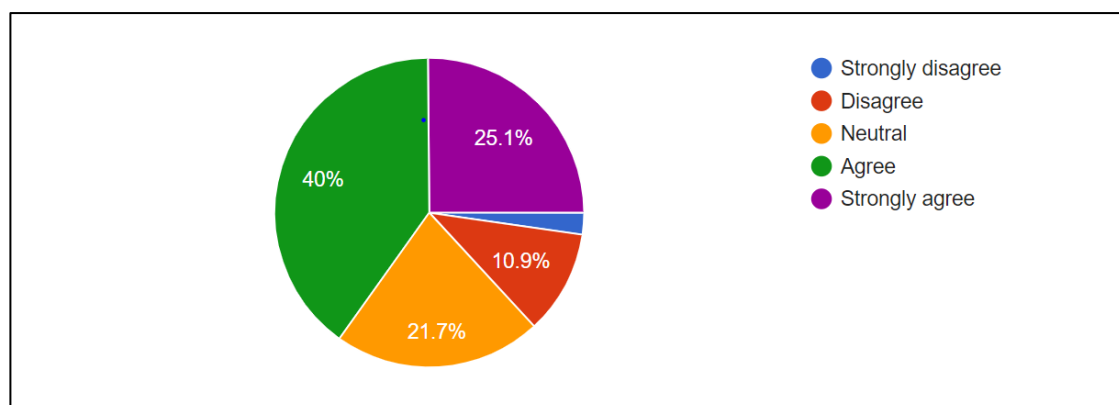
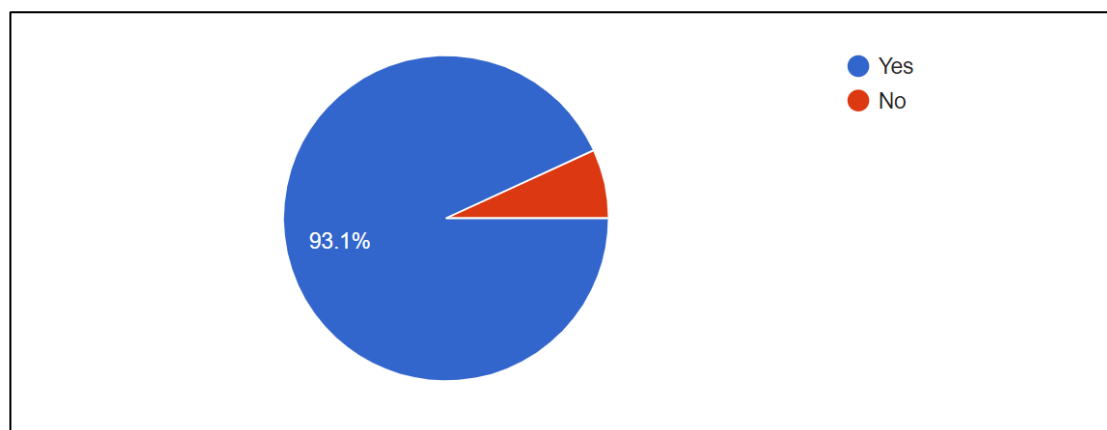


Figure 4 shows that 40% of the respondents agreed that most products in the Ghanaian entertainment industry are of low quality. 25.1% strongly agreed, 21.7% were neutral, 10/9% disagreed, and 2.3% strongly disagreed. 89.7% of the 175 respondents expressly agreed that there was a low production of Ghanaian film products in the past five years (2016-2020), and 52.6% agreed that local music production had gone down in the same period. When asked what percentage of 1000 music singles released in a year do they think will be of poor quality, 65.7% of the respondents typed percentages greater than 59%. The same was asked for movies, and 87.4% of the respondents typed percentages greater than 59%. This shows that the quality of film products produced in the country is much lower than that of music products and needs much attention.

Figure 5: Percentage of respondents that purchase foreign entertainment contents.



When respondents of the questionnaire were asked if they consume or purchase entertainment products and services from other countries, 93.1% answered affirmatively, and 6.9% answered no. On a regular day, 82.9% prefer to patronize foreign entertainment products, leaving 17.1% who chose Ghanaian entertainment products. After listing music and movie streaming platforms and asking which ones, they were familiar with, the majority were well vexed with the existence and use of international streaming platforms. Below are figures 4 and 5 that support this deduction.

Figure 6: Percentage of respondents that use or purchase the following music streaming platforms.

