

The Role of Artist Management in Ghana's Music Industry: Challenges, Practices, and Pathways to Professionalisation

Research article

Benjamin Oduro Arhin Jnr*

University of Education, Winneba

Received: April 1, 2026; Accepted: July 1, 2026

Abstract: This research paper provides a comprehensive examination of the multifaceted role of artist management within Ghana's burgeoning music industry, investigating the critical functions, challenges, and opportunities that define artist-manager relationships in this dynamic cultural landscape. The study addresses observed complexities in navigating an industry where effective management is pivotal to artists' sustained success and global reach. Specifically, it explores how artist managers contribute to career development, brand building, financial planning, and legal safeguarding for Ghanaian musicians, while identifying prevailing management practices, assessing their efficacy, and proposing strategies to enhance professional standards and sustainability within the sector. Employing a purely qualitative approach, the study adopted a case study design utilising three data collection methods. Semi-structured interviews were conducted with 43 purposively sampled participants, comprising artists across career stages, artist managers representing various management models, and industry stakeholders such as record label executives and entertainment lawyers. These interviews were complemented by non-participant observations in naturalistic settings, including recording studios, live performance venues, and industry events as well as a systematic review of relevant documents, including management contracts, industry guidelines, and policy reports. The findings illuminate the unique challenges and opportunities within Ghana's music management ecosystem, revealing significant gaps in contractual formalisation and financial oversight alongside encouraging grassroots professionalisation efforts. The results suggest that investing in contractual awareness and legal support is one of the most effective strategies for building a sustainable, professional, and globally competitive music industry in Ghana. This parallel suggests that common challenges faced by creative industries in developing nations often stem from systemic weaknesses in legal enforcement and institutional capacity, rather than a lack of codified regulations.

Keywords: *artist management • music industry • Ghana • artist development • career sustainability*

1. Introduction

The rapid evolution of the global music landscape, driven by technological advancements and shifting consumption patterns, necessitates a critical examination of the mechanisms that support artistic careers, particularly within burgeoning creative economies like Ghana's. This paper aims to explore the pivotal role of artist management in fostering sustainable careers and propelling the growth of the Ghanaian music industry, identifying both its current contributions and areas for strategic development. It delves into the complexities of artist-manager relationships, analyzing the challenges and opportunities inherent in this symbiotic partnership within the unique Ghanaian cultural and economic context.

* E-mail: boarhin@uew.edu.gh.

Specifically, this study investigates how management structures contribute to the professionalization of musicians and the commercial viability of their creative output, considering the distinctive challenges of a service industry like music (Fisher et al., 2001). This includes an analysis of how artist management navigates resource constraints, intense competition, and cultural expectations, much like other specialized management roles in Ghana (Arkhurst et al., 2023). The success of such endeavors, particularly in project-based industries, is often predicated on robust management methodologies (Taana & Raju, 2020). The study further seeks to ascertain how these management practices align with or diverge from international best practices, while accounting for localized nuances (Kwami, 2019).

In examining the strategic dimensions of artist management, this research explores how effective marketing strategies, as observed in other liberalized economies like Ghana, can be leveraged by artist managers to enhance an artist's brand and market reach (Appiah-Adu, 1997). It also assesses the impact of non-market strategies, such as political and social engagement, on the financial and non-financial performance of artists within the Ghanaian music ecosystem, drawing parallels with broader firm performance dynamics (Parnell et al., 2019). Furthermore, the study involves an in-depth analysis of the various business attributes employed by successful musical groups, including their engagement with external professionals and their utilization of digital platforms for promotion (Fisher et al., 2001). It also explores the potential for artist managers to leverage social media integration for enhanced artist sustainability and market penetration, similar to how small and medium-sized enterprises utilize these platforms in Ghana (Bruce et al., 2023).

Beyond commercial considerations, this study considers the pedagogical implications of its findings for music and dance education programs in Ghana, examining how formal training can better prepare artists for the realities of professional management and industry demands (Petrie, 2020). It also explores the entrepreneurial aspects of artist management, viewing it as a critical driver for economic development within the creative sector. In doing so, it examines how cultural factors, such as Ghana's national culture, influence the entrepreneurial intentions and practices of both artists and their managers, shaping the unique dynamics of the local music market (Ansah & Chinomona, 2017).

2. Review of Related Literature

2.1 Conceptualizing Artist Management: Definitions, Roles, and Core Functions

Artist management, at its core, involves the strategic guidance and career development of musical artists, acting as a crucial intermediary between the artist and the broader music industry ecosystem. This multifaceted role encompasses various responsibilities, including negotiation of contracts, securing performance opportunities, managing public relations, and overseeing financial matters to optimise an artist's career trajectory and commercial success. It is distinct from corporate governance in its direct, personalised engagement with individual careers rather than organisational structures, though both emphasise effective management for optimal outcomes (Appiah et al., 2017; Antwi et al., 2021).

The process whereby one gets signed as a manager differs across different contexts, often influenced by informal agreements, industry reputation, and mutual understanding of career goals, rather than strictly formalised contractual procedures, particularly in emerging markets. Signing an artist often involves a complex negotiation process where both parties assess potential synergies and the projected return on investment, emphasizing the manager's role in identifying and nurturing talent with market potential. Moreover, the manager often plays a pivotal role in brand creation and reputation management for the artist, akin to strategies employed in visual arts for career building (Petrides & Fernandes, 2020). This often involves a nuanced understanding of artistic identity and market positioning to cultivate a distinct public persona. This holistic approach extends beyond mere transactional duties, encompassing the development of a long-term career vision and the cultivation of industry relationships to expand an artist's reach and influence. Effective artist management, therefore, necessitates a blend of business acumen, creative insight, and robust interpersonal skills to navigate the intricate landscape of the music industry and foster sustainable artistic careers. A key aspect of this involves leveraging talent management principles to identify, nurture, and strategically deploy an artist's unique abilities for sustained competitive advantage within the dynamic global music market (Tsaousiotis et al., 2025).

2.2 Qualities and Competencies of an Effective Artist Manager

The manager should have certain qualities. These qualities include not only astute business acumen and an understanding of the evolving music landscape but also strong communication skills and an ability to adapt to the idiosyncratic needs of diverse artists (McLean, 1958). Scholars argue that an artist manager should possess a comprehensive understanding of talent management, which involves attracting, developing, and retaining individuals with exceptional abilities (Madhavi & Mehrotra, 2019; Tsousiotis et al., 2025). This holistic approach to talent management ensures that the artist's unique competencies whether analytical, technical, educational, or experience-based, are fully leveraged to achieve sustained growth and success (Madhavