

Nannyonga-Tamusuza & Weintraub (2012), also shows how Klaus P. Wachsmann, a prolific recorder and a scholar of music, recorded over 1500 field recordings of folk music in Uganda between 1949 and 1958. It also points to how this recorded music later became a historic material that interprets historic cultural encounter that can be told in the future, as well as analytical issues for some of the ethnic groups in Uganda. It further explained how some of the materials that were brought to Uganda became so poor that the sounds on them became indecipherable due to poor management. She also explained how through the use of digitization, Uganda people had some of the scrawled materials accessible again.

Even though Nannyonga-Tamusuza and Weintraub had their focus on sound repatriation, they raised critical issues that need to be looked at again. Some of these issues include: what is the most effective way for people to access recordings that are stored in archives Niles & Palie, (2003); how should rights to recordings be assigned Fox (2008) and Weintraub (2009), among others?

Nannyonga-Tamusuza and Weintraub's work serve as a caution to institutions that have sound archives around Africa on how to move with technological changes and how they should value the sound materials in their custody.

According to Paton (1998), recently, preservation of audio recordings is a big issue to almost all archives and for that matter, a library like GBC's music library which is an archive of a sort. But the unfortunate situation is that, most archivists have no professional training to position them to dealing with modern recording media and systems. This

therefore makes it difficult for them to administer and preserve their audio collections as should be.

Paton's document is a check to my research. Since it directs to how custodians of audio archives should prepare, what should be their priorities, planning measures and some processes that when taken can lead to a successful preservation.

The collections made by Carl Meinhof, Karl Weule and Johann T. Bachmann in the 1920s and the 30s in East Africa in Ziegler (2006) also gives some insight into difficulties in recording on the field which is a guide to this work on how music recorded in the field live on occasions and how these recordings should be documented. Ziegler like Sarpong aims to document on what has been collected and the difficulties encountered with the collection and how to preserve the collection for posterity. The challenges identified in Ziegler's work and the preservation methods are guides to this study. Since Sarpong and Ziegler's works reflect two different eras they inform us about what has been done, what is being done now and what needs to be done in the near future. The above mentioned works are crucial to the preservation of the various traditional music, - choral, children, art, folk and other musical types which are preserved at GBC.

Assmann (1988) stated that of equal importance to the recordings of traditional music themselves is some form of comprehensive accompanying documentation, giving information and context of the music within its cultural, social, religious and /or aesthetic functional purpose. This statement is very relevant to this work. He said "the music is not just a pure sound experience. It has to be considered within, for example, it's ceremonial or ritual context and the documents preserved in the archives help to reconstruct cultural memories as well as ethnic identities". This statement made by Assmann is a framework

for this study. It helps to examine the documentation processes and policies put in place to guide the music collection and preservation in the Ghana Broadcasting Corporation's music library. Since this library was established mainly for broadcasting purposes. Assmann's statement as a measuring tool will help to suggest ways to document the collection to benefit current generation of broadcasters, researchers, scholars and other users of the library as a whole.

Assmann believes that intensive ways, strategies, structures of collecting and new ways of preservation processes as well as contemporary data formats are to be considered. This is due to the fact that there are sound archives in the present times; we can classify and evaluate music and music cultures. But looking into the future it is essential that we do not stick to old conventions of media formats.

As Hickson & Smart (1975) put it, music collection and preservation reveals the beliefs of the people (especially touching on extraordinary phenomena like witchcraft, spirit possession, and magic, among others); personal narratives, folk technology, folk medicine etc.; which are theoretical concern areas because they presented with reference to context. They also display intuitive sensitivity to the functional significance of tradition in culture.

According to IASA-TC (August 2004), of all the four basic tasks that are performed by all archives – acquisition, documentation, access, preservation, the primary task is to preserve the information placed in the care of the collection. However, if the tasks of acquisition and documentation are undertaken in combination with well planned digital preservation strategies that adheres to adequate standards, the task of providing access is facilitated by the process.

According to this publication digital audio has over the past few years reached a level of development that makes it both effective and affordable for use in the preservation of audio collections of every magnitude. That is, the integration of audio into data systems; the development of appropriate standards and the wide acceptance of digital audio delivery mechanisms have replaced all other media to such an extent that there is little choice for sound preservation, except digital storage approaches. However, the process of converting analogue audio to digital, transferring present a new range of risks that must be managed to ensure that the stored information and archiving are realized. Failure to manage these risks appropriately may result in significant loss of data, value and even audio content.

Another important document to this work is Pierce (2009). In this document, Schwartz gives clear guidelines that should guide archives and libraries on the materials in their possessions as custodians. This is vital due to economic and repercussions on duplicating copies of music for broadcasting and research purposes and how to protect the creative work by the artiste.

There are other important documents which have contributed immensely to this thesis although a few of them are of a lesser degree. Some of these documents include: Stumm (2004), which talks about emulation and its problems. Ide & Weisse (2003), has also given me a lot of insight into preservation in broadcasting and Walters (1996), which gives directions to preservation decision, precautions and policies.

The review of the literature indicates that music production by way of recording is a tedious process and the documents about the music are valuable asset. As such proper measures must be put in place to protect these collected music and avoid loss of the materials or damage to the content (music) as a result of heavily used or improper documentation and preservation measures.

Some researchers, libraries, archives and various lovers of music have tried to preserve and document on music in Ghana though, yet they have not done much. One of such persons is Kwame Sarpong, who has collected, digitized and preserved some highlife music in Ghana. He has documented the materials he has collected. His documentation is very crucial to this work since it contains what Ghanaian highlife music he has collected, preserved and digitized in his project Sarpong (2004) and therefore serves as evidence to what is already done. His focus is on collecting highlife music in Ghana and digitizing his collection.

Other important persons in this area of music production are Kwabena Nketia, who went around some African countries and recorded various and sundry traditional music in most of these African countries which are kept in the International Center For African Music and Dance (ICAMD) archives in the University of Ghana, Legon and Professor John Collins who has produced and collected many Ghanaian popular music kept in the Bokoor African Popular Music Archive Foundation (BAPMAF) archives.

1.9 METHODOLOGY

Research design

Creswell, Research Design: Qualitative, Quantitative and Mixed Approaches (2009), views

research design as plans and the procedures for research that span the decision from broad assumptions to detailed methods of data collection and analysis.

Examines from Creswell perspective, my earlier attachment in GBC's Sound Archives department that deals with speeches of important persons and programmes gave me speculative idea about some of the procedures and processes that go on in GBC as an organisation. This initial experience with some of the actual programmes that are produced on radio and on television (TV) would inspire me further toward a formal research project on the subject.

I compared quantitative research method that employs deductive means to investigate an issue with qualitative research method that uses inductive way, to see which was more suitable for this work. Thinking through carefully, I realized that the approach should not just be quantitative since I was not looking for statistical data per se. My aim was to investigate what happened and what is happening now, how they happened and how they are happening now, factors that led to their happening and what could be done in the future. Looking at it again in view of the result expected I realized that my study is leaning more to qualitative research than quantitative.

But I also noticed that the study is a case study, with a focus on just one organization. And the kind of data required should be from those with experience on the subject. As such the population I will draw information from should be quantified, and certain amount of data should be quantified as well, e.g. how many discs or tapes were collected or how many artistes were recorded in a particular period among others; in order to meet my goals within the limited time at my disposal. This shows clear that my research also involves quantitative approach. Considering the number of people for selection, it was prudent therefore to get a smaller number but those that can truly represent each department in the study. So looking at the available

people who could be reached, consideration was given to those who could give relevant information only. Hence 20 people were selected for the study.

Since according to Pasick et al. (2009), qualitative study helps to establish findings by measuring and associating patterns of known processes; and qualitative allow for identification of previous unknown processes, explanations of why and how phenomena occur and the range of their effects; looking at the nature of my work and basing on Creswell's definition, a mix method approach as explained by Greene (2006) seems to be the best solution. Because that will enable me to apply both inductive and deductive means to examine the situation; and it will also aid me to confirm or establish my findings. I therefore settled on mixed method inquiry and the interviews that were made were based on both structured and unstructured questions and they were both formal and informal. This was so because of the diachronic nature of most of the information required.

Initially some questionnaires were given to the respondents in advance, before the actual interviews were made. This gave idea about the subject of discussion and also prepared the interviewees before the actual interview. On the actual interviews most of the questions were followed up questions and they developed from the answers given by the interviewees in the questionnaires.

The interviews were audio recorded with a recorder for replay and further analyses. This was communicated to the interviewee before the time of interview and their concerns were sought first. The interviews and the results from the questionnaire were integrated instead of keeping them separately. The reason was to increase the strengths of the data and to minimize their weaknesses as explained by Creswell & Clark (2011). This was

done by counting those who share a common view and who disagree on the view.

Since triangulation is part of mixed method approach, that allows data collected to be analysed with multiple tools to get confirmed result, this method was also employed. The recorded audio interviews were analysed by comparing them with available written sources and documents like corporation's journals, anniversary brochures and reports of heads of departments as well as other available material sources. And where information does not much, clarifications were made from the respondents later.

The researcher also participated in a few activities of the various departments and also went to places that were mentioned in the interviews to ascertain the facts where necessary and possible.

That is the methods involved both

- i. Fieldwork and
- ii. Deskwork.

Fieldwork

- i. I had the opportunity through formal and informal discussions to find out more about the veteran music production, preservation staff and GBC as an organisation.
- ii. In addition to these interviews, participant observation gave much insight about how musical production and preservation activities like organizing choirs, recording groups and handling music preservation materials among others are.
- iii. Also observing and participating in some of the music library activities, (filing, retrieving music, compiling cue sheets, entering data etc) gave an understanding of the problems inherent in accessing music from the library as well as how often various users use the library

and for what purpose.

- iv. The researcher had opportunity to listen to some of the censored music in the library to evaluate the text which gave the reasons for their restrictions or censorship.
- v. Further, visitation made at three FM radio stations – ‘Joy FM’, ‘Adom FM’ and ‘Radio XYZ’, gave much insight into how they produce or acquire music for production of programmes and how they are storing (preserving) their music materials. Queries were also made at two (2) FM stations in order to obtain more comprehensive view of music production and preservation practices in radio broadcasting in Ghana.

Choice of location

The choice of location for this study is based on the following:

- a. GBC is the first radio broadcasting organisation in the country and its musical activities and preservation methods have seen many changes and developments.
- b. Having participated in the subject of my inquiry for at least two years during my attachment at GBC without understanding most of the challenges in music production and preservation activities, this location was chosen for intensive study.

That is my association with GBC for a few years made my fieldwork much easier and more interesting than it would have been the case if I were to be a foreign investigator. Since my relations with the organisation alleviated all fears and suspicions of an intruder that lurks in the minds of informants about foreign investigators during fieldwork.

Deskwork Approaches

Library research was conducted at the following places:

- i. Ghana Broadcasting Corporation Libraries, Accra.

- ii. University of Ghana Libraries, Accra.
- iii. African Studies section and the International Center for African Music and Dance (ICAMD) Libraries, University of Ghana in Accra.

My visit to these places enabled me to obtain information on related historical events as well as literature review on the research topic. The information obtained was then analysed in relation to the topic and was adopted to beef up the research. Various pieces of information were also obtained from books, periodicals, magazines and newspapers.

Population

Twenty (20) people were selected for the study. The people selected were retired and current staff of GBC as well as other staff members from two other stations – Joy FM and Adom FM. The selected people were a representational picture of music production and preservation practices of different times and places. The selected people were four (4) former (retired) staff and producers of music in the music department. Among these four is a former director of radio, two former (retired) staff of the ‘Gramophone library’ and one (1) former staff of the Gramophone library (currently in-charge of the sound archives). Other members of staff were selected from the current music department. These were three (3) music producers who were also members of staff in the Gram Library; the current head of music and the gram library department; two (2) members of GBC’s band and three (3) current producers and three (3) former producers of other programmes on GBC radio and four (4) members of staff of two (2) other radio stations. These people were selected randomly but purposefully for the sake of this research.

Though a group of 20 people were chosen for this study, data obtained from the subjects were based on unstructured interviews making it more of mix method as mentioned earlier, rather than a statistical study.

Sampling technique

The sampling technique adopted was ‘Purposive Sampling or Judgmental Sampling’. This technique was used because of the specialty nature of the study. The study has two dimensions – the historical, as well as the processes and challenges. As such informants need to have some experience or understanding of both areas. That is, in order to support or counter information on these views has to be more by experience than just perceptions. In view of this, those involved in the music production and preservation activities or experienced were the people that were selected to provide relevant and perhaps ‘accurate’ information.

All data collected was carefully compiled and analyzed to reflect the true picture as set out in the research outline. Most of the interviews were conducted in English and were recorded on audio tapes. Photographs were also taken to depict the state of materials in GBC.

1.10 LIMITATIONS OF THE STUDY

The analysis of the data revealed that although this methodological approach had obvious limitations in terms of sampling control, it provided useful information that describes the state of affairs and explains why and how music is produced and preserved in a certain way at GBC and the challenges with these practices.

Funding was a challenge; as such this work is limited to GBC in Accra and not in the other regions.

1.11 CHAPTER ORGANIZATION

This research is organized into five chapters – introduction, literature review, methods that aided to investigate the link between music and broadcasting, music production in GBC, trend of preservation processes, and music censorship practices in Ghana.

It also includes challenges, questions and findings as well as possible solutions that were identified in the research, summary and conclusion and additional sections for references and Appendices.

Chronologically, chapter one includes introduction, background of the study, statement of the problem, research questions, literature review and methodology of the research.

The second chapter is devoted to the historical background of the Ghana Broadcasting Corporation's music production and preservation till 2014.