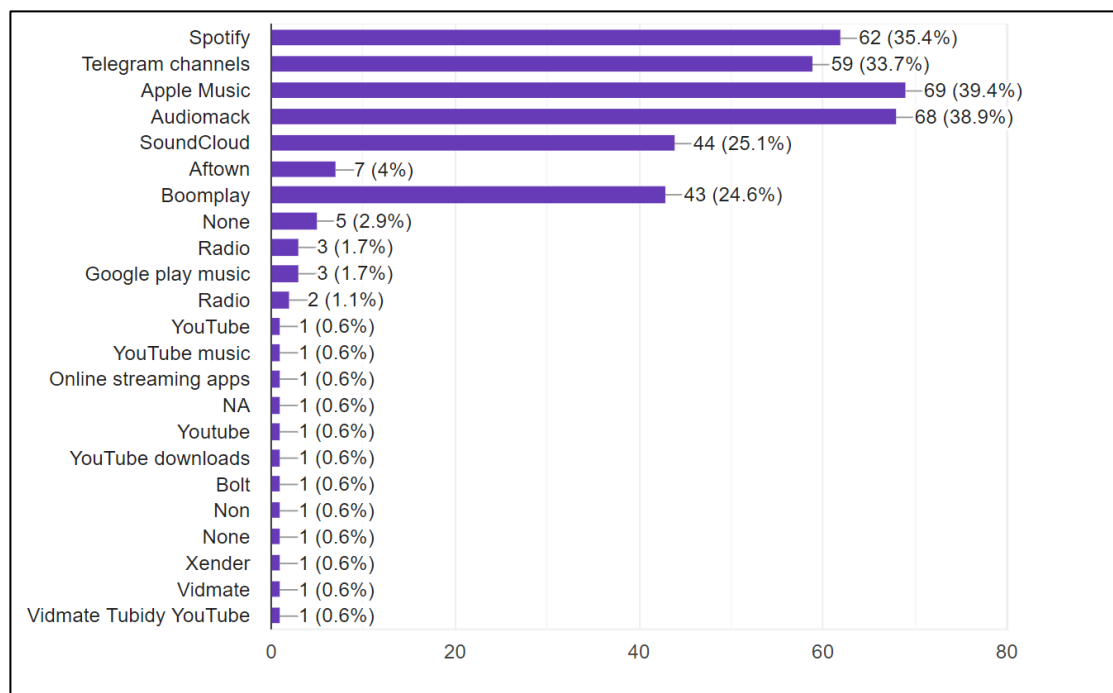
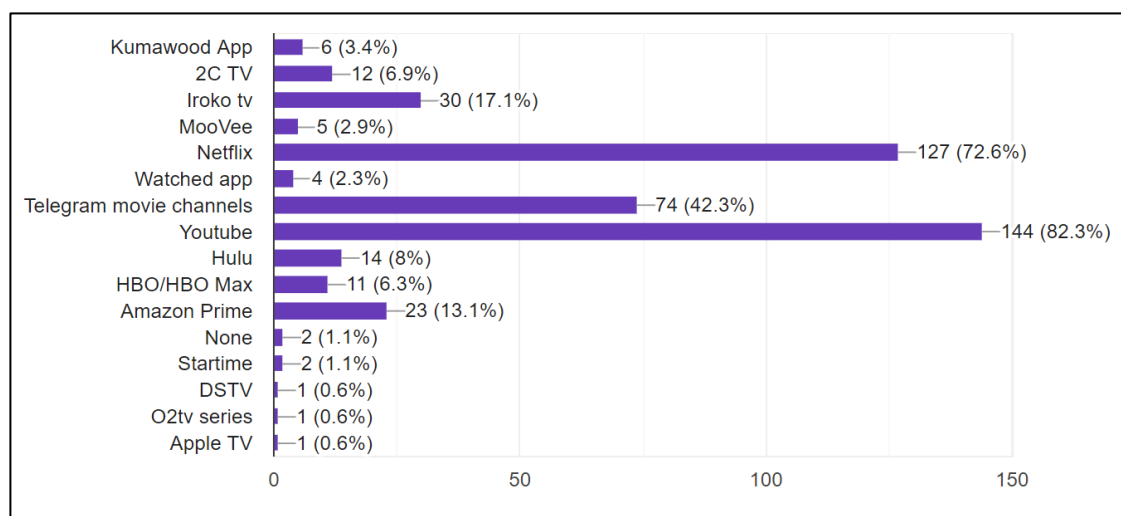


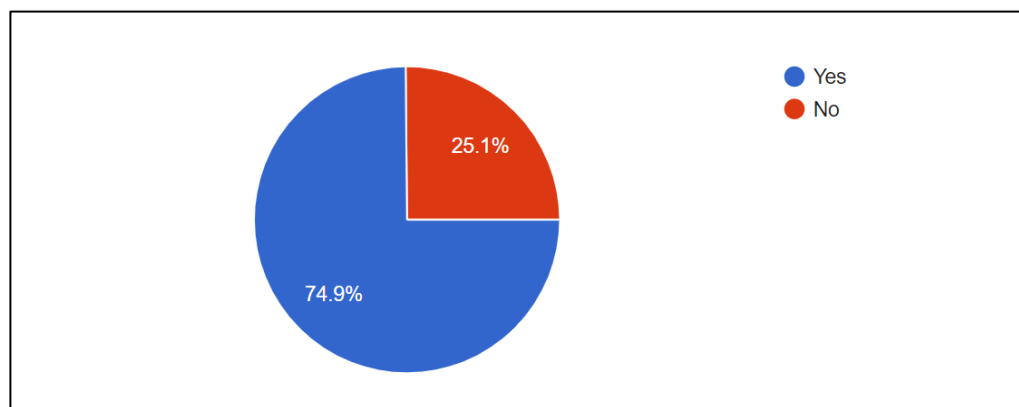
Figure 7: Percentage of respondents that use or purchase the following movie streaming platforms.



Many respondents shared that they used some of these streaming platforms because they had various quality movies and music. Others stated they could access free content; one notably stated, “You can also download movies, music and any entertainment product for free on telegram.” Others also stated they used their chosen platforms because they could afford it and have “massive content from all over the

world.” Respondents also highlighted that their choice of streaming platforms was easily accessible and had better content. The questionnaire also revealed Nigeria was the first African country respondents preferred as their go-to industry for an entertainment product. They were asked to list in a hierarchy which country’s entertainment product they consume. 65% of them listed Nigeria as first, 15.4% listed Ghana as first, 9.7% listed South Africa as first, and the remaining 3.4% said none or no idea.

Figure 8: Percentage of respondents who believe governmental support can be attributed to the success of other entertainment industries and was needed in Ghana.



Lastly, 74.9% of the respondents stated that they believe the success of other entertainment industries can be attributed to the support of their government. 25.1% said they did not believe that. 74.9% of the participants stated that the government should intervene in the Ghanaian entertainment industry, and 25.1% said the entertainment industry must be left to market forces. When they were asked how best they thought the government could support the entertainment industry, most of them said providing financial assistance, policy making, reducing taxes, implementing existing laws and policy, promotion, and infrastructural support.

4.4 What are the structures of a thriving entertainment industry?

In the pursuit to find out the structures of a thriving entertainment industry, some interesting information came up from the state of Texas and Louisiana on the measures in

place to foster the entertainment business. The state of Louisiana offers a package of incentives uniquely designed for the entertainment industry. It targets motion pictures, digital interactive and software development projects, sound recording, and live performance productions. The low tax offers businesses lower production costs compared to other states in the USA. The programs it offers help promote innovative digital media and software development companies at all levels gain a competitive advantage (Louisiana Economic Development, n.d.). The Digital Interactive Media and Software Tax Credit provides a 25% tax credit on eligible payroll for in-state labor and 18% for qualified production expenditures (Louisiana Entertainment, n.d.). The tax credit can be applied to state income tax for the state to refund any overages. This boosts the creation of high-level technologies both tangible and intangible that advance their entertainment products' value and differentiation. It also positions its product in a highly competitive space where it is difficult for other industries to replicate or catch up. This means their entertainment industry on the international level gets to not only create a blue ocean but enjoy it for a good while before it becomes a red ocean.

The Motion Picture Production Program is a film industry incentive that cuts the cost of production. It provides up to a 40% tax credit for state-certified motion picture productions on qualified in-state expenditures (Louisiana Entertainment, n.d.). This program issues a maximum credit worth \$150 million per fiscal year, and the maximum of credits that can be claimed is \$180 million per fiscal year (ibid). It includes both resident and non-resident labor. The establishment of this program makes it one of the perfect locations for production. There is no doubt it draws foreign investment into the entertainment industry and increases the production rate of entertainment products. It also creates an incubator for start-up entertainment businesses to flourish. Louisiana can also boast of spaces that can accommodate large numbers of people; this attracts industry

players to launch a national concert tour or stage new theatrical productions because of the availability of theatres and live performance facilities. The increase in investment in their entertainment industry and demand for producers of entertainment products has grown the skilled-based crew, including actors, extras, and day players, by more than 400% (Louisiana Economic Development, n.d.). Meaning the state is consciously tapping into its human resource to increase economic activity through entertainment.

In Texas, there is an Event Trust Fund program targeted at attracting numerous types of events to the state. The funds are made available to aid with the payment of costs related to organizing an event. This program is funded through an event-generated tax increase. The state of Texas contributes to the payment of qualified expenses by calculating the projected increase in state sales and taxes generated from the use of hotels, auto rentals, alcoholic beverages, and others as a result of the qualifying event (Texas Music Office, 2021). The state contributes \$6.25 to the fund for every \$1 in local tax gains contributed by the applicant's event (ibid). This is a win-win approach for both the state and event organizers. The communities in the state where the event is held benefit economically, and the event organizers receive help in funding their event provided it is approved. This promotes the production and consumption of entertainment products. Huge entertainment events that combine sports and music like Superbowl have been hosted by the state of Louisiana ten times and will be hosted there in 2024. This event has also been hosted in Texas four times (NBC Sports, 2021).

Foreign direct investment is one prominent feature of a thriving entertainment industry. In 2011, the Nigerian government, which Jonathan Goodluck led, pledged a \$200 million government loan for the film industry (Oh, 2014). In that same year to 2012, Tiger Global Management - a U.S.-based hedge fund and Kinnevik - a Swedish

investment firm, supported IROKOtv, the world's biggest online distributor, licensed Nollywood films (ibid[]). They supported with \$8 million, and IROKOtv spent \$5 million of the initial funds to acquire the rights of 5000 Nollywood films (Oh, 2014). I believe the Nigerian government's initiative to invest such a massive amount in their film sector stimulated confidence in their entertainment industry and encouraged foreign direct investment. According to Eric Oh (2014), the World Bank and private investors aid the Nigerian government and local film producers to fight piracy and better legitimize its entertainment industry. In 2013, the government provided a \$17 -\$18 million grant to enhance training and skill development/acquisition for film production and distribution (Oh, 2014).

Fast forward to 2020, the American media streaming service and producer Netflix partnered with a Nigerian filmmaker Mosunmola Abudu, who owns a production company, EbonyLifeTv, to create multiple Netflix-branded films and two original series (Salaudeen, 2020). It was reported that Netflix is working with Mo Abudu because of her passion for creating high-quality, riveting multi-genre films (ibid). Before the Netflix deal, the excellent works produced by this successful woman also gained her partnerships with Multichoice's DSTV in 2013 (Nelson, 2020), Disney in 2015 (Vourlias, 2016), Sony Pictures Television in 2018 (Giles, 2018), and AMC Networks in 2020 (Okechukwu, 2020). Nigeria's entertainment industry has dramatically received help from foreign direct investment. I believe the ability of passionate and extraordinary people such as Mo Abudu proved their ability to produce quality and result achieving work through the support made available to them by the leaders in their country. This tends to encourage profitability and foreign direct investment.

4.5 What is the gap between the results and the status of Ghana's entertainment industry?

4.6 Incubating Measures

It was clear that most of the players in the entertainment industry chose this path because of the passion they have for it or how natural it came to them (talent). However, when passion is not backed by expertise, refined skills/talent, and purpose, it becomes wavering for the individual who chooses to embark on a journey to success. The journey becomes filled with many hurdles, and often you struggle to create economic opportunities.

One upcoming Ghanaian artist named Bright Ansah Okyere (stage name Bra. Bright) expressed his passion for music which influenced him to pursue a music career. Mr. Bernard Owusu, the Ark Music Record Label owner, set up his record label in 2018 after being inspired to manage talents he discovered in his career as an art teacher. Kwesi Dickson, a man who considers himself a film enthusiast, was led by his interest in producing short films that address societal issues. A reputable director, producer, and writer, Mr. Peter Sedufia was also driven by passion which directed him to the National Film and Television Institute, where he graduated. There are similar stories by the other participants.

Ghana is abundant in talented and passion-driven people who are daring enough to undertake fields in the entertainment industry despite the limited resources and their lack of expertise. This is the same story for countries with a booming entertainment industry; the only difference is the availability of resources and structures that can accommodate the growth process of talented, passionate individuals at different levels of expertise or experience. The success stories of other countries we view on television programs started with people who were talented and passion-driven but hungry enough to

make use of every resource and create more to advance their careers. Everyone should be given the tools to help them succeed.