The chapter three shows the developments on music production and processes over the period as well as preservation practices and challenges in the music library. These include music collection as well as access procedures and processes in the library. The chapter also assesses the trend of music censorship in broadcasting from the 50s up to the year 2014. It also examines technological obsolescence as against digitization. This chapter also touches on the mode of migration of the music carriers and formats on how they stand future technologies and challenges.

Chapter four is for findings, analysis and discussions. Discussion is based on the research questions and the result from the research instruments employed.

The chapter five is the final chapter of the project and it includes summary, contributions and conclusion.

1.12 DEFINITIONS OF TERMS

The terminology used throughout this thesis is wide-ranging, covering techniques and processes associated with both production and preservation of music. The definitions provided in this section aim to clarify some of these terms, namely those associated with unpredictability: publications, censorship, performance, recordings (records), music preservation, and conservation, among others. Particular attention is spent on the last of these which plays a key role in later discussions. The rest of the definitions can be found in the appendices.

Music production

The term production can have many definitions, but here in this work it simply refers to ‘the act of bringing into being; or to create for exhibition to the public; or to create a value or good result’ as explained in Chambers Giant Paper English Dictionary (1996). It can also be defined as the processes and methods used to transform tangible inputs (raw materials, semi-finished goods, subassemblies) and intangible inputs (ideas, information, knowledge) into goods or services. Resources are used in this process to create an output that is suitable for use or has exchange value (www.businessdictionary.com).

The above definitions make the term ‘music production’ very simple and a bit narrow, but to the musicians in the field, the definition is very broad. That is to GBC and as acknowledged by (Knäpfel, 2008) and confirmed by Huber & Runstein (1997) the term can be used to refer to the entirety of what happens in the whole music industry.

To music producers the term could encompass all the creating and recording processes. It can also refer to the role of the sound engineer, the processes of creating the sound of a

recording by putting different sounds together to create a unique piece of music. It could also mean mixing the various recorded sound tracks in the studios or mastering the sounds by normalizing the various tracks to sound pleasing to the ear in harmony Huber & Runstein (1997).

To the composer the term could mean creating a unique piece of music by bringing nuanced sounds, rhythms and pitches together for a particular purpose. That is, to many people, the term ‘music production’ could be explained differently and may mean different activities for different people in the music floor due to who they are, what they do or what they use music for Hepworth-Sawyer & Golding (2011)

In the Ghana Broadcasting Corporation as mentioned earlier, the meaning is not far different from the above definitions. The understanding of music production to the organization is a process and ranges from identification and collection of suitable music that can be used to create other programmes for broadcasting. It also includes identification of artiste or a group of music makers whose music can be recorded for broadcasting purposes. It also refers to the preserving and collection of music in a library or in the archives for reproduction of other programmes. The term extends also to the use of music to educate and teach the public through school and other broadcasting programmes. That is to GBC, music is seen as one of the most essential elements that is used to transmit other programmes or a bedrock on which other programmes run and therefore the music maker, the music itself, the user of the music, custodian of the music and the medium by which the music reaches the listener finally are all parts of production Akrofi, (1974), Markwei (2013), Atsiatorme (2014) and Amoo (2014).

In view of the above definitions and various explanations one can deduce therefore that 'Music Production is the actual generation, realization and preservation of music and musical objects'.

Music preservation

As defined by the Chambers Giant Paper English Dictionary (1996), term preservation is defined as the act of keeping safe from harm or loss; to maintain; to keep alive; to keep in existence; to retain; treat for keeping; or to keep from or guard against decay.

According to Barker (1977), preservation in library, archival or museum collections involves understanding spiritual, ritual, or cultural perceptions of value for specific objects, and ensuring these values are maintained and respected. Meaning to this is something assigned to objects of cultural or spiritual significance based on interpretations and perceived values by user populations, a process known as social construction of an object.

Harris & Schur, (2000), refers to "preservation" as the organization and programming of activities pertaining to the conservation of the collections in general. To them, as a concept, conservation includes preventive preservation, which aims at reducing the risks of deterioration. It covers environmental control, regular maintenance, and protection of the collection by using appropriate treatment and anti-theft devices, and creating surrogate documents for heavily-used on original documents or materials. In this study therefore, the term preservation is also referring to all the activities put in place to ensure sustainability of the music itself, information about the music, carriers of the music, format of the carrier of the music, technologies put in place to migrate the music into

different formats, labeling, shelving, accessibility procedures, usage, handling of the carriers, censorship and any other activity that allows the music to be used or not to be used.

It also includes all music collected purposely for the listener to hear through broadcasting, how the music is kept for reproduction, what is taken out of a piece of music and for what reason, what is added to the music carrier and the reason for that, who can have access or not and all other issues and activities like these that are done at GBC.

Conservation – Strategies in maintaining originality in the sustenance of music and enhancement of traditions in music production and music knowledge existing in localities, communities, organizations and nation states.

Publication– refers to written or printed materials (including electronically transmitted), such as journals, brochures, scores and manuscripts, as well as secondary musical materials such as books, periodicals, and other educational and communications materials.

Recordings - the production of recorded sound materials such as reel and cassette tapes, record discs and other audio and electronic formats.

Performance – Forms of live music-making and events, such as concerts and festivals, rites and other events, as well as different forms of experiencing and sharing music.

Music censorship refers to an official authorization to suppress or expurgate or remove books, films, songs, news etc, on grounds of obscenity, threat to security or peace or agitation, etc.

CHAPTER TWO

HISTORY OF THE GBC's MUSIC PRODUCTION AND THE MUSIC (GRAMOPHONE) LIBRARY

Ghana Broadcasting Corporation (GBC) which has become a great tool for business, communication, entertainment, cultural preservation and mouthpiece for political and social activities today has traveled a very long journey through the struggles and toils with its great friend and comforter – music. Through music, many have developed strong love for most of the programmes and the activities heard on the radio airwaves.

According to (Ansah, 1985), radio started originally as ‘Station ZOY’ in 1935 as stated earlier. Though the meaning of the name was not explained, the original name was given to it by the founder, the then governor, Sir Arnold Hodson. The name given to the station originally, ‘Station ZOY’, was changed in 1954 to “Gold Coast Broadcasting System” (GCBS), which has its source from the country’s colonial name ‘Gold Coast’, given to it by its colonial masters, the British. When Ghana attained independence in 1957, the name was changed from GCBS to Ghana Broadcasting System (GBS), taking the new name as a root name distinguishing itself from its colonial masters. Later in the 1960s, the name was changed again finally, to become Ghana Broadcasting Corporation (GBC), as it is known today, establishing it as a corporation than just a system.

Due to its great importance in broadcasting, GBC started to organize its music production at the very early stages of its establishment. The Corporation started with foreign recorded music that was transmitted from London into the country through wire relayed in those days. It is presumed that the intension of the then governor was to use music as a tool to

soothe and entertain the people of Gold Coast. Just as stated in the first broadcast by Sir Arnold Hodson, Governor of the Gold Coast on 31st July, 1935. "...mothers when the children have been fractious or when they have had a trying day, cooking and washing clothes or men who have a hard day's work will sit down and listen to first class music which will banish their cares and make them forget all their worries", as they listen to music and important speeches from London. (The First Broadcast, 1978).

It is therefore clear that the then 'Radio ZOY' only relayed music that was produced from British Broadcasting Corporation (BBC). This way of music broadcast transmission from London, continued for a long time. This could mean that the people of the then Gold Coast had no choice than to listen to foreign music culture, which may be boring though, but the only source of entertainment available on radio. The transmission was a direct relay of BBC programmes and, intermittently, announcements were made by the local staff as stated by Ansah (1985).

The music transmission from BBC continued even throughout the Second World War in 1939 on the airwaves which was still known as "Station ZOY", though a small 1.3kW transmitter was installed in Accra. In 1940, a new broadcasting house was opened known as (BH2). This new place had national transmission with a 5kW transmitter machine within the station, stores, transport, installation and planning offices. But it was until 1943 that a group of full time staff were appointed and started local programmes on the station. At that time, the local programmes were in only four (4) Ghanaian languages (Twi, Ga, Fanti, and Ewe) and Hausa. The studio managers' in-charge of the studio at the time therefore began to play some music from a few available commercial records (78 rpm) and still, relayed music from BBC (GBC @ 40 Anniversary, 1975).

The music department evolved as an organised unit around 1946, though not as a well established unit. Hitherto a few staff members took it upon themselves to be in-charge of the music. As they relayed the music from BBC and played available commercial records, they also invited a few folk music making groups to play before the evening news in the local languages. In this same year (1946), an entertainment section to co-ordinate the musical activities was established.

Despite all the years and the local inputs made, it was not until 1954 that the organization was established as an autonomous broadcasting station with the name Gold Coast Broadcasting system (GCBS) as mentioned earlier. A Gramophone record unit was also set up as part of the entertainment section. This section had a library and listening facilities. This is the time GCBS began to broadcast its own music from the station. This presumes that there was the need for the corporation to have its own collection of music for broadcasting. It also suggests that the local people were going to hear more of their choice of music played to them on their local radio station, Gold Coast Broadcasting System (GCBS).

The attainment of Ghana's independence in 1957 necessitated a change of name from Gold Coast Broadcasting system (GCBS) to Ghana Broadcasting System (GBS) and later to Ghana Broadcasting Corporation as mentioned earlier. These names are very important to the developments of music production and preservation in GBC since they reflect in the numbers given to the records or the disc that carried the music in the Gram Library at each era.

As a result of Ghana's independence and the various acceleration developments taking place all over the country, it did not take the Corporation too long a time to see the need of transmitting traditional music as well as local folk music and local compositional works to the people of Ghana and its environs. Though not stated, it is implicit that the indigenization became necessary due to the intention of reaching the local folks far and wide within the country and its surroundings who were being informed and made aware of the local and traditional music of their neighbours as well as the new wind of change blowing all over the country to establish the Ghanaian identity. It is also stated in the Landmarks of GBC (1973) that, initially, music-making groups, of guitar bands and folk groups organised by boat-boys and fishermen in Accra used to provide entertainment music in the local languages before the evening news is broadcast. The indigenization of the airwaves through the use of more Ghanaian folk music was fueled by the then president, Dr. Kwame Nkrumah, who had great passion for music and wanted to promote the image of Africa and for that matter Ghana through Arts and Culture; and to lift the spirit of the black African through music and broadcasting as acknowledged by Collins (2004). In view of this, Nkrumah urged many guitar bands in the country and as said by some of the respondents, encouraged GBC to set up a band which he was rehearsing with for his entertainment. He also urged GBC to set up an orchestra to perform more art music, to support the music production activities within the Corporation. This was confirmed by Markwei (2013), a pioneer of GBC Television, a veteran broadcaster and a musician, (founder of the La Youngsters Choir - a Folk Minstrel Group), when I interviewed him at his residence. According to Markwei, Dr. Nkrumah, the then president of Ghana, through the management of GBC also encouraged its music staff and other members who have interest in music and can teach music like him, M. Markwei and Ishmael Adams also a colleague staff at the time, among others, to form minstrel choirs in

the country for recording and production. These recordings were done in the Corporation's studios and the music recorded was used for many programmes on air.

As stated in the Landmarks of GBC (1973), the music section extended its activities by bringing on-the-spot dinking of music of all types, to augment the available stock of records. They also had a fortnight live broadcast of entertainment of "What's cooking", a series from the Old Palladium Cinema Hall in Accra. To expand the activities further, the section introduced another popular programme "Every Body Likes Saturday Night".

In 1959 a separate Entertainment unit was created to be responsible for lighter programmes including variety and dance music. The Music section became a Division on its own in November 1968 to cater for both sounds for Radio and Television. It comprised a Production section, the Music Libraries section and the Promotion section. Early Broadcast in Ghana, (1978).

The Music Production (Programmes) Section was responsible for output for sound on Radio and TV approximating 40 per cent of the overall music output. (Music programmes, incidental music and interlude music). They also source supplied the bulk of local music materials on which other programmes personnel depended. They also acted as consultants or offered professional aid with regards to the music content of spoken-word programmes.

The Music Library Service Section was responsible for scores and periodicals, gramophone records and tapes. This department also compiled the returns to Performing Rights Organisations.

The Music Promotions Section was concerned with the operation of concerts and dance orchestra, adult and children choirs, special music commissions (including scoring and

arranging), supply and maintenance of musical instruments for orchestras and all studios in Accra and the regions, promotion of public concerts and production of local and commercial records.

According to Hammond (2014), a former head of the Gramophone library, GBC started with 'Disc' technology which supported music playing on the airwaves and recording. Though she could not explain this so well, chronologically, it looks like the 'Disc' they started with is Shellac Gramophone records (78 rpm), and then to 'Vinyl', then to 'Acetate' (45 rpm) and again to (33 rpm), which are all forms of different music carriers in the disc records family. Apart from the disc playing, live bands and group performances and other recordings were made in the GBC's studios for broadcasting. Some of the discs were even pressed at GBC for broadcast and preservation.

Initially, the disc that were played on air were mostly either purchased by GBC or were given out by BBC who was then supporting the corporation to succeed. Also Music Record Producers, record marketers and other music distributors who wanted to advertise their records also gave out their new stock to be aired on GBC's airwaves since it was the only radio broadcaster in the country at the time. With time GBC also began to press the local music they recorded here in Ghana for broadcasting and preservation.