4.7 High Level of Education

Quality education is one of the essential tools in social engineering, alleviating poverty and supplying skilled labor. The efforts of the current government to promote education and make it accessible to all are recognized and highly appreciated by many. It is rather unfortunate that this initiative does not expand to cover all the industries in the country, especially the entertainment industry. There is a need for refined talents that will master their skill and excel in different markets—producing great writers, producers, sound engineers, actors, actresses, videographers, screen players, stunt doubles, and other human capital for the industry.

There are limited educational resources and facilities for the entertainment industry. Ghana can only boast of the National Film and Television Institute and a few others located in Greater Accra. Suppose people from the different regions and belts of the country want to seek quality education in media/television and film. In that case, they must relocate to Greater Accra, which is at the coastal belt of Ghana. This limits access to quality education; not every individual can afford tuition fees and the living cost of relocating: Accra film school, Best Acting School, Multimedia Institute of Ghana, and other smaller institutions. Most of these small-scale institutions and even the big ones are all located in Greater Accra. Kumasi, a capital town of Ghana that hosts much production of Ghanaian movies, has fewer quality educational resources. This means the other regions where entertainment productions are low are even worse off.

On the other hand, countries with a thriving entertainment industry like Nigeria have several film and media schools in various parts of their country though most are in

Lagos and Abuja. The United States of America has a significant number of media and film schools as well as colleges and universities that offer quality education in the entertainment fields. In Canada, the National Film Board has a history of encouraging film production by assisting in the development of skills such as animation. The Canadian government implemented policies to promote the growth of new media through its support for education and training tailored to creating a specialized pool of labor skills (Globerman, 2014). An example is a tax credit extended to firms that initiate co-op programs and internships; this has significantly expanded the scale of new media (Britton et al., 2009).

4.8 Effective Institutional Structures

The unity of the Ghanaian entertainment industry has been questioned several times. The lack of a common goal and collaborative efforts for a bigger picture has greatly hindered the industry's progress. The pushing of different agendas simultaneously, the discreditation of other players to push selfish interest, and the toxic political games that characterize this industry affect its image to the government and potential investors. The institutions that have been set up to regulate the affairs of the entertainment industry seem to have not made much impact or progress in solving industry problems or advancing them. Unlike Ghana, the organizations set up to facilitate the success of the entertainment industry in other countries are dedicated to outdoing their achievements.

The Louisiana Economic Development (2019) has been finding innovative ways to ensure their entertainment industry remains bustling. Aside from setting up the Entertainment Job Creation Program, they have actively encouraged entertainment businesses to grow in the state and create quality sustainable jobs for their residents in this industry. This program created in 2017 allows employers to claim 15% payroll tax credit for jobs created that pay \$45,000 and above annually (Louisiana Economic

Development, 2019). In 2019, Starlight Studios was announced to have qualified under this program. The CEO Billy Burk stated,

Our ability to bring purpose-built infrastructure to Louisiana's burgeoning entertainment industry would not be possible without the guidance and leadership of LED, the New Orleans Industrial Development Board, and our Legislature. We are proud to be a part of this program and its incentive to create lasting, quality jobs and sustainable economic growth for the creative industries here in Louisiana (Louisiana Economic Development, 2019).

Engagement with individuals who work at or have worked with the National Film Authority (NFA) mentioned that the organization, established in 2019, is making some efforts to create positive changes in the film sector. Tony Asankomah is a creative writer and film critic who founded GhMovieFreak, which actively creates awareness of products in the filmmaking sector and has worked with the NFA. He mentioned the organization has successfully passed a Censorship Law and is working on a pitch project that provides producers skills to pitch their proposals to investors. He also stated that the NFA is undertaking a Wiki project whose sole purpose is to have industry players enlisted on Wikipedia to give them exposure. Lastly, he mentioned that the NFA is waiting on the legislature's approval on some of their projects. This account is also coherent with another source who said they were still working on a local content policy.

Institutions in the music sector have been more absent in actions and conversations surrounding creating change. A participant engaged in awarding music artists said, *"MUSIGA is an organization meant for the music industry, but like I said, the corruption is killing the industry, the artist, it's killing the youth, it's killing talents. In the sense that royalties are not coming in. Today in Ghana, MUSIGA, you don't see what*

they are doing to make the industry attractive for people to come and invest. When they get donations, you don't see where it goes but the time you realize it's gone. Corruption is really really killing the industry. None of our artists brought a Grammy (a major global music award) home; it was all Nigerians. We should have also lambasted the government and MUSIGA for not making the industry attractive for foreign societies. We have a long way to go."

4.9 Entertainment as a business entity

Most people in the entertainment industry of Ghana struggle to monetize their talents and skills. This is because they fail to recognize that their product or services are just like any other commodity that needs to deliver value to customers, meet their needs, serve the right markets, use data to make informed decisions, etc.

From my interviews, it was clear that some artists and record labels/producers were flying blindly. They only knew how to convert their resources (talent) into a product but not necessarily the most appropriate channels to distribute it, use marketing tools to tailor the product or reach customers, properly advertise it, and other business knowledge to breakthrough in the market. Peter Sedufia discussed the importance of translating passion and brilliant ideas into business models and proposals to appeal to investors. He also said, "As filmmakers, we must focus on economics and commerce."

4.10 Government recognition and attention

The entertainment industry of other countries such as Nigeria, South Africa, and India is highly recognized by their government and given adequate support. In 2017, PricewaterhouseCoopers' publication of *The Business of Entertainment* highlighted some of the challenges faced by Nigeria's entertainment industry. In the breakdown, it was evident that internet access significantly impacted their Entertainment and Media industry revenue. Slow internet speed meant that revenues from streaming would struggle.

Subtract Internet access revenue, and a very different picture emerges. Nigeria sees a vastly reduced CAGR of 7.9%, as the great strides in Internet accessibility are counteracted by deficiencies in the disposable income necessary for consumer spend (PricewaterhouseCoopers, 2017).

In 2020, we saw the Nigerian government taking critical steps in response to the low level of internet connectivity which hinders the digitization of businesses and the revenue from internet video streaming. The Nigerian Ministry of Communications has established laws and guidelines to promote increased access to the internet by the people of Nigeria through already licensed Infrastructure Companies (International Trade Administration, 2020). They have also promised to intensify efforts by introducing an Internet Industry Code of Practice that will determine the acceptable behaviors regarding the provision and use of the internet in Nigeria (ibid). The Nigerian government is also exerting efforts in enhancing fiber optics deployment, which is expected to improve connectivity. This move will advance the digital streaming of their entertainment content such as movies (ibid).

A participant of this study who works at an organization that awards music content highlighted that *“Our industry does not get the attention it deserves from the authorities. We have tried to get it but to no avail, and we pay taxes as well. Corruption is killing the industry. The Ministry of Tourism, Arts and Culture is to take care of issues surrounding the arts, which includes the entertainment industry, but the attention is not coming in. Today, just like the movie industry, it’s (music industry) down, so the government is not pushing in much. The authorities are not pushing in any effort to make sure it becomes better or to get our musicians better conditions.”*

Another stated, *“The work of musicians raises the flag of Ghana high, we talk of Osibisa, Wulomei, Afro Moses and today Shatta Wale, Stonebwoy, Sarkodie and co. If you look at what they are doing, they are raising the flag of Ghana high, but in Ghana, the ministries and even MUSIGA are not paying much attention to the whole arts.”*

During the 2020 Ghanaian Presidential and Parliamentary elections, the Minister for Foreign Affairs and Regional Integration, Shirley Ayorkor Botchwey, in her many words, classified the entertainment industry of the country as “unserious” and not business oriented (MyJoyOnline, 2020). In truth, she is most likely not the only minister or leader who shares the same thought. Her comments, however, fueled the perception that the entertainment or creative industry is not to be taken seriously. How does an industry disregard by political leaders or people in authority thrive? As the Minister for Foreign Affairs, she could use her power, influence, and network to initiate collaborations between the creative arts industry of Ghana and other countries to create job opportunities and international exposure. That might never happen because of her opinions concerning the entertainment industry.

4.11 Cultural Identity

Industries that are winning, such as Bollywood, Hollywood, and Nollywood, have a strong sense of cultural representation in their products/content. They tell their own stories through their music, tv shows, films, books, etc. Their unique cultural identity is represented with their languages, fashion, dance, the portrayal of relationships, food, beliefs, and challenges unique to their country. Using Chinese and Korean Drama as an example – they always have a solid cultural identity which is communicated through their mythical beliefs, food, clothing, and language. Korean pop gurus like BTS have been breaking records and winning awards worldwide because of the solid cultural

representation of fashion, dance, and language. They have successfully mastered and charmed global markets.

In Ghana, our cultural identity that appeals to global markets is usually portrayed in the music sector more than the movies. Our movies that have a strong cultural representation usually produced by Kumawood have poor subtitles and quality, making it challenging to appeal to international markets.

4.12 How can the government contribute mechanisms needed to increase the output of entertainment products in the country?

Government should consciously use the entertainment industry as a PR mechanism to push the image of the country. This means they should have a specific story or image they want to tell the world and use the entertainment industry to sell it. It will encourage the players in the entertainment industry and give them a common goal and boost public confidence in the industry. The active involvement of the government with the industry will also give it exposure in the international market, validate its relevance and benefit from economic gains. A participant said, “the government should stop seeing the entertainment industry as just entertainment tools and start considering it as an advertising avenue or pr mechanism to sell the country to the outside world.”

Government can assist by giving some level of priority to the entertainment industry regarding policymaking. If policies and laws concerning this industry are approved or rejected by the legislature in a time-conscious manner, the industry players will benefit greatly. They will be able to accomplish more and find better ways of enhancing or refining their ideas/projects. They should make policies that provide tax cuts for equipment imported into the country for entertainment production. Policies that require television and radio stations to pay a percentage of their proceeds to entertainment funding programs, this money collected will also be used to pay royalties to rightful

owners. Also, enact policies that mandate the distribution channels, whether physical or virtual, television and radio stations to purchase and broadcast a percentage of locally made entertainment content.

Government should actively encourage investment into the entertainment industry, leading by example. Taking purposeful efforts to create a shift in the challenge of financial acquisition will immediately affect the investment culture of this industry. Showing citizens and people worldwide it believes in the Ghanaian industry, gives hope, and instills confidence in others. The following are ways the government can aid in improving investment.

By encouraging banks to invest in the entertainment industry by making specific loans available for industry players and absorbing some risk of the loan. In situations where the entertainment product fails, the government can absorb some risk, so banks do not suffer the loss alone. In other words, provide remedies to banks in events where they incur unanticipated losses like covid-19 from investing in entertainment content production. The suggestion of loans came up multiple times during the interviews. A participant said, *“they should create a loan scheme for the (industry) players to access it in times need.”* Another stated, *“there should be an institution that the government will use to provide funds for the entertainment industry, a place you send your proposal for a fund to invest in your creative arts interest and provide adequate time for repayment.”*

The government should provide funding programs through the Ministry of Tourism, Arts and Culture, and other regulating bodies it has established to give financial support to entertainment networks and producers, increasing production. An increase in the supply of entertainment products will naturally create more employment in the economy. The CEO of an award show in Ghana said, *“the government has to remember*

the arts industry and cut a budget for it.” This will simply be replicating the actions the government of thriving entertainment industry has done. Some of the funding programs can be designed for producers whose projects or new product development falls in line with the tourism/pr agenda of the government. The government can cover a good percentage of the cost associated with producing content qualified for the funding program.

Government should actively engage international audiences to partake in Ghanaian film and music festivals. In 2019, the government actively promoted “The Year of Return” and encouraged people with African heritage to visit Ghana. The country saw an influx of arrivals/foreign visitors and made the news on BBS, CNN, Forbes, and other big platforms. Minister of Tourism Barbara Oteng Gyasi also reported that The Year of Return had injected about \$1.9bn into the economy (BBC News, 2020). This is proof that the government has a significant influence on consumer behavior in the international market.