Around the 50s the Reel magnetic tape technology became common in Ghana. The corporation did its best to take advantage of this technological change during the era. There was a change from Disc-archiving to Reel Tapes archiving in 1957 in the Sound Archives. This was a great transition period also for the music department. The music department therefore took advantage of the reel technology to move their music

production forward. In order to reduce the burden on the musical groups from the hinterlands and those from distant places who were hitherto, travelling all the way to the corporation studios to be recorded, the music production staff rather went to the artistes and the groups at their locations. That is the reel technology which aided the staff of GBC music department to expand the music production work by adding to the artistes who were brought to GBC's studios to be recorded on disc. This reel technology came with portable recording machines that can be carried easily to and fro, to record groups anywhere - the villages, place of meetings, and so on at their own convenience. That is, this technology motivated many bands and groups who were far in the hinter-lands but wanted their groups to be heard on radio to arrange and at their convenience to be recorded for broadcast GBC @ 40 Anniversary (1975) and confirmed by Markwei (2013).

The reel to reel technology therefore helped the music department to widen its programmes' scope to cover traditional, religious and other folk music. That is, particular among the machines were the 'Uher', (reel to reel recordable machines), which were rugged, suitable for location recordings. This machine aided the recordings of traditional groups, churches and other religious activities, as well as other folk musical activities on reel tapes in the localities for broadcast.

Because groups were being recorded at their own grounds, it gave the music production staff the opportunity to go to the music makers at their meeting places to listen and rehearse them very well before recordings were made. The recording of artistes at their own grounds also reduced the fear in those musicians who were afraid of the studios' sophisticated equipments and gave them the confidence to perform their best at their own place of meetings. According to Markwei (2013), "many groups performed so poorly in

the studios but incredibly at their meeting places”. That is the reel to reel technology which gave the freedom to allow those groups who want to be recorded in the studios the opportunity to do so and those who could not stand the studio challenges also to be recorded at their grounds for broadcast.

After the reel to reel system, the technology that evolved was the cassette tape system. This technology was similar to the reel to reel system. The only difference between the cassette tapes and the reel tapes were that, cassette tapes were smaller in size and easy to carry. The spool that carried the tape were also in a fixed container which is not so with reel tapes. Though cassette tapes systems were not flexible when it comes to editing compared to reel tape systems, cassettes handling were easier to carry and far lighter in weight than reel tapes due to their size and portability. The cassette technology did not last for long in the broadcasting system due to fast change of technology as acknowledged by Hammond (2014).

After the cassette technology was the various digital systems like Digital Audio Technology (DAT), Mini disc and Compact Disc (CD) respectively. The technologies that followed the reel to reel affected the music production in various ways. The technological issues in that respect will be dealt with further in the next chapter.

Apart from the carrier technologies, the Corporation was hitherto transmitting on various ranges of transmitters. These transmitters served as a platform that allowed many programmes to run due to the numerous channels. There were various music programmes for most of the languages. Music programmes were also produced for all classes of people, far and near within the country and its environs. There were music programmes for

schools, individual music performers, groups, workers, children, churches, foreigners and natives, etc. That is, averagely there were about twelve (12) to sixteen (16) music programmes in a day around the 60s. These musical programmes were excluded from other programmes that used music as a nexus or background. The music programme for example within one Monday at that time is showed in the table below.

5:35am	Your Choice' (Listeners' requests on gramophone)
5:40am	Kafukafu Kple Gbedododa' (Praise and Prayer)
6:30am	Ga Music (Ga music on gramophone records)
7:10am	Interlude (Music interludes)
7:15am	Music of Africa' (Selection of popular and folk music from various parts of Africa)
12:50 noon	Midday Music
1:10pm	Your Concert Choice' (Listeners choice of serious music)
2:30pm	Housewives' Favourites' (Music on gramophone records)
2:45pm	Music Album' (Light music)
3:30pm	Akan Dance Music (Guitar Band music)
6:10pm	Interlude (Music interlude)
6:15pm	Ghana Forces Programme' (News and music for our troops in Congo)
8:45pm	Band of the Week' (Popular Bands Time)
9:15pm	Evening Star' (A programme of recordings by one of the outstanding artists in the world of music)
9:45pm	Enjoy it With Them' (Instrumental Solo or Duet)
10:15pm	close down

The above table clearly shows that the music department produced various types of music on all the GBC channels. This made every channel lively and enjoyable. (Radio Production:Music Section, 1961).

Initially when GBC radio transmitters were purchased and the organization began to expand, channels were opened to satisfy all the classes of people within the country and its environs. There were four (4) lines of channel on which broadcasting was made, (GBC Radio 1, GBC Radio 2, GBC Radio 3 and External service).

'GBC -1' as was known, was mostly transmitting the local languages and a few programmes in English which reached the bulk of local people and the less educated majority in the country through wired rediffusion service or transistor radio sets.

'GBC-2' was a channel for the "sophisticated" young and "go ahead" people who patronize it primarily for entertainment. Its programmes were predominantly music of the popular type, traditional, as well as patriotic songs. This is so because the purpose of the channel was more of business promotions and commercial activities as well as public announcements. 'GBC-2' channel was heard only on wireless and transistor set.

'GBC-3' was a channel purposely designed for the elite; and so the language used was exclusively English for its programmes. The programmes on this channel delved deep into politics, governmental activities, cultural leadership and as well as music, drama, arts and literature and science. These programmes were transmitted on both wireless and transistor sets.

External Services was the window to the outside world and broadcast in English, Arabic Swahili, Portuguese and Hausa.

Even though only GBC-2 and GBC-3 were purposely for music programmes, the other channels were using music for most of their programmes and also playing some music to make the stations richer and enjoyable. Since a radio channel cannot run without music.

GBC radio via the use of music as a hub, gave education, entertainment and information to the people of Ghana and its environs through these four channels. But as usual with everything, wear and tear affected the transmitter machines with time. Some of the transmitters later broke down along the way. But the management at the time did not replace these broken equipments. The failure of replacement led to the closure of some of the service channels. The reduction of the channels initially brought the channels to two ‘GBC-1’ and ‘GBC-2’. This reduction of the channels of transmission had immense effect on the production of music in the organization. Failure on the part of the state to provide funds to restore the transmitters left the Corporation with no option than to cut down the rich programmes on the airwaves. And this continued until the two channels were also reduced to one. These reductions continue to affect all programmes of which Music was not left out. Many musical programmes had to make way. Since the channels were reduced drastically to just one.

According to Atsiatorme (2014), a former acting Director of radio and head of the music department – now a retiree, in an interview, “the collapse of short waves transmission Amplitude Modulation (AM) machines which were expensive, led to the collapse of GBC-1, GBC-2 GBC-3 and the External Service. This compelled the Corporation to go in for FM (Frequency Modulation) transmitters which were far cheaper compared to AM transmitters”.

The FM transmission affected music production greatly since programmes were transmitted on only one channel, at each station in every region. The reduction of programmes that were been transmitted on the airwaves, as said earlier, affected most effective music programmes such as traditional, choral among others.

Until then, GBC was having many music programmes on the various channels on the airwaves. The music programmes started as early as 5:30am on Mondays through to 10:30pm on Sundays every week. As the available 'Radio Review & TV Times' of the 1960s through to the early 70s show, there were averagely, about 105 musical programmes weekly on the various channels of the airwaves. That is musical programmes which were produced for schools, churches, commercial, social and many other activities. But as a result of the channel reduction, the music programmes were reduced to about 40 -50%, that is leaving about eight programmes a day on the schedule as shown by the head of the music department report (Department, 1995).

According to Atsiatorme (2014), around the 70s, the music department also formed an organizational choir to support its choral musical production activities. The choir was to support the performance of patriotic and traditional choral singing in the country and also to enrich choral singing on radio and television. The GBC choir became so prominent in the earlier stages and became a model choir which other organizations followed to establish their own organizational choirs. The GBC choir was very strong in the 1970s, until the 1979 coup, when it went down for a while. But the choir became strong again in the late 1980s through the 90s and they performed at many state functions over the period. The choir suffered again in the 2000s due to many factors and since then has been going through ups and downs. In its best times the choir rose to a number of about 40-50

members and in its worse days the choir came down to between 5 and 20 members as stated by some old members of the choir.

The music department began to decline during the early 80s as revealed in most of the reports of both music and the library heads and also revealed in the interviews. This decline could be as a result of the revolution that took place to change the government of Ghana in 1979. The effect of this affected music history in the country greatly. The then coup d' tar introduced many curfews which affected musical activities in the whole country of Ghana as stated by Collins (2004).

Apart from the musical programmes that declined on the airwaves with time, the Corporation also reluctantly employed new music staffs to replace the retired ones in the department. As a result of this the staff strength reduced to only a few personnel for a long time. At the time of this research (2014), there is no clear music production staff left for the music department. The music programmes have also been taken by either TV or Religious and other departments. The music production staff have been assimilated into the Gramophone Record library and the remnant of the music production activities have been fused with the Gramophone library activities, except the band section which is on their own. Though the band section is in full function, it was explained by an informant from the section that, the band is running without instruments. That is they rehearse with a borrowed half set of instruments and they hire instruments whenever they have gigs to perform.

The department is now left with a head of music and Gram-library who combines the activities, her deputy, six (6) library and music production personnel fused together, who are all in the music library and sixteen (16) band's personnel.

The situation in the music department at GBC as at the period of this research raise a big question as to whether there would be any music department in the next decade to come. The reason for this question will be discussed in the fourth chapter of this work.

Music preservation

The GBC's music (Gramophone) library which has been described as the Radio Ghana's "music fountain" by the Gramophone Library (1960) as the "giant reservoir of African music and more" by one of the series of the same journal had a very modest beginning. As it is said, "little drops of water make a mighty ocean". According to the "GBC Radio Review and TV Times" (May,1960), it all started when a few records were kept in the stores of the engineering section, from where they were dished out to the station assistant on duty for emergency or fill-up-broadcast. This activity later changed. Responsibility for these records changed hands and the entire stock was transferred to the Programme Section of the Radio Division of the then radio ZOY, with one Mr. James Arthur as the sole custodian.

According to this source, records remain in the programme section and were used for fill-up broadcast; entertainment and little programme build ups until 1955 with the arrival of Miss Jane London, a BBC expert, that the foundation of a modern gramophone library that befitted a national broadcasting was laid. And soon a well furnished steel racks, index-card cabinets and shelves were installed for proper record library operations.

With the modern library in place new records were ordered and listening facilities were made available in a listening room and a whole new life began with indexing, shelving and retrieval of music for broadcasting. But it was all done in a small temporary structure in the programme operation department of the radio division. The actual reality of the library

in its own building was during the tenure of office of another BBC expert, Miss Barbara Roberts, when the library moved into the main buildings of the Broadcasting House 3 (BH3). And soon after the library arrived in its new abode in the later part of February, 1958 Miss Roberts also said good bye to the library.

At the time Miss Roberts was leaving, the library was almost a complete replica of the BBC pattern and has acquired a huge collection of records from all parts of Africa and most parts of the world from sources wide and varied. All the records were ordered from the manufacturers through Crown Agents, and in addition the library received complimentary copies of new records from various sources.

The records that were acquired were in three categories; commercial, processed and soft recordings, in three speeds 33 $\frac{1}{3}$, 45 and 78 r.p.m. (revolution per minute) and the monthly intake was about 300 (Gramophone Library, 1960).

As recorded in the Gramophone Library (1960), records in the library cover the main issues of English record companies – HMV, Brunswick, Parlophone, Regal, Columbia, Capitol, MGM, Decca, etc. also odd makes like Elektra, Danceland, Trek, Envee, Hit Paxton, Troubadour, etc. These are all arranged in steel racks in order of their makes and prefix. There are also guide flags attached to each make of records in the bins.

File system

The gramophone library had a good filing system. Every record was catalogued under composer, title and artist for up to the minute information. There were two registers, one

for LPs, one for 78 and 45 r.p.m.s which could be consulted since cataloguing is inevitably in arrears where latest were concerned.

Ancillary to the index cards and registers, there were catalogues of the leading commercial companies throughout the world- periodicals such as “the Gramophone”, “American Record Guide”, etc. , books “Encyclopedia of Recorded Music”, “Victor Book of Opera”, and biographical notes about composers and artistes.

There was also a grand array of transcriptions which were received in a study flow, either on disc or on tapes from broadcasting organizations all over the world. These cover programmes fresh as ‘Talk and Features, Drama, Music, Religion, Schools and Variety’. They occupy their own column of racks in the library. For easy reference, a numerical register of all transcriptions and their cue sheets were also kept in the library.

There are other local records like GCBS, GBS, Essibons, Obouba, Executive, Farmers Tone, Horse, Niger Tone, Harvest, Ahoma, Economy etc. in steel racks, in order of make and prefix. A guide flag attached to each make of records in the bins.

Important programmes which have already been broadcast were also dubbed into 15 minutes tape and kept in the Library collection for future use. This process provided a reservoir of rare information which finds place in the library collection.

Apart from the music and broadcast programmes, a section of the library is allocated to recordings of natural and artificial sounds prevalent in everyday life: sounds ranging from the strongest thunder right down to the feeble cry of a sick baby. These effects contribute a lot of colour to the GBC’s programmes.

There were three (3) divisions of the library: The offices, listening rooms and Rack room. The offices accommodate the library staff who indexed, check filings and issued records. In addition they were equipped to guide or assist any producer or any library user who needed their assistance in building a record programme, or answer request for information from the telephone.

The listening room was a very important and very busy spot in the library. There were listening facilities for seven and it was here that all record programmes were listened to, timed, built and booked for control room. No record programme went on air without going through the necessary formalities in the listening room.

The library was indeed a storehouse for the music producers as well as other radio and TV programme producers. It helped the staff to get the right music and effects they wanted to use for their programmes. Searching for the right music was also easier since the pointers to the music were available. The listening facility in the cubicles also made it easy for programme producers to assess the music well before using them for their programmes. These activities in the library aided the programmes to be richer and catchy.