So how can they factor in the entertainment industry? By encouraging and inviting foreign investors, global entertainment businesses, international press, and the public to attend particular annual music and film festivals, one that is appropriately planned to impress highly. This will boost the country's economic gains and pave the way for the entertainment industry to secure international opportunities and recognition. A participant said, “imagine a South African coming to Ghana for a film festival, seeing a certain landscape and saying I would love to come and film here. When they shoot their film here and show it elsewhere, they’re indirectly marketing Ghana because it will be in the ending credits. Certain aspects of our culture can also be featured that will see the country.”

The government should set up training institutions that are well equipped to educate and refine talents in the country properly. This should be spread out across the various regions. The Ghana Educational Service can design a curriculum that provides industry players and talents with education/training pertaining to the arts and gives them relevant business skills to monetize the talents/passions and produce better entrepreneurs or more qualified human resources. These entertainment business education institutions should be required to develop/create internships and other on-the-job programs to provide students with relevant work experience. This will greatly improve the quality of entertainment content and increase production. This way, we can gradually prepare the industry to compete in the international market.

The existing authority bodies of the entertainment industry should also have a database that keeps track of all the entertainment products released annually. This makes it easier to keep track of production and helps make strategic and informed decisions. In approaching the NFA and the Ministry of Tourism, Arts and Culture for quantitative data regarding the productions of goods in the movie and music sector, they admitted they have no records. One reason given was the NFA being still new in the industry and previous regulating bodies failing to keep track. I was redirected to distribution channels like Silverbird and Awarding sects of the industry. There is a need for strict laws that guide what movies or music should be made available for public consumption; this is to protect the industry's brand and mitigate mediocrity.

Lastly, there is a need for infrastructure to support the distribution of entertainment products and expand the avenues for industry players to gain revenue. Government providing cinemas and event centers is one suggestion that came up in almost all the interviews conducted. Moreover, it was mentioned many times in the

questionnaire. Others can argue that entertainment infrastructures such as cinemas, concert halls, and parks in foreign countries such as the US were not necessarily built by the government or government-owned but by individuals and companies. In my view, it is much easier for individuals and companies to invest or set up entertainment infrastructures for business purposes because of the availability of data and the evident success tendencies of their entertainment industry. In Ghana, where such data is nonexistent for businesspeople and investors to make informed decisions, it will be a considerable risk that deters many people from taking such brave endeavors. This is why the government needs to provide such infrastructure that will enable the success and profitability of entertainment products – then after the nurturing phase, it can be entirely left to market forces, i.e., demand and supply.

4.13 What kind of investments did governments in other countries make to position their entertainment products in international markets?

Aside from mentioning some investments and actions the government of other countries has made to position their entertainment products in international markets, there are some other findings I would like to bring to your attention.

Canada – the Canadian government developed a policy to promote the growth of new media and education/training geared towards creating a specialized pool of skilled labor. They also provided a tax credit to firms that initiated co-op programs and internships significant in expanding the scale of their entertainment industry. It fostered cross-border integration of entertainment activities through international trade and foreign direct investment (Britton et al., 2009). They also enacted policies that contributed to the success of domestic producers, for example, by requiring the BBC and large privately-owned broadcasters to buy at least 25% of their shows from Canadian independent producers (Globerman, 2014). Canada's Broadcasting Act also requires television

services to contribute 5% of their gross annual revenues towards Canadian programming (ibid). The Canadian government also invested approximately \$45 million in the sound recording industry, which had generated revenues over \$230 million in return (The Cultural Industries Growth Strategy, 1998).

India – the National Film Awards of India is a government-sponsored award that was introduced in 1954. This award is an annual ceremony of excellence presided over by the President of India. Decisions of whom to award are decided by a government panel (Directorate of Film Festivals, n.d.). This shows the active involvement of their government and how confident they are in their entertainment industry. They are not only recognized for their hard work but also given the proper attention. The Government of India has reportedly agreed to set up a National Centre of Excellence for Animation, Gaming, Visual Effects, and Comics industry in Mumbai (India Brand Equity Foundation, 2020). They also signed an audio-visual co-production deal with the Canadian Government to enable producers from both countries to exchange and explore their culture and creativity (ibid). The Indian government has supported the media and entertainment industry's growth by taking numerous initiatives such as digitizing the cable distribution sector to attract greater institutional funding (ibid).

South Africa – the South African music sector has greatly benefited from the Local Content Legislation that requires that stations that devote more than 15% of their broadcasting time to music are obliged to ensure that at least 20% of the played works are South African music. It is evenly spread through the performance period (The Cultural Industries Growth Strategy, 1998). Also, a license agreement of community radio stations has committed them to play more than 20% of the local quota (ibid). This creates a demand-pull for local music that incentivizes record companies to invest in indigenous

products/content (ibid). South Africa also has an Export Marketing and Investment Scheme used to fund the gathering of market information about areas in which South African music may sell well (ibid). It enables industry players to position themselves internationally for economic gains accurately.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATION

5.1 Introduction

This research aimed to identify the structures of a thriving entertainment industry and the gap between that and Ghana's entertainment industry. It also sought to explore the investments or actions governments of other countries made to aid their entertainment industry and how best the Ghanaian government could contribute to the production of local entertainment products. This chapter concludes the insights obtained from the qualitative and quantitative analysis performed in Chapter four. It also includes recommendations on how industry players can improve themselves and businesses and suggestions for further academic research.