According to one of the informants, the 1979 coupe de tar had a great impact on the activities of the library. According to the respondent, purchasing of music materials began to decline around the time. Trained personnel to manage the library were also not employed which led to the wrong people managing the library for a long time.

From that time on the Gram Library as popularly called, went through different hands. Though it was very supportive to numerous programmes that went on air, decline of the

library began to set in gradually till the 90s. The changes in various technologies, governments, and managements of the corporation that went on for a while also turned the programme producers and various users off from the Gramophone Library.

According to Atsiatorme (2014) and Addo (2013), to add insult to injury, music sellers, record producers and other philanthropists who were bringing new release of music to the library also stopped and they rather gave them to the music presented to play direct on air. This made the music library usage boring and unimportant to the users because they thought the library has lost its relevance.

The library was not attended to, by both the management of GBC and the users, for a long a time. This was because it was not being resourced and the users did not get newer music from the Gram Library to play any longer. The listening equipments and the catalogues were discarded and their rooms were taken by other departments to make room for other activities within the Corporation.

Addo (2013) said staff of the library who retired was not replaced; and most of those left were transferred to other departments for other duties. The reduction continued till no one was left and all activities in the library seized for a long time. Some of the programme producers who borrowed music materials from the music library did not return them. As said earlier, music marketers, producers and shop owners who were issuing their stock, also stopped bringing their music to the library and rather gave them to the programme producers and the Disc Jockeys directly for airplay to compete for listenership. Dust began to cover the left music carriers (records, tapes, cassettes and CDs) on the shelves and the library went dormant. The equipments were discarded due to technological obsolescence, the

windows got broken and the documents that supported the library activities were burnt or thrown away. Atsiatorme (2014) confirmed that the situation left the library an orphan to decay until around 2006 when a German anthropologist and a researcher, Markus Coester, came to GBC in search of some material for his thesis. Markus found the situation rather deplorable and therefore aided GBC to attract funds from the German government to rescue the library and to digitize the music materials which had survived. This became a reality in 2008 and brought the music library back to life. Renovations were made in the library. A few new equipments were fixed; a few staff members were introduced to take charge of the library activities and digitization began. According to (Coester, 2014), the library introduced a new music programme, dubbed 'Gram-Time' on the radio to announce the coming back of its musical activity. This music programme plays some of the digitized music to bring back the memories of the 1950s, through the 70s. The library is now attracting some users and being managed well as at (2014) when this research was carried out. The music is being digitized and a database created to cater for the discographic information and easy access of the music material. Fortunately five (5) new staff members have been employed as mentioned earlier. They are now working on the digitization project in both the library and also producing some music on radio.

As also mentioned earlier, as at the time of this research, there are six (6) staff members producing and preserving music in the department. These include a sound engineer, database personnel, a secretary and three (3) other music staff members in the library who also do music production activities. The staff members in the library are being managed by a music head and a deputy.

As the picture depicts of the GBC's music department per the time of this research, it is easy for one to conclude that, as music preservation is striving to survive, music production is dying slowly.

Perhaps, the greatest communication and entertainment service that the colonial people pioneered in Ghana was broadcasting through the use of music and its preservation. Their main agenda could be for war propaganda as Ansah (1985) has put it though, but its benefits are copious to the Ghanaian people. What rather baffles me is this, it seems it is rather unfortunate that most Ghanaian leaders had failed to manage most of the things Ghanaians as a nation inherited from the colonial masters to develop and sustain for posterity. What they rather do is always looked to the western world to provide solutions and sustenance of the Ghanaian legacy. I am not denying the contributions made by some of the Ghanaian leaders like Kwame Nkrumah and Kutu Achiampong³ and others in some organisations that did and are still doing their best to add to these developments. A few of these Ghanaian leaders have contributed their quota and to the development of music production and preservation in broadcasting and in Ghana as a whole. Hence the various changes we see today. But majority of these leaders have looked unconcerned and have rather left most of the things inherited so deplorable. They have failed to maintain and manage most of these things which have provided for their living and positions they occupy.

³ Kwame Nkrumah was the first president of Ghana and Kutu Achiampong was a head of state who took power through coup de tar in the early70s.

CHAPTER THREE
DEVELOPMENTS AND PROCEDURES OF MUSIC PRODUCTION,
PRESERVATION, COPYRIGHT AND CENSORSHIP PRACTICES
AT GBC

MUSIC DEVELOPMENT AND PROCEDURES AT GBC

The unique position of music production at Ghana Broadcasting Corporation (GBC) and the reasons for preserving music in its Gramophone library can best be understood when one considers that music occupies about 80 to 85 per cent of broadcasting media in the world as Willoughby (1966) has put it and this can also be the case in Ghana.

The meaning will also be clear when we consider what is said earlier in the definition of terms, that what music production is varies in many ways to many people as well as music producers who produce the music through various means and for various purposes. Knäpfel (2008).

As we think through how GBC has produced music to us in our homes, preserved and disseminated the music over the period through broadcasting for our consumption, education and enjoyment, it raises many questions on our minds. In answering some of these questions, we need to examine the processes of music production and music preservation at GBC. This will enable us to satisfy our curiosity and follow the history and the developments as we think about the future.

In thinking through what music is produced by GBC, if we agree that 'Music Production' is the actual generation and realization of music and musical objects as stated earlier in

chapter one of this work, then we can all agree that indeed, music production has been one of the earliest activities of man as acknowledged by O' Dwyer (2005). We can then consider that music production could have started with man using natural objects – stones, animal bones, reeds, stocks, etc, to generate sounds involuntarily or voluntary to communicate with his associates. So then we may say that music production has been with man and nature from creation as Dwyer has acknowledged.

Dewey (1958) also agrees that, music grew out of human experiences and has a definite use in social life and therefore it is an instrument indispensable to the transformation of man and his world.

The purpose for music creation has been for a listener to get some form of information or knowledge, enjoyment, or moved by the music produced. Be it recreational, religious, art, incidental, popular music etc; the intention of the music produced is to attract the listener's attention or to put a message across, as Blackings (1976) put it, "you do not go to prison if you say it in music, and something may be done about your complaint because it may be warning of growing public feeling". The intention of attracting people through the use of music could be the reason for which BBC plays much music between its programmes. If this is true, then it could also be true that GBC inherited this tradition from her mentor to draw many listeners close to their sets. If that is also true, then music is the magic tool these corporations use to arrest the attention of their listeners, - spell bound, glue them to their sets and make them listen to the radio more, and so more music is played to achieve this goal. So then in this case, the music serves as a hook and as bait between one programme and another. That is, while enjoying the music, the listener keeps listening to the other programmes that followed one after the other unintentionally.

Due to the essential role of music in broadcasting media therefore, to GBC, music has been one of the ‘can’t do without’ elements. That is, music is used to transmit almost all the programmes on air as acknowledged by Markwei (2013). According to Ablordepey (2014), Atsiatorme (2014), Amoo (2014), Acqaah (2013) and other s who were interviewed, music is the bedrock on which most of GBC programmes run, and it is used as a feature programme as well, as mentioned earlier. As she put it and confirmed by most of the informants, to GBC, the music maker, the music itself, the user of the music, custodian of the music and the medium by which the music reaches the listener finally are all parts which fits together. As such, these parts are of great importance to GBC as a media organization.

As explained by Atsiatorme,” when it comes to production, GBC is very aware of the power of music; to influence, incite, unite, build and destroy people” Atsiatorme (2014). With this in mind, when it comes to music production, a lot of consideration is given to what kind of music is produced and for what purpose it is put on the airwaves for its listener’s consumption. Madam Ablordepey, the head of the music and Gram Library also confirmed this and explained further that, this is not written down though as a guiding policy, yet each member of staff who passes through the GBC training school becomes aware of these unwritten rules (standards) and does his or her best to promote this ideology as acknowledged by most of the people interviewed. It also became clear in almost all the interviews that, producers of various programmes who use music as raw material to create other programmes, or use music as feature programmes, when they flout these rules are cautioned first and later punished by either being removed from the programme and ban from producing other programmes or given deserving punishments.

According to most of the informants, this is very vital to the corporation because for most of the time the goal and the vision of GBC have been to inform, educate and entertain.

As shown by the Gramophone Library (1960) and Radio Production:Music Section (1961), when radio started in Ghana, initially technology has not gone far as it is today. The GBC staff on duty relayed the music being played by BBC to the people of the then Gold Coast for their enjoyment, entertainment and education. At that period, the GBC staff did not do much with the music production per se. They only relayed the transmitted music which was coming directly from BBC to their native listeners.

From the various journals and GBC brochures written earlier, it looks like, this way of relaying music from British Broadcasting Corporation (BBC) continued for about eight to ten years before local music was broadcast on the airwaves of the then 'Radio ZOY'. Though not stated why, yet this could be that because there was no other way by which music - foreign or local, could have been broadcast to the natives, aside what they were receiving from BBC at the time.

But after some period, the Gold Coast citizens became interested in hearing their own local programmes and music. This could be true from what was stated by Ansah (1985), as complained by one Mr. Attafuah, in a Legislative Assembly: "...the bounteous English programmes and music broadcast in the cool evenings when most workers have returned to their home from their jobs.... What is the use of taking the whole time for the English listener without considering the people who are paying for the broadcasting service, only to listen to foreign music?" Ansah's report on this issue shows that, though the foreign music was boring to the local folks, they had no option than to listen to what was

broadcast to them. According to the 'Road map of GBC', the relaying of music from BBC continued until 1943 when full time staff were appointed and started local programmes on the station as mentioned earlier. But the local programmes as stated earlier were in only four (4) Ghanaian languages (Twi, Ga, Fanti, and Ewe) and Hausa. This meant that most of the natives, who did not understand these five languages, were just enjoying the sounds of the nice music tunes broadcast to them and not the foreign lyrics. This could also mean that, these natives who did not understand any of the five languages were not benefiting from the programmes they were hearing per se. This is because, unless they understood these four languages and Hausa, they would have been hearing some meaningless speeches and soothing themselves with the 'nice and melodious' music tunes.

As also stated in the Organisation Dept. (1965), the staff on duty realizing their listenership problems looked for music that could satisfy the taste of their local populace. The news casters and the studio managers in-charge of the studios at the time therefore invited some traditional and fisher folks to perform some 'live' folk music before the evening news.

The introduction of local folk musicians to perform on the airwaves before the news encouraged more traditional groups and they developed interest in singing and performing on the radio at the time. This confirms what is written in the GBC @ 40 Anniversary (1975) "... time for relaxation has often been a rallying spot for indigenous folk who love to sing and dance to the tunes of their forebears, as well as enjoy the dance tunes in their own languages, recorded by their local groups".

According to Mr. Markwei, Mrs. Hammond and the anniversary brochures; around the 50s, gramophone record playing was becoming more popular in Ghana and many rich families who were having their own record players bought music record discs, played by Ghanaian musicians from gramophone record shops which they played for their entertainment in their homes. In satisfying the less privileged who could not afford the record player therefore, GBC played more local popular music for its listeners' from gramophone records on the airwaves. That is, GBC radio became a source of listening to 'good' and enjoyable music for those who did not have their own gramophone record machines as stated in GBC @ 40 Anniversary (1975). This also confirms what is written in the 'GBC @ 40 and the Radio Review' of the 60s, that the music that dominated the GBC's airwaves in the 40s, 50s and the 60s were tunes from the commercial records and traditional folk music. Though it is not stated in any of the anniversary brochures of the corporation that there was religious music, there is an impression of church and religious music, also competing for space on the GBC's airwaves around the time. This could be true, because there are a number of music record discs in the Gram-library which show that, they were recorded by the Presbyterian Sunday schools and the Methodist singing groups of the 50s and the 60s.

Information from the 'Radio Review & TV Times' throughout the 60s and the 70s also shows that, in addition to the musical activity and developments at the time, GBC's music department formed a dance band and a mini orchestra in the late 50s as mentioned earlier. The department's dance band and the mini orchestra, referred to as the 'GBC COMBO', were performing 'live' and recorded programmes for their listeners on the airwaves as well as performing at various entertainment places in the communities. The performance repertoire of both the band and the orchestra of GBC's music department were mostly

African. This could be so, because the people wanted to hear more of their own music. As revealed in one of the News Letters written to GBC by one Aburahman Yahaya, from Wa, “.... There are some programmes which nobody listens to at all. One out of every thousand of the people in Ghana and Africa as a whole would sit by their boxes to listen to programmes like ‘Linger Awhile’, ‘Your Concert Choice’, ‘Golden Numbers’, ‘Orchestral Concert’ and many others. The fact is, they have no place in our musical taste. We must be entertained with music of African background” “..... More variety entertainments and musical programmes featuring Highlife, Cha-cha-cha, Rumba and even African choir music will attract many people to their radio boxes” (Editorial, 1963). This news-letter among others, depict the music taste in Ghana in the 1950s and the 60s. Indeed, there was a great demand for local music on the airwaves.

As stated in one of the monthly reports written for the library in the 1960s, because of the desire and demand for local music by the GBC’s radio listeners, GBC music section recorded many guitar bands and played more local and traditional music. This made the general listenership of the GBC in the 60s through the 70s, experience a lot of local guitar bands and the Ghanaian dance band music on the airwaves. The music department at the time also invited most renowned musicians of the era from different parts of the world to feature on the airwaves. Some of these great musicians and bands include Peter Radovic, George Nez and his string quartet, Joe Kelly and His Band from the US and Danny Williams, a soloist from South Africa, among others, Radio & TV Times (1963). The pictures below show some of the best performers during the era.



The music department became interested in Art music too. This could be that, the Corporation realized the broad nature of their listenership. They therefore invited some local and foreign Art musicians to perform classical music to entertain the elite class who enjoyed Art music and those local listeners whose musical taste is classical music on the radio. These were stated in the 'Radio Review & TV Times' in the early 60s and the 70s. Among the Ghanaian pianists who performed on the GBC's radio in the 60s and the 70s as shown in the periodicals include: Ephraim Amu, Rev. Otto Boateng, N. Z. Nayo, among others.



Most of the music in the 1950s 60s and the 70s were preserved on 'disc 78 rpm.' and kept in the music library at GBC in Accra and the other regions.

Most of the 'Radio and TV Times', reveal that by the 30th year of broadcasting in Ghana, the Ghana Broadcasting Corporation has established its music production through radio. The music department created many music programmes on radio around the 1960 and 70s. There were about fifteen (15) music feature programmes daily. These music programmes excluded 'radio magazine programmes', which has music as part of the programme. The programmes cut across various listenerships. There were programmes for the elite class, illiterate folks, youth, children, schools, churches, market folks and so on. The various music programmes includes 'Your Choice, 'Ghana Forces Programme', 'House Wife's Favourites', among others.

As mentioned by Atsiatorme (2014) and Amoo (2014) among others in the interviews, due to the nature of broadcasting with music, which serves as a link, feature programme and as background for various types of music played at different times, and for different purposes; GBC had music producers for the various music programmes. The producers saw to the genre and the content of the music. They also identified artists, auditioned, prepared and rehearsed their groups (artists) for recording. The music producers further organized recording and ‘live’ sections on air for the musicians. They also saw to the music quality, editing and any other relevant activities that made quality and enjoyable music for the airwaves.

According to the (Music , 1985), around the 1950s through the 1990s, the Ghana Broadcasting Corporation’s Music department also extended its musical activity through Outside Broadcasting Services (OBS). The Outside Broadcasting Service is a system, which makes it possible for a programme to be transmitted from a location outside GBC’s main studios ‘live’ or recorded and broadcast later to the radio listenership. The OBS transmission is done by using a van having a complete replica of a broadcasting studio in it. This is able to broadcast on radio ‘live’ from anywhere to the entire radio listenership. Example of Out Broadcasting Service is a football match which is transmitted to the listeners from a stadium or where proceedings of a rally or a durbar is transmitted from public grounds to the people ‘live’. The OBS gives the listenership a kind of firsthand experience through the radio airwaves. This makes the listener imagine he/she visualizing all the activity as if it is real and able to follow the said activity to its concluding ends.

According to Amoo (2014), “the music department of GBC, went out to schools, churches, localities, and other public places to produce music to its listenership”. Akwaah (2013) also confirmed that GBC music producers organised music competitions, choral festivals,

music cultural durbars among others. The OBS transmission on radio with the music producers, urged most schools to form choirs who participated in the GBC's musical activities 'live' or recorded and played later. Among these programmes are Campus Melodies, Church Bells, Country Side Vein, Sing Along, With Heart & Voice and other interesting programmes that were transmitted and a few of the ones still heard on the radio today.

Through the use of OBS, the music department of GBC went to traditional festivities and state functions as well as to other important public functions to produce music to the public. That is through the use of OBS, GBC took the music production close to its populace.

Music production with OBS was very vibrant until the decline of musical activities in 1990s at GBC, that production of music through OBS also started declining gradually. As at the time of this research, the music production through GBC's Outside Broadcast Service is either a thing of the past or once in several years. According to Akwaah (2013) during the interview, said the last time music was produced properly through OBS for broadcasting, if he recalls so well, would be around 2006. This also implies that Radio OBS which is a great resource for music production within the GBC's music department is no longer in use or neglected. As at the time of this research, though, Radio OBS is still in use within the GBC's system, the music department has relegated its activities. The services of OBS are being used by other departments like the Religious, Sports among others but not the music department.

According to Mintah (2013), a former staff of the Gram- Library, because of the music production activities that became prominent within the Ghana Broadcasting Corporation, the music department created a record disc pressing section within its domain. This section pressed the recorded music on disc for preservation. Though the source could not state the date it started and when it stopped finally, he said initially, the music was taken to London for pressing, but with the coming in of this section within the department, music recorded by staff were cut on acetate and some of the shellac records were pressed here at GBC. According to Mintah, these records mostly have folk music and are in the library stock for preservation.

Music for other programmes

As stated earlier, in GBC, music is very essential element when it comes to programme production. Music was and is still used as a background for various programmes. These programmes use music as an appetizer to keep their listeners spell bound to their sets as acknowledged by Amoo (2014) and Akwaah (2013). According to these informants, the music serves as a link from one section of a programme to another. It is also used as an introduction to almost all of the other radio programmes on air. Before most programmes begin on radio, such programmes' 'sigtunes' are played to alert their listeners of the coming of the said programme. Most 'sigtunes' are excerpts of well known music. The hearing of such 'sigtunes' reminds their listeners who might have forgotten of the programme or the time for the airing of that programme. This made them hurry to draw close to their sets. According to an informant, Agyare (2014), fast rhythmic music is good for sports programme's 'sigtune'. He said fast music awakens people about serious activity which is about to happen and listeners when hearing the sigtune draw close to their sets, with expectation of some action.

As explained by most informants, programme like ‘Radio Magazine’ is a story or a report programme. This programme has many different stories or reports put together in one programme. In between the programmes are different music that serves as nexuses between one story and the other. The music normally selected for the various stories have bearings on the contents of the stories. That is, the text of the music, rhythm or tempo depicts an idea in the said story. This makes listeners follow various stories in the ‘Radio Magazine’ differently and do not see them as just one story with music interludes; but as different stories in one programme. That is, the use of music in ‘Radio Magazine’ holds the programme together and sustains the programme that sometime last for an hour through to the end.

As explained by (Atsiatorme, 2014), past head of music section, apart from ‘Radio Sports’ and ‘Radio Magazines’, there are numerous programmes that uses music as intro or a link, but time will not allow us to mention or talk about them all. But aside those programmes that use music as part of the programme, there are other programmes that are just music; that is, the whole programme is made up of music – music for music sake; and these programmes are referred to as ‘Music Feature Programmes’. In a ‘Music Feature Programme’, one hears series of music of a kind. The various music in a ‘Music Feature Programme’ have some things in common that make them fit together. Either their genres are the same, or their texts talk about a common subject, or they all come from one composer. That is, unlike the other programmes, ‘Music Feature Programmes’ are designed purposely for music to be the main content of the programme. More music less talk or the talking explains the music or is about the music.

Music censorship

Most of the informants made me aware that, when music is used in a programme, whether it is a ‘music feature programme’, or as background music, the text and content of the music is very crucial to its listeners. The programme producer being aware and alert of what they put on air leads to scrutinizing of the music before broadcast. If per any reason the music is found to be improper, - having a vulgar word or any incisive language or text that could agitate any political instability, or inculcate immoral behavior, the producer quickly removes such music and replace it with more acceptable one. As Amoo (2014) explained in the interview, music production is not just putting ‘nice’ music on the airwaves per se. It involves more than that. Ghana Broadcasting Corporation as a state broadcaster has a mission, vision and a goal. These three issues are always taken into consideration, whenever there is a music production. The programme producer, that is makes the very effort to attain these three things as per their statement at the era. So in order to keep the mission, vision and the goal, music must not to be contrary. As such the ‘carriers’ or containers found to be carrying music that are contrary to these goals are marked ‘NTBB’, meaning “Not To Be Broadcast.” This music is kept in the music library though, yet it is never aired.

Censorship in Africa has being an issue that could be debated with different views. The reasons for censorship can be said to be both positive and negative. Most of the censored materials have been music, books films and pictures. The ban on playing certain kinds of music has happened mostly in the broadcasting media as in the case of GBC. But the question is why ban or censor a particular music from broadcasting? Where from this ideology of censorship? I hope when we get answers to these few questions it will help us

make a head way to know what to do by either agreeing to its continuation or advocating for its abolishing.

According to Reitov & Korpe (2004), while in the west, censorship came as a result of religious issues, in Africa, most censorship issues have been due to political struggle, oppression and morality. In GBC most music censored has come as a result of political issues or morality than oppression or religion. Though there may be traces of oppression issues, yet no music has shown this yet. But as Mrs. Hammond in the interview said after the overthrow of Kwame Nkrumah, the first president of Ghana, most of the songs that praised his effort were banned from airing.

As stated by Cloonan (1995), censorship has been a tool used by the early churches in the mid-eighteen-century, particularly the Catholic Church as pointed out in the Catholic Church's index 'Librorum Prohibitum'. That is with the organised religion both in the west or in Africa, the nation states seek allegiance from followers (in this case as citizens or subjects) to guide them in matters of morality. This is the case also in GBC; any music found with immoral text is quickly censored before the listeners frown upon or criticize it.

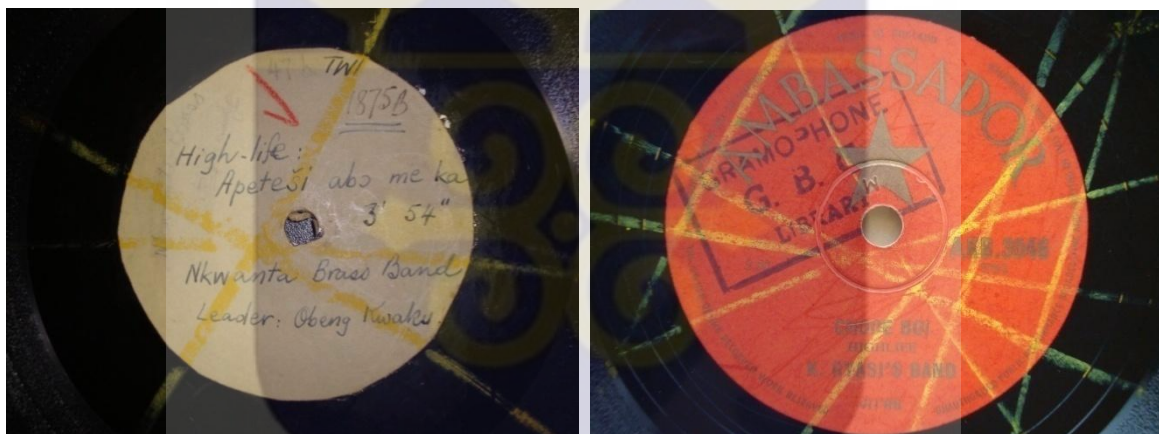
Eyre (2001), observed that in Africa, many traditionalists in many countries and societies control morality through songs. The various traditions of Africa insisted to avert immorality within their people. These traditionalists therefore sought to control overt sexuality in music. GBC seems to agree with Eyre and so censors any music that shows any sign of immorality in order to protect its listeners.

As acknowledged by John Collins (2004), most colonialists brought their religions to Africa and forced it on the indigenous people. The indigenous traditionalists always sought to protect their religion. This Collins, Reitov and Korpe (2004) noted that African religion was often a battleground between the oppressor and the oppressed. The importation of the colonial religious beliefs and to impose them on the indigenous populace, as Collins shows in the case of Ghana, has brought many censorial implications. Reitov and Korpe also noted that the resistance to foreign religion meant religion came to be not about different ways of living morally within a given political structure, but about competing versions of the political settlements. But there were no evidence of religious issues found in any of the censored materials as at this research at GBC's music library. The informants from the library said they have never found any material with the inscription 'NTBB' on any religious music. Though to them, they could have censored any music found attacking or ridiculing any religious sect. But religious censored music was rare in the Gram-library collections.

Again, as shown by Collins, the structure of many of today's African states has risen through colonialists who also censored music in a form of colonial rule which the natives sought to use as a form of liberation struggle music. This is the issue on which most music materials that have been censored were perceived to be. During the reign of Nkrumah, most of the guitar and dance bands were playing songs to urge him on in fighting for liberation. But after his overthrow, these music were banned from airing.

Thus under colonial rule, the battle was two-pronged. The first issue was to preserve local cultures from dominance by imperial power and the second was to use culture to critique the colonial power and subsequently to assist in the fight for national liberation as cited by Santorri (1998).

Mrs. Hammond made it clear that, though it is not stated in black and white as said earlier, yet GBC for its awareness of the power of music; to build and destroy people, use every means to suppress any music that communicates any vulgar text; for such music can cause insecurity or being frowned upon. This unwritten down rule and many others are held in high esteem in GBC. As such music and other programme producers scrutinise music properly before they put anything on the airwaves. Producers of various programmes who use music as a raw material also ensure that the text in their music promotes unity and peace. In view of promoting peace, coexistence and good moral ethics, all music that have words that could cause agitation are censored from broadcast. The pictures below are examples of some sencored records.



Some censored music found in the Gram-Library

During music programme production or other programmes that use music as part of the programme build up, producers go to the library to listen to available music in the library. If they found the right music, they request and are given the music for broadcast. If the library is not able to get the right music or a particular music the producer is looking for from the lot, he informs the library who put such music in their monthly request for purchase. But the programme producer looks for a substitute or an alternative for that period to build up his programme. The library does everything possible in their strength to

acquire the needed music before the next production is done. If for a reason a music type could not be collected or acquired, the producers are informed at their request. If the music is available but cannot be used, this is also explained to the producers. But the information is given earlier enough to enable the producer looking for a particular music to make replacement.

Upon the right music selected, the programmes are built up for airing. That is the producers take the music records (carrier) from the library to the studios, and after the programme, return them to the library for keep. The processes one goes through when taking records from the library will be discussed under preservation.