5.2 Conclusion

Reflecting on the study conducted and the analysis performed, it can be concluded that the entertainment industry is indeed facing troubling challenges that hinder their expected development. The music sector was also identified as doing a lot better than the movie sector in terms of quality content produced and the ability to compete internationally. It was deduced from the interviews and questionnaires that the movie sector needed more attention and structure to guide industry players from the process of creating a product to the final consumers. It was also evident that the entertainment industry players felt belittled, ignored, and did not trust their leaders. There seems to be a problem with the lack of transparency in this industry which fuels distrust and talks about corruption in regulating bodies such as MUSIGA. Industry players also feel they become prey to the system once they disclose their actual earnings, like Ghana Revenue authorities will extort from them. They also fear having other entities overpricing resources they need for production on the basis that they have money. The lack of data in the industry affects its ability to make strategic decisions and scale-up. Though producers' answers to identifying the needs of their target audience implied they were using

themselves and teams as proxies, it will highly benefit them if they conduct market research. The quantitative study also indicated that people believed the government should aid the entertainment industry to develop.

Further research of other countries shows that government intervention has indeed set up many entertainment industries for success. Some of the actions they took that have been stated in chapter four can be replicated to boost Ghana's E&M industry. The government and regulating bodies of the entertainment industry must strictly monitor industry practices, start-ups, and players to ensure accountability, gather analytical data, and protect it. To sum it all up, there is a need for the government to nurture the entertainment industry and the collaborative efforts of industry players just like it has done for agriculture and the gas and oil industry. After nurturing it, they can take a step back and allow market forces to push it to the next stage.

5.2 Recommendations for Industry players

Creation and Production – this usually characterizes movie and music producers, record labels, and their teams. Industry players under this faction should be highly business oriented. They should use the concept of new product development, marketing, network building, and the knowledge of drafting investment proposals. This is to help them ensure they are producing the right product for the right audience. Meticulously planning their project from idea generation to final product will help them identify risk and project financial gains. It will also put them in a better position to acquire investors.

Distribution channels/Service provision – includes but, not limited to cinema halls, recording studios/record labels, music and movie platforms, live performances, etc. The questionnaire indicated that most of the respondents use online streaming platforms

(76.3%) and social media platforms (73.4%). This means that if distribution services focused on investing and building their online streaming services, they would have a good number of consumers. It also means they can advertise and correctly connect to their target market on social media platforms. With the consistent promotion, they will stand a chance of winning the 67.6% of respondents who stated they purchased entertainment products and entice the 73.4% who consume it for free to purchase their services.

Retail distribution/Market makers – players in this faction usually operate in a physical market. They can actively collect feedback and customer insights from their daily engagement and sell them to producers of the entertainment industry. I encourage them to seize the illegal copying and distribution of entertainment products.

Upcoming music artists, actors, and actresses – people in this category should actively use online and physical resources at their disposal to master their craft and refine their talent. They should religiously practice perfecting their skills, actively network with the right people, and create opportunities. Whitney M Young said, “It is better to stay prepared for an opportunity and not have one than to have an opportunity and not be prepared.”

Bloggers and the Media – should be more supportive of the entertainment industry. They should create content and initiate conversations that highlight entertainment producers' achievements and discuss how the industry can advance. They can also partner with some of these players to engage audiences and both benefit. They should also reduce the charges they issue to underground artists when they are in pursuit of exposure. The more they talk about entertainment products positively, they ignite

public interest which can attract investors. They should also view themselves as tools for social engineering and engage in projects like promoting cinema culture.

5.3 Recommendations for further research

Other researchers can do observatory research on the regulating bodies of the entertainment industry. It will give more insights and understanding on how they go about handling issues of the entertainment industry and implementing the laws of this industry. This will hopefully bring some form of transparency and highlight any loopholes. Further research should explore the Media industry and why local tv and radio stations choose to favor foreign content over local content, especially with Telenovelas, Bollywood, Hollywood, Nollywood, and Nigerian Music. Lastly, research investigating the taxation of entertainment products and businesses to help address double/ multiple taxations, identify players who do not pay tax, and how best the government can use the taxes collected for funding programs.

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Appendix**Appendix 1: Interview guide for industry players in the filmmaking and music sector**

1. What is your role in the entertainment industry?
2. What entertainment products or services do you offer?
3. Who is your target audience/ market?
4. Do you have enough information on your target audience or consumers to make accurate or informed decisions during your operations?
5. If yes, how do you get this data?
6. What cost do you incur, bringing your projects to life?
7. Do you seek funding to aid in the creation of your entertainment products?
8. If yes, what are the criteria when looking for sponsorship?
9. Do you have a team that seeks funding for your operations?
10. Do you have any measures to attract sponsors? If yes, what are they?
11. How do you get ready for a project?
12. Are there specific routines or checks you go through to prepare or start a project?
13. Can you take me through your production process?
14. What challenges do you face in executing your duties (role in the value chain)?
15. What does quality mean to you?
16. How do you deliver quality and value to your consumers?
17. Are there any national standard of quality in your field of work?
18. Are you aware of any international standard of quality?
19. Do you try to deliver that?
20. What does a quality entertainment product mean or look like to you?
21. What features should it have?
22. Do you agree that most products in the entertainment industry are of low quality?

23. What criteria do you use to award other industry players on their work/output?

E.g., musicians, directors, movies, actors, etc.

24. How do you think the Ghanaian entertainment space is fairing in the international market?

25. Would you say the quality of our entertainment products is able to compete in the international market fairly?

26. How do you plan on competing with industries of other countries, for example, Nigeria?

27. How strongly do you think the value chain of the entertainment industry is?

28. Are there any changes you deem fit for the entertainment industry of Ghana to have a competitive advantage?

29. What entertainment product from Ghana do you think sells best both locally and internationally? Why?

30. Do you have any knowledge of what entertainment industries from other countries are doing to be successful?

31. Do you believe that implementing the strategy of other counties will help the entertainment industry of Ghana?

32. From your experiences and journey in the entertainment industry, what do you think the industry lacks or is failing at?

33. Why is that so/ why do you think it is happening?

34. Is there any background to that? / What do you think is the root cause of what you are saying?

35. Have you ever tried to seek help from the governing bodies of the industry or proposed any idea to the government?

36. Is there any action or engagement you think the government should be doing but is not doing?

37. If you had an opportunity to influence government decisions, what would you ask them to do or propose they do?

Appendix 2: Interview guide for governing bodies of the filmmaking and music sector of the entertainment industry.