Storage, preservation and access

The music that is produced for broadcast is kept at the music library for reuse or reproduction. That is the music that is recorded by the staff of GBC for broadcast, music collected by purchase from music shops, donations made by musicians and music lovers, and all other means of collections made by the music library are properly organized and catalogued in the Gram- Library for borrowing and use for broadcasting.

Individual staff and researchers who want to use music from the library go to the library and request for the music. According to an informant, initially, the library had catalogues from where users of the library go to search for the materials they are looking for. Upon identification of the right music, a librarian locates the music from the shelf where the music is kept and given to the user who listens to the said music in the listening room.

During this research, it was evident that this earlier practice is no more. According to the informant, now the users who are GBC staff request for the music from the digitized bench at the library and digitized copies are given to them on CDs for their various programmes. Outside users who want to access music from the library write to the Director of Radio who allows or disallows based on the purpose of the request. Those who are allowed to use the facility come to the library direct and either listen to the music or digitized copies of the music requested are given on CDs to these researchers based on the library requirements.

As stated by the 'Radio & TV Times, May 1960 edition', this music storage practice started as early as when GBC was established and began broadcasting from its own transmitters. This is when studio managers gathered the issued records which were used for fill-ups in the studios. These records were kept in the stores of the engineering section, where they were dished out to the station assistant on duty for emergency or fill-up-broadcast". As said earlier, this activity later changed, and responsibility for these records and the entire stock was transferred to the Programme Section of the Radio Division of the then radio ZOY.

The coming in of BBC expert, Miss London, in 1955 put the gramophone library into a well organised place. So from then on, proper library operations began with furnished steel racks, index-card cabinets and shelves as revealed in the 'Radio Review May 6 editions (1960). The library acquired a huge collection of records from all parts of Africa and most parts of the world from sources wide and varied.

According to Mrs. Hammond, library practices include listening to music and making selection for programmes, shelving of records, collection of music, cataloguing, educating library users, cleaning of records to conserve the music, lending records to users within GBC, among others.

According to an informant, there were cubicles for listening, where users of the library sit and listen to the music for selection. Various programme producers went in to select and listen to their choice of music for the various programmes. There was proper cataloguing for the records. The shelves were labeled alphabetically for easy retrieval of records. Records were kept on borrowed materials with departmental address, which helped the library staff to retrieve the borrowed records easily. Those who borrowed music records but failed to return them were surcharged. The library had trained staff that was in-charge of the running of the library.

Mintah (2013), an informant, explained that during the 1960s through the 70s when the reel tape became common, a place was created for the preservation of the tapes. This room was called the tape room. Initially, the library was keeping only disc and journals received from records companies and other music producers. He said with the coming of the tape room, all music recorded on reel tapes were sent to this room. That is the tape room became an extension to the library, where music on reel tapes were kept.

What Mr. Mintah said was also confirmed by Mr. Atsiatorme, in the interview that later, due to improper labeling, the tapes were mixing up. Also technicians who borrowed some of the tapes did not return them; rather they wiped them for re-recording. This made the library lose some important recorded music. The music programme producers realizing the

danger of their hard and toiled recorded music being wiped off from the reel tapes, decided to keep their recorded tapes in their offices to avoid loss of important materials. As such the music recorded on tapes began to scatter in the individual programme producers offices. Mr. Amoo also acknowledged that, the producers' refusal to send their music materials to the music library led to the beginning of improper preservation practices of reel tapes. Since they were kept in different offices, it made it difficult for other users to reach the music material.

According to Amoo, when this practice of producers keeping their reel tapes in the offices, went on for a while, other producers also joined in the practice. Most people started to keep the music they have borrowed from the library in their offices and did not return them to the library. The library therefore began losing its materials and the stock started to diminish.

According to Addo (2013), an informant, the coming in of the cassette system worsened the case as music shop owners and other music promoters stopped giving their music to the library. Rather, they gave them to the music presenters to play on the airways for some 'tips' (Payo)⁴. This became a common practice in the 1990s as musicians and music promoters wanted to promote their music using the radio.

The library which was hitherto, lively and active before and up to the 1980s, began to lose its relevance and decline of the library set in as stated earlier in chapter two.

⁴ 'Payo' is a term that is used to describe the tips given to programme presenters on radio to play a particular music.

Addo (2013) said the coming in of the digital technology was a big problem for the library initially. He said when the digital technology was introduced; a new music library was established for the CDs alongside the Gram-Library. To him, this worsened the situation for the Gram- Library because the new CD library was situated in one of the studios and all the CDs which were to be in the main library were sent there. In view of this producers and presenters instead of going to the Gram-Library to book for music rather went to the CD library for their music. This became a woe to the Gram-Library. That is no importance was placed on its use again for a long time. When the researcher enquired from the informant about the reasons for this, he said the problem was due to obsolescence of gramophone record players that set in. Another informant confirmed that around the late 1980s, gramophone record machines were becoming rare in the system and to get parts to maintain the few left ones was highly expensive since special orders had to be made from manufacturers. He said the emergence of tape technology and the newly digital technology that came in later relegated the use of gramophone entirely. This made producers not to patronize the Gram-library anymore.

As we have seen from the information flow, this means that the preserved music was being disintegrated gradually. The music that supposes to be in a central location was divided and put under the care of different people. - Some in the Gram-Library, some in the tape library and offices of people and now some in the CD library somewhere.

According to Atsiatormeh, to add insult to injury, around the 2000s, the management of GBC wanted to expand its business activities. Looking around, they found nowhere than the Gramophone Library, since they felt the place was becoming obsolete. They therefore

discarded the catalogues, took off some of the racks and discarded the listening facilities to make room for the business activities.

Mr. Atsu said, qualified staff that could save the situation were also not employed to take care of the library anymore. And some national service personnel were sent there to be in-charge of the place for a long time.

With the disintegration of these music materials, and the situation in which the music library find itself, one will then ask, what becomes of the music produced, and what lies in the future of the great treasure of our nation's heritage, since the preserved music is being discarded?

Mr. Atsiatorme, former head of music and a director of radio, and Mrs. Ablordepey, the current head of the music section and the Gram-library, said with the coming in of the German government to support, the library has come back to life and the music is being rescued. A digitization project is on-going to transfer the music on all the records and found tapes into a digitized format. A staff of eight is busy on different jobs – digitizing, capturing disco-graphical information, cataloguing, among others. A special music programme is being aired every Saturday to broadcast the rescued and digitized music to the public. A website is created for the Gram-library for people far and near to get in touch with the library again. A database is created to store the music for easy access and a backup is kept in Germany for emergency.

But apart from all the on-going activities at GBC Gram-library, there are some questions still unanswered. The questions include issues like the following:

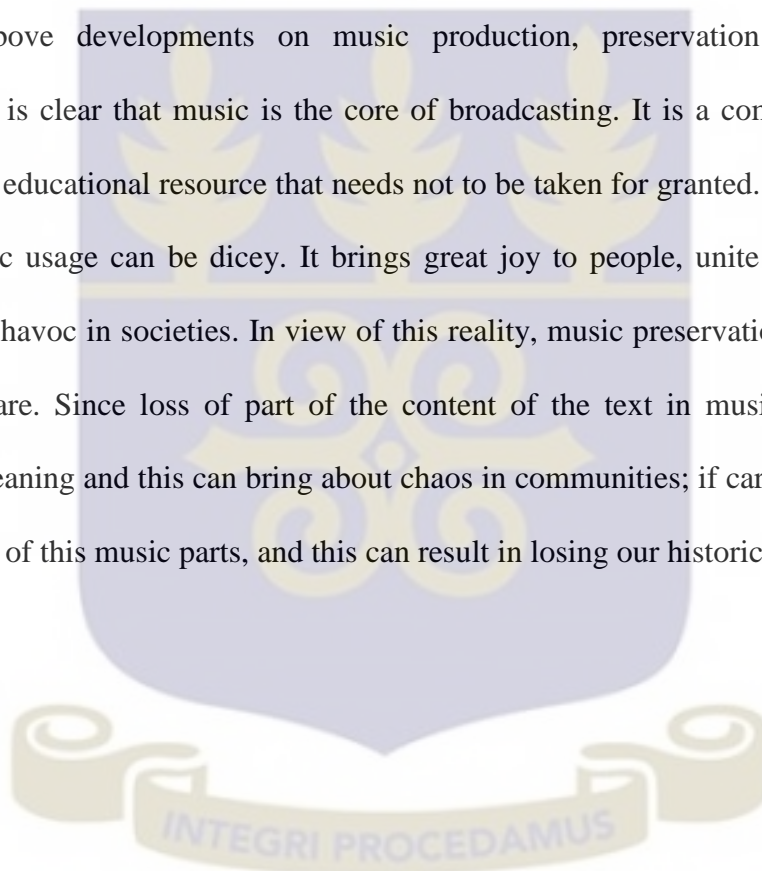
- i. Though much is being done to bring back music preservation at the Gram-library, as at the time of this research, the library has stopped adding new collections to the library stock; so what is being done to bridge the gap created since the Gram-library stopped collecting music in the 80s till the time of this research?
- ii. Now that the backup is being kept in Germany, what are the legal implications and how can this be monitored, since these works are people's intellectual properties?
- iii. Since it is a foreign donor who is providing for the rescue of the music library at GBC, what happens if the donor stops its charitable duties?
- iv. Who owns the music in the Gramophone library?

Though these questions were raised during the various interviews, the informants including Miss Ablordepey, the current head of the music and the Gram-library, seems not to have precise answers to most of the questions that can solve these problems. Though she acknowledged that it is the duty of GBC to provide funds in running the music library which they are doing to ensure sustenance of the library, as Britney Ghee (2011) has advocated, maintenance culture in most parts of Africa need to be looked at again. Funds to keep libraries in most parts of Ghana and for that matter Africa are a big challenge. Mr. Atsiatorme whose tenure of office the digitization project started, said a memorandum of understanding (MOU) was put in place between GBC and the German government on the backup which is being kept in Germany.

During the various interviews with the informants, from GBC and the other radio media, questions were raised on copyright issues. Mr. Atsiatorme explained that GBC do pay their copyright frequently to the copyright board. He said a mechanism is put in place where presenters who use music on air fill a form based on the music they use daily. These forms are collated quarterly and the sum paid to the copyright authority of Ghana. These

forms are kept in the library from where they are collected for use. This was also confirmed by Miss Ablordepey, who also showed examples of the copyright forms to the researcher, but she could not confirm as to how the finance department does the payments. The researcher made some efforts from the accounts section to get some evidence of the receipts of some payments made to the copyright authority but he was made to understand that is not allowed by the corporation.

From the above developments on music production, preservation censorship and copyrights, it is clear that music is the core of broadcasting. It is a communication tool, appetizer and educational resource that needs not to be taken for granted. This is necessary because music usage can be dicey. It brings great joy to people, unite them, as well as cause a great havoc in societies. In view of this reality, music preservation has to be done with much care. Since loss of part of the content of the text in music can change its contextual meaning and this can bring about chaos in communities; if care is not taken, we can lose most of this music parts, and this can result in losing our historical heritage.



CHAPTER FOUR

FINDINGS AND DISCUSSIONS

This chapter observes the results from the field, discusses them and analyses the collected data with the aim of answering the research questions posed in this work. It describes the state of affairs based on the findings in this research and also illuminates the problems and challenges observed in it. It further provides speculative explanations to their probable causes and how they happened.

FINDINGS

Music Production

The first thing that stands out by examining the interviews and the sources gathered in this research is that, it was evident in all the interviews that, although GBC as an organisation has not defined music production nor written anything down about it, almost every music production staff in the corporation understands the status quo. From the retired broadcasters to the current music staff, almost every informant who was interviewed explained music production to include the identification of an artist, his/her preparation, recording, and using his/her music to build a programme for broadcasting among others. In view of this understanding, it became clear that both past music producers and the current ones in the music department of GBC had produced many music programmes and are still producing for broadcast base on this status quo. This makes what Knapfel (2008) said and confirmed by Huber & Runstein (1997) true, that all the processes that are involved ie. from identifying a music maker through to making the music heard by its final listeners' are all part of music production.

Documentation

On the issue of documenting music history and GBC's music production and preservation developments, both the past and the current heads of music, Mr. Atsiatorme, and Miss Ablordepe, respectively said, GBC music department, has no intension of keeping diachronic records or documentation on historical issues per se, i.e. how music activities started, why it started, among others. They both said that it is the work of the GBC publication department to document on historic affairs and publish various activities, and events of the various departments. Each of them also made it clear that, if for a reason there should be anything at all, it is the head of the music department's duty rather to focus on detailed monthly reports on some activities and once a while give a summary account on their activities in the department for anniversary brochures than to worry about documenting historical events.

The situation in the music department at GBC as at the period of this research leaves a big question as to whether there would be any music department in the next decade to come. The reason for this question will be discussed in the fourth chapter of this work.

Music programmes on air

When it came to music programmes on air, an informant, a music producer and a presenter, said there are only three musical programmes on air being produced by the music department at the moment. – 'Campus melodies', 'With heart and voice' and 'Gram-Time'⁵. When asked why, he said most of the music programmes that supposed to be running on the channel are competing for space on the GBC airwaves. And because there are no sponsorships for most of these programmes, and GBC as an organisation's

⁵ 'Campus melodies' is a musical programme produced for schools; 'With heart and voice' is also a musical programme produced for mainly choirs and 'Gram-Time' is a musical programme for lovers of popular music of the 50s, 60, and the 70s.

priority has turned towards programmes that will bring money to the corporation, most of the music programmes are now relegated. He also said various programmes are being scrapped off the channel because they do not attract sponsorship. That is, initially most programmes had space due to the many channels available. But now the programmes are many with only one channel having limited space and time allocation; so, therefore ‘no income no space’.

Another informant acknowledged that, most schools and groups are losing interest in the recording programmes because when these groups are recorded, it takes a long time before their music is heard on the programme, mostly at a time inconvenient to most of them or most people might have given up to listening and are in bed. Secondly, of late, most of the groups have to travel all the way to GBC at their own cost before they could be recorded, which is a burden on the groups. And when they get to GBC, the recording studios conditions are not the best for recording anymore. As such it does not attract music groups to patronize most of the recording programmes any longer. She further explained that the use of ‘Radio Outside Broadcasting System’ (Radio OBS), is also difficult because other departments are competing for its usage.

According to another informant from the bands section, GBC band’s social responsibility is going down. He said the GBC band gets gigs but they are not able to honour most of these invitations because the band has no equipments of their own. They always rent equipments for performances which bring high cost to the people who request for their services. To him since the charges are a little high, as a result of hiring equipments, most patrons refuse to engage their services. This has reduced gigs they used to have in abundance.

Just as was done by Hugh Tracy as stated in So (2013), despite the fact that aspects of the music production and preservations activities are going down in its music department, GBC's Gram Library has managed to put together a few of the music in their collection together for education in schools. This CD is entitled "Ghana Muntie", and it has different types of music from the 50s through to the 60s. The "Ghana Muntie" CD can serve as a good resource material for teaching history of music in Ghana, since it has the various musical types to describe how musical trends were in Ghana at the early stages.

Music personnel

When she was asked about the number of music production and Gram-Library staff in her department, Miss Ablordepey, the head of the music and the Gram-Library department, said there are sixteen (16) band's staff in the bands section, eight (8) members of staff in the Gram-library who also combine music production activities. On their knowledge and skills, she said the 16 band's staff are all professionals in their field. She further explained that 3 of the Gram-Library staff are trained musicians from the country's universities, one is a trained sound technician who is in-charge of the digitization bench, one is a trained secretary and two are journalists posted to the department to assist in managing the place.

Music preservation practices

From the point of preservation, the head of music, Miss Ablordepey, said the music is being digitized and the music data is being kept in a database for easy access. She explained that though there are gaps in the records, these gaps could be as a result of broken records, or borrowed but not returned records. Apart from the broken records, it was observed that most of the acetate record discs are peeling off as shown in the picture below.



Peeled record disc

Miss Ablordepey complained that funds are no more provided for purchases of new music CD's on the market for the library. Due to the funding problem, users of the library are not able to access what they sometimes look for from the library. She said and was also acknowledged by an informant from the Gram-Library that, most users are disappointed when they do not get a kind of music they are looking for from the Library. This is because most users of the library always anticipated they would get any kind of music they are searching for from the Gram-Library, especially if the music is from Ghana. If they find out that some of the music is not part of the library's collection or is missing from the records, they are amazed about the kind of music collection or preservation the library is making.

Music collection

During their interview on why some music are not part of the collection, Mr. Atsiatorme and Mr. Acquah, both past heads of the Music department and the Gram-Library, revealed clearly that it was not a deliberate intention not to collect certain music. Rather, it was a mere coincidence that from the 1980s activities of the Gram-Library started going

down and funds to manage the place was also not being provided by management of GBC. As a result, music that were commercial, that were created and being sold around these periods could not be purchased or were not collected by the library. Secondly, because the musicians, the music marketers and the various music production companies were given the music to the radio presenters for airplay, the music library could not collect these music materials. The outcome of this is that, all music genres those creation periods falls within the period from the late 80s till the time of this research were not part of the collection. Those created around the said periods that happened to be part of the collection might have come from music donation to the library by philanthropists and lovers of the Gram-Library or a few composers who deliberately gave their music to GBC's because they wanted their music to be part of GBC's collection and preserved for posterity. They both think rap music (Hiplife music) is not what GBC could have collected and aired due to the vulgar, indecent and the licentious language they portray.

Music Censorship

The head of music and the Gram-Library, Miss Ablordepey, said music is still being censored but this is on the minimal rate. She explained further that, since the airwaves is a bit liberal for most music presenters on radio and most presenters at GBC are aware of the consequence, they hardly abuse the use of music on air. An informant from the library, Ezekiel Korley – in charge of the digitization, said the censored music records with the mark on them are also being digitized for reference purposes. He said there are a number of these censored records but he cannot tell the quantity yet. The picture below shows how censored records are marked or treated by the GBC Gram library.



SOME PICTURES OF MARKED RECORDS FOR CENSORSHIP

Users of the library

Miss Ablodepey acknowledged that due to the relegation of the music library for a long time, catalogues were either misplaced or discarded. She said this made it difficult to trace records easily since there are several racks and the music records are very huge. Hence some sort of delay in accessing music instantly. But she said the digitization project is solving this problem and now users of the library both from GBC and outside are patronizing and enjoying the library because those already digitized could be accessed readily. She said people come from overseas to access data from the Gram-library. According to her, with the database in place users would be able to access any music data quickly very soon. She explained that, unlike the previous days when it took some time before users could access the music is soon becoming a thing of the past. She further disclosed that the Gram-Library has a website where people everywhere can obtain information about the library.

DISCUSSIONS

Music production

Interviews with the music production staff, both current and retired, as well as the current and the past heads of the music department, revealed that there is no documentation on definition for music production in GBC. And GBC has not defined what music production is per se. Yet everyone in the music department seems to understand the status quo and performs to meet the demands of the organisation. This made it a bit difficult to use any clear strict definition to evaluate the music production activities at GBC to see whether the music production practices conform to any standard practice. But if we go by what Knapfel (2008) said, as music production to be, that is to mean the entirety of what happens in the whole music industry then GBC music department, seems to be in conformity with Knapfel's definition by practice of music production. This was evident in Mr. Atsiatorme's explanation that music production even includes the use of music to educate GBC radio's listenership.

The music production practices also seem to agree with what Huber & Runstien (1997) acknowledged. That is to GBC, music production also includes processes that enhance music broadcast that are done in the music studios. The music studio work and processes have to do with the recording and mixing of various music tracks to sound appealing to the ear. So to GBC it is not the different perceptions and activities by different people as Hepworth-Sawyer & Golding (2011) has put it per se. Rather, whatever activities are done in order to give the listener an appealing music is part of music production. This is where the researcher also agrees with GBC's view of music production.

But this question also comes to mind, is it always about the people who make the music and the musical sounds alone that matter in music production? What about the instruments that generate the nuance sounds, as well as the equipment that processes the sound? Are they not part of the music production process? If we agree that the musical instruments and the equipment that processes the music form part of the production process, then we can agree with what Dwyer (2005) said about musical objects as has been part of creating music, and therefore may rather say that, 'Music Production' is the actual generation and realization of music and musical objects'.

Staff skills and knowledge

The findings also revealed that most of the staff did not have the requisite knowledge before they were assigned to their jobs. But they have acquired the necessary skills and therefore are performing their roles as expected. This implies that skill acquisition is best when the learner is having a hands-on experience or on the job training and sometimes make it easy and gives better understanding to the trainee than just acquiring book knowledge. But it is also dangerous when the learner has no background knowledge and he/she is given the responsibility to manage the resources as happened in the case of both the music production and preservation activities at GBC. Because when it comes to certain decisions that require professional knowledge, it is likely that 'try and error' method could be employed.

Documentation

GBC music department is not bothering itself with historical documentation on music and music production and preservation practices and processes. Because they think this is a responsibility of the publication department. Yes this is true but the publication

department also does not concern itself writing histories of departments mostly. As such, if care is not taken nothing would be documented on the music history and music production practices for people who may be interested in Ghanaian music history and musical events to access. This may therefore make it difficult for people who would come to GBC to trace Ghana's music history and developments. This could also be the reason for which most of the current staff of GBC's music department has no idea about the history of music in the corporation. This also implies that many newly trained staff may be reinventing the wheel. It is not surprising therefore as to why current staff in the Gram-Library could not explain how the gaps in the music were created, or why the information on the music collected in the library is very scanty or not available. Because there is no readily available documented material on music history or music production and preservation processes to follow at the GBC's music library. Information about music history therefore could only be gathered from a thorough research like this work.

Development of music broadcast

The research has revealed that music production for broadcasting at GBC grew gradually but steadily from stage to stage. This could be seen in how it initially started with relaying music from British Broadcasting Corporation (BBC), which was foreign music; then it moved to folk music by the local people in their languages, and through that, guitar bands in the country joined. Later on dance bands also came on board and gradually to where it is now. From the data collected, these developments did not just happen. They were influenced by the taste of the GBC's radio listenership at the various times, and mostly the local folks. On these bases, it is true that music history can be traced from GBC to establish the trend of music development in Ghana. The various developments in music production at GBC can also give us a better understanding of what the people of Ghana in

the 50s 60s and the 70s music culture was and how this music culture changed with time. But this still leaves doubts on our minds as to what becomes of the music that were not collected by the GBC's music library. This is because Howarde (2006), said " music preserved is described as a masque tied to death". Also according to Rusell (1984), UNESCO's definition, of "Cultural Heritage sees the music collection containing the traditions or living expressions inherited from our ancestors and passed on to our descendants; and these are oral traditions, social practices, rituals, knowledge among others. Just as Hickson & Smart (1975) put it, music of an era reveals the beliefs of the people (especially touching on extraordinary phenomena like witchcraft, spirit possession, and magic, among others); personal narratives, folk technology, folk medicine etc.; which are theoretical concern areas because they presented with reference to context. They also display intuitive sensitivity to the functional significance of tradition in culture. As such if the carriers of the music are missing from the shelves and certain music and eras are not being preserved, then the memories of those music, their values and knowledge as well as their creators may be lost forever. This is because just as said by Mbope Louis (1953), and quoted in Nannyonga-Tamusuza (2013), "Our books are in our heads and each time a musician dies in Africa, a whole library dies with him or her", because most Africans would rather tell their stories through songs and keep their knowledge in music rather than writing them in books.

This research has also revealed that though it is sad, yet the reality is that most of the young generation in GBC as well as Ghanaians in general may have just little idea about the music history and the developments of music within the country. This is because most of the vital information is still with the elderly. This could be true because most of the relevant information that is supposed to be known by many were obtained from very old

people like Mrs. Hammond who is in her 80s and Mr. Markwei, who is in his 80s also at the time of this research. If these people were the only ones having this information and had passed on before this interview was granted in this research, then the information could be lost forever. Most of the information from the early 50s through the 60s musical activities in GBC were obtained from them. Though because of his age Mr. Markwei is weak and could see blurrily, his retentive memory looked sharp and his speech was very clear and helpful. The information obtained from Markwei seems to agree a lot with the bits and pieces of information gathered from periodicals of the early times of the corporation. Some of these periodicals were just leaflets from the whole issued, and the rest of the parts could not be traced. Therefore it all bestows on our present generation to act quickly before it is too late.

Censorship

It was also clear that many policies were not documented as explained by most of the retired and the current staff. That is music censorship is a very sensitive issue, but it is assumed to be understood by every member of staff of GBC. In view of these unwritten policies, individual staff interpreted and decided what should be done when the need arose, just as in the case of Nkrumah's liberation struggle music, which was censored, on the bases of a few individual's feelings and perceptions. – Markwei, interviewed (2014). But as Blackings (1976) put it, and confirmed by Kennedy (1990), meanings reside in minds. So a particular text may mean something to a particular person. However, agreements we have for meanings differ. Because of this reality, if policies are not written down for people to follow, anything will be right in its own disguise and can lead to chaos, just as in the case of GBC. It is very difficult to tell which music should be censored and why. Though the practices of music censorship follow a status quo in GBC, no one can

justify the standards and how these standards should be measured. This has been the issue in many other areas like copyright, abusive use of music to infringe people's right among others in Ghana.

Conservation

Both Vinas (2005) and Sarpong (2004), stress on conserving collections, in order that materials in the library retain their originality. So to Sarpong, it is not enough to preserve the surrogate documents, but also to conserve them as well. Unfortunately the music library at GBC did well initially to preserve and conserve the music on the carriers, so that the music will be always available in its originality. But because the library was abandoned for a long time, and the materials were left at the mercy of the weather, dust and other deteriorative agents took over storage materials and affected the music carriers to the extent that some music are even lost entirely. The music in the library as a result has been affected greatly. That is there were pealed-off acetate record disc as well as part broken shellac disc which were being digitized in the library during this research. Also gaps have been created in the collection such that if care is not taken to replace these musical records immediately, events will take everybody in the music industry in Ghana by surprise. This is because music that were recorded on tapes are scattered in various offices, and some are being thrown away to make space and room for other office duties, as I witnessed during this research at the radio languages department on the radio block at GBC.



SCATTERED TAPES OUTSIDE OFFICES AT GBC

Change and continuity

It also obvious, that no succession plan is put in place for qualified staff with the requisite knowledge in music and librarianship to take over or replace both the music and the Gram-library staff who are retiring. In view of this, 'try and error' methods could be applied in music production and preservation when no one is around to guide in order to keep the place going. But as Namaganda (2011) put it, music in its various formats requires skills and knowledge of both music and librarianship, therefore there is the need to put strategy to preserve and promote access to its unique collections.

Since music production and preservation requires expertise knowledge and skills, and the people sent to the music department and the music library are not of much knowledge in these areas, it would be good if newly posted staff meet the experienced ones they can understudy before the experienced hands leave for retirement. But as I met the Gram-

Library at the time of this research, there was no staff with any background on librarianship, which means preservation practices may be done on ‘try and error’ bases.