1. What is your role in the entertainment industry?
2. How long have you been working in this field?
3. What is the purpose of your role in the entertainment industry?
4. Do you have any personal interest in achieving the objective of your role in the entertainment industry?
5. Are you empowered to continue with executing the roles you are currently engaged in?
6. What have you been able to achieve for the entertainment industry through the execution of your duties?
7. Would you say your achievements have benefited a lot of your subordinates in the entertainment industry?
8. How has it benefitted them?
9. Do you think there is a different way to execute your roles in the entertainment industry better?
10. Do you think the entertainment industry's governing bodies' collaborative efforts have improved the industry over the past five years?
11. How do you measure this?
12. Do you believe there is effective communication between the heading organizations of the entertainment industry and the other industry players?
13. Do you ever work with other industry players on your organizational projects?
14. Are you fully aware of the needs of the industry players you regulate?
15. How do you get this information?

16. Would you say your processes are inclusive of all groups in the entertainment industry?
17. What is your take on the distribution channels of the entertainment industry?
18. What is your take on copyright issues of the entertainment industry?
19. What would you say are the significant challenges or hindrances of the success of the entertainment industry?
20. Are you/ Is your organization doing anything to counter these problems?
21. Do you plan on adopting the strategies of countries with a thriving entertainment industry?
22. Do you think industry players you regulate have been pulling their weight?
23. What plans do you/ does your organization have for the entertainment industry over the next five years?
24. Do you find the idea of the government intervening in the entertainment industry necessary?
25. How would you want the government to step in/ What support are you seeking from the government, if any?
26. Do you believe the government could contribute to the improvement of the entertainment industry?
27. Has the government in the past been involved with your organization, and why?
28. What do you believe can be done differently to help the growth of the entertainment industry?
29. What solutions do you suggest can help speed up the entertainment industry's success in terms of production, quality, and international competitiveness?

Appendix 3: Interview guide for consumers of entertainment products

1. What entertainment products do you consume the most?
2. Do you consume more Ghanaian entertainment products than foreign entertainment products?

3. Do you think there is anything unique about Ghanaian made entertainment products?
4. Do you believe the number of entertainment products produced per year has reduced in the last five years?
5. If yes, what do you think is the root cause of the decrease in Ghana's entertainment products?
6. What does quality mean to you?
7. What does a quality entertainment product/service feel or look like to you?
8. What do you think about the quality of entertainment products produced in Ghana?
9. Would you agree that most of the products of the entertainment industry are of low quality?
10. If yes, what do you think is the root cause of low-quality entertainment products from Ghana?
12. Do you consume entertainment products from Nigeria?
13. If yes, which entertainment products from the two countries are better?
14. What criteria did you use to make that decision and why?
15. Do you believe the government should help the entertainment industry?
16. If yes, why should the government intervene, and how?
17. Do you think the entertainment industry is a profitable one?
18. Do you think the industry has many opportunities for the youth?

Appendix 4: Questionnaire for all research participants

1. What is your age? (18-24, 25-34, 35-44, 45-54, over 55 years)
2. What is your gender? (Male/Female)
3. What is your nationality? (State here)
4. Which country do you currently reside in? (State here)

5. Which of the following groups do you find yourself in the entertainment industry?
Select all that applies. (Governing organization, Movie Producer, Music Producer, Music Artist, Actor/Actress, Upcoming Artist, Distributor, Retailer, Consumer, Talent Manager, Record Label)
6. Do you purchase entertainment products? (Yes, No)
7. Where do you get these products? Select all that applies. (Market, Cinema house, Theatre, Concerts, Television, Social Media platforms, Online-streaming platforms, Others- specify)
8. Do you agree that the production of music has gone down? Or outputs of entertainment products have gone down in the last five years? (Yes/No)
9. Do you agree that the production of movies has gone down? Or outputs of entertainment products have gone down in the last five years? (Yes/No)
10. How many music products do you think produced in a year? (State figure)
11. How many movie products do you think produced in a year? (State figure)
12. Do you agree that most products in the entertainment industry are of low quality?
13. If 1000 music singles are made or released in a year, what percentage of that do you think has low quality?
14. If 1000 movies are made or released in a year, what percentage of that do you think has low quality?
15. Which of the following movie streaming platforms have you heard of? Select all that applies. (Kumawood App, 2C TV, Iroko tv, MooVee, Netflix, Watched app, Telegram movie channels, Youtube, Hulu, HBO, Others-specify)

16. Which of the following do you use/ are you subscribed to? Select all that applies.
(Kumawood App, 2C TV, Iroko tv, MooVee, Netflix, Watched app, Telegram movie channels, Youtube, Hulu, HBO, Others-specify)
17. Any reason for this choice?
18. Which of the following music streaming platforms have you heard of? Select all that applies. (Spotify, Telegram channels, Apple Music, Audiomack, SoundCloud, Aftown, Boomplay, Others-specify)
19. Which of the following do you use/ are you subscribed to? Select all that applies.
(Spotify, Telegram channels, Apple Music, Audiomack, SoundCloud, Aftown, Boomplay, Others-specify)
20. Any reason for this choice?
21. Do you consume/patronize entertainment products and services from other countries?
22. What type of products do you consume? Select all that applies (Movies, Music, Concerts, Tv shows, others-specify)
23. Can you give an example of at least three countries and industries?
24. Do you think Ghana's entertainment products can compete with the products you consume from other countries? (Yes, No)
25. On a regular day or any other day, which of these entertainment products would you prefer to patronize? (Ghanaian entertainment products, Foreign Entertainment Products)
26. Do you think the government should intervene in Ghanaian entertainment industry or it should be left to market forces (demand&supply)

27. Do you believe the success of other entertainment industries can be attributed to the support of their government?

28. How best do think the government of Ghana can support its entertainment industry?