Music programmes running on air

The music department which in the 60s was having numerous music programmes (over 15 programmes a day), on air for almost all the categories of people in the country, is no more producing more than five programmes a week from the department. Most of their programmes are scrapped off air or have been taken by other departments. This could have happened as acknowledged by an informant, as a result of many causes such as lack of expertise to produce the music programmes, breakdown of the various channels that hosted the previous programmes, lack of money to provide transport for the staff that went out to produce outside programmes among others. But as the informant explained as an issue of competition, pose a question as to why GBC which is supposed to be a public broadcaster to place money as a first priority over the public interest?

Records acquisition and collection

It was also clear that the GBC as a corporation has stopped acquiring music for the library. This has created a big gap in the collection. The collection does not include most of the Ghanaian Gospel Music, “Ghanaian Rap music” (Hip-Life music), other African music and other parts of the world music that were composed in the 90s onwards. As said by an informant, this was stopped as far back as in the 90s. According to the source, the management was not providing for the purchases of new records or CDs. So the library relied on donations from record and CD marketers for their stock. But now that these marketers have stopped giving their music to the library and rather giving them to the presenters who play them direct without any authorization; and funds are not being

provided by GBC as an organization to purchase the music being produced by various artists in the country what is the future, and how can GBC and for that matter Ghana bridge the gap being created in the music history at GBC? These are questions that should be bothering Ghanaians as a nation and people in the field of music ought to be thinking about.

Just as stated in So (2013), times are changing and therefore African music libraries understanding about what to collect also has to change so that the music collected would reflect the era it was collected; which then can be used to tell the history of the African people living at the time for that matter Ghanaian musicians within different periods.

Conclusion

In justification, this study has shown that GBC music department is doing much to produce and preserve music in Ghana so that their listeners will always have ‘a good tasteful music’ to listen to and keep close to their radio sets. But as much as changes in governments and leadership come with different priorities so GBC focuses and priorities keep changing. Therefore various challenges that are unveiled as a result of this research cannot tell how the future will be. But this research is a guide to custodians in music to refocus on music production and its preservation in Ghana just as it is been done in Uganda as seen in Namaganda (2011) and in South Africa, So (2013).

CHAPTER FIVE

SUMMARY AND CONCLUSION

Introduction

This chapter covers the summary and conclusion of the entire thesis.

It also makes recommendations and proposes a framework that could be used to eliminate the challenges identified in this research. The first section presents a summary of the thesis whilst the second section draws the conclusion. The last section gives recommendations based on the findings.

Summary

The study examined and evaluated the music production and preservation practices at GBC's music Library. The aim is to document the diachronic events in the music department at GBC from 1935 – 2014. It identifies the challenges within these eras. The method used to achieve this goal was qualitative research methods, focusing on the various processes that go into music production and preservation. The main instrument used for the collection of the primary data was scheduled interview and observation. However, the Secondary source of data was collected from available materials, which include researchers' thesis, periodicals, past and current monthly reports of music heads of the Corporation, anniversary brochures, journals, and other relevant documents of study.

The second chapter focused on the historical background of music production and preservation at Ghana Broadcasting Corporation (GBC) from the initial stages of the corporation's establishment since 1935. It highlights the musical developments on broadcasting in Ghana, how they occurred in the various eras and how these developments affected radio broadcast as a whole. It further explained the causes of music

indigenisation on GBC's radio and factors that led to the absorption of foreign musical elements found today.

GBC, originally known as 'Radio ZOY', transmitted foreign recorded music from London to Ghana, then Gold Coast, through wire-relayed those days because the station was controlled by colonial masters. When the indigenous broadcasters came onboard, they introduced folk and traditional music on the radio to give their listeners far and near better understanding and taste of satisfaction. The indigenisation of the airwaves encouraged guitar bands, concert bands, choirs, among others to join the music broadcast on radio. GBC also formed bands and choir which performed and recorded music that was aired on radio to entertain the communities and social gatherings. In order to satisfy all the social classes of radio listeners in the country and its environs, GBC introduced different genres and music types from various sources on its channels. The music programmes increased on the radio with time, but later, technological changes and obsolescence set in which collapsed most of the channels. This reduced the number of channels as well as music programmes on the airwaves.

The music produced is preserved in a music library (Gram-Library) to reproduce other programmes and for other uses. Ancillary to the music stored were initially provided by record companies abroad and within the country to increase the storage. Later, factors like instability caused by coup de tat and technological obsolescence in the country affected the library leading to its relegation but a philanthropist later came to its aid and brought it back to life.

The third chapter focused on the developments of music production and preservation as well as copyright and censorship practices at GBC. It shows the purpose of music in radio broadcast and how it has been practised by the music department of GBC.

To GBC, music is an appetizer that attracts and keeps the listener yearning to listen more to the radio. It acts as a hub that holds almost all the various programmes on radio together. This is exhibited in how music are selected for various programmes and the role they play in these programmes.

Conclusion

This work has looked at GBC which started as the first broadcasting corporation in Ghana from the time it replicated BBC (British Broadcasting Corporation) and was the only broadcasting station in the country till the proliferation of radio broadcast that led to over two hundred (200) radio stations competing themselves in the broadcasting business in the country today.

The actual focus of the work has been on how music was produced in GBC over the periods and how the music produced have been preserved for posterity by GBC's music library (Gram Library). It has also looked at the various challenges that evolved over the times and what led to the challenges in the production and the preservation processes.

The study has been done through the use of qualitative research methods which helped to uncover the challenges identified.

This study has shown how originally foreign music was transmitted to the people of Gold Coast (later Ghana) and how gradually local music evolved and what necessitated the changes.

The research has also revealed how GBC music production and preservation staff have been over the period and what they refer to as 'Music Production'. It has also unearthed how attitudes of GBC managements have been when it comes to funding music production and preservation activities over the period.

The findings of this research show clearly that there are so many areas in the music production and preservation that need amendments to ensure proper preservation and production practices at GBC if really Ghanaians want to preserve the treasure and cultural heritage, 'Music'.

Also, the research has shown that musicians are no more sending their music to GBC's music archives for preservation. This means that copies of the music which originally were kept at a central location for easy access by all is now been scattered among the radio stations in the country. This then also points that Ghanaian history that is contained in music is been scattered.

Through the research, it is clear that government is not in-charge of the music at GBC and therefore has no proper policies in place for the safe keeping of the materials as well as what should be censored and why. Due to this problem, GBC chooses to censor some of the music played but the same music GBC is censoring are being played by other FM Radio stations.

One other thing that is very obvious in this research is to say that there is one particular music preservation technology that seems to be the solution for the future of music carriers or preservation formats. This would be an illusion because just as technology keeps changing so the challenges evolve.

Finally as already said, this research has shown that GBC music department is doing much to produce and preserve music in Ghana so that their listeners will always have ‘good tasteful music’ to listen and keep glued to their radio sets. But as much as change in governments and leadership come with different priorities so thus GBC’s focus and priorities keep changing. Therefore various challenges that are unveiled as a result of this research cannot tell how the future would be. This research is an awakening to government, custodians in music, institutions and other stakeholders to reconsider their thinking and perception about music production and its preservation in Ghana since music contains almost every aspect of the lives of the people.

Recommendations

Music which is said to be, “the food for the soul”, holds the potential to tell the true state of feelings of a people or nations within a particular time. And if Africans would be able to put their history together and get all the ‘diluted history’ right, then they have to go back to their music.

The study has been undertaken to document and also to examine how music is produced, preserved and conserved at GBC since its establishment in the music department specifically to ensure sustenance and continuity. The outcome of the study reveals that GBC’s Gram Library contains materials that reflect the identities and taste of Ghanaians

over the years concerning changes in religious, generational, economical and political dispensations, among others. And with good policies, practices and proper funding in place GBC's music library can be the source of Ghana's history and knowledge to Ghanaian governmental radio.

Based on the findings indicated in the study, the following recommendations are suggested.

For broadcasters, music producers and preservers

Based on the evidence gathered in this study it is apparent that music plays central role in Ghanaian history and socio-cultural values of the people. As such Radio broadcasters and music producers and preservers particularly in Ghana and Africa need to recognize that Africans and for that matter Ghanaians are passionate about their own music be it traditional, religious, or popular. And in order for them (broadcasters) to impart of the lives of their listeners and the people as a whole, their recorded music need to be preserved well since it carry the unwritten history of the times and also establish the true identity of the people as Africans and for that matter Ghanaians.

As seen in Nannyonga-Tamusuza (2007), most radio stations, television stations and newspapers contain a wealth of written, audio-visual materials. As she highlighted, the Uganda Broadcasting Service and the Uganda Television have archived music since their inception although not accessible to the general public. This is also the same in Ghana and can be the case in many African countries. Nannyonga has also described African's music preservation problem as a documentation deficit.

And as she observed in the Uganda Museum, music recordings may exist in most African countries, but the collections may be poorly managed due to poor funding and inadequate technical skills possessed by the personnel.

It is of necessity for broadcasters, producers and preservers to create an environment for the musicians to have hope that the music entrusted in the care of the custodians can be relied upon. This can make the musicians have the intention of bringing their musical works to the music libraries and the sound archives for airplay and preservation.

For policy makers

Archives in Ghana and for that matter Africa contain valuable national resources, both for the scholarly community and the general public. As seen in the collections of musical instruments and field recordings done by Klaus Wachsmann between the 1940s and 1950s, Nannyonga-Tamusuza & Weintraub (2012). Governmental bodies in charge of Arts, Information and Education departments and those in authorities therefore need to consider including music preservation in their annual budgets. This would help preserve the local culture in an environment where programmes acquire audience by chance as well as by choice.

Human Resource Development

Staff development is a key aspect in music preservation. There is the need to aim at building institutional capacity to handle similar music archival issues. Training costs therefore should be factored in organizational budgets as proposed by Mulrenin and Geser (2001) and just as recommended that cultural institutions should place a high priority on their human resources development and develop special courses for key areas such as

digital management and preservation. Adequate funding is therefore required in order to achieve quality output.

Training and re-training of library staff is required in order to keep abreast with new technological developments. In addition, the Library and Information Science (LIS) institutions need to review, design and implement quality training programmes in order to adequately meet the demand for qualified library personnel with technical skills that address current needs in the information profession. Mahmood (2003), Ameen (2006) and Rehman (2008) highlight the importance of LIS institutions to produce graduates who can meet the demands of the changing and challenging information market place.

For further research

Finally, the study has provided a basis for further research. Such relevant areas of study will be:

1. To analyze the extent of which the music entrusted in the care of custodians in the music library is not compromised in the name of production, preservation and migration. Thus to investigate how copyright issues are handled and how it benefit the creator of the music.
2. To investigate the integration of the culture of “preservation” as a concept as described by Sarpong (2004). The study should employ preventive preservation methods which aim at reducing the risks of deterioration to the music contents (see page 10).
3. And additionally, investigating how censorship could be done generally among all radio stations in Ghana to bring back good values that seem to be lost in Ghanaian music.

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APPENDICES

Music censorship refers to an official authorization to suppress or expurgate or remove books, films, songs, news etc, on grounds of obscenity, threat to security or peace or agitation, etc.

Foreigners in this thesis refers to outsiders, either non-citizen or non-member of a cultural community involved in the institution or production and activities, academia, programmes, performances, etc. e.g. Markus Coester who works with the GBC Gram Library as a coordinator to the digitization project, is a foreigner to the corporation, since he is a German.

Locals in this work refers to the insiders, citizens or members of a cultural community involved in the institution or production, programmes, performance, and other activities.

Artists - personnel trained in the arts and art practitioners; distinction can also be made between music artists and non-music artists; or experts or non-experts in a particular musical area (e.g. folk music, pop music, etc.)

Non - Artists in this thesis refers to the people who are not practitioners of the music and the arts or with little or no direct knowledge of music and the arts.

Artists / Compensation – refers to information on how artists representing different categories of artistic production benefit from their participation or membership in the organization and its management and activities, in terms of billing, compensation, and other forms of reward or recognition.

State media – Radio and television broadcast institution run and operated by the state or the taxes paid by the people.

Problems – refers to difficulties, constraints, and limitations that inhibit the dynamic pursuit of the mission and objectives.

Performance – Forms of live music-making and events, such as concerts and festivals, rites and other events, as well as different forms of experiencing and sharing music.

Creative work – new works or compositions where elements, techniques, and musical ideas from different sources are exchanged and realized; e.g. composers’ festivals or interacts performances, and meetings.

Recordings - the production of recorded sound materials such as tapes, discs and other audio-visual and electronic formats.

Publication– refers to written or printed materials (including electronically transmitted), such as scores and manuscripts, as well as secondary musical materials such as books, periodicals, and other educational and communications materials.

Support - refers to various types of assistance to artists, organizations, programmes and projects to enable, encourage and empower the recipients to undertake activities in music production and preservation.

Training - forms of enhancing and developing skills and knowledge of practitioners and consumers of music, either through formal education or non-formal, short-term programs and activities. This includes outreach projects that share music production and musical expertise with others from outside cultures and environments.

Opportunities grants - Forms of financial and material assistance and/or incentives, patronage, collaboration, partnership, and help in the promotion of music production; protection of intellectual property rights.

Conservation – Strategies in the sustenance and enhancement of traditions in music production and music knowledge existing in localities, communities, organizations and nation states.

Research – Activities related to discovery and acquisition of knowledge, appreciation and understanding of music productions.

Mass media - Facilities and tools for communication and information dissemination – radio, television, movie – to the general public.

Safeguarding tradition - refers to the rescuing and protecting one's cultural heritage, identity, and way of life that provides distinction and self-respect to individuals, communities and nations. Production, such as sound archives, library, virtual music museums, and activities such as conferences and symposia, schools for living traditions, establishment and organizing of countryside performing groups, and other forms of safeguarding existing practices in music production as intangible cultural heritage.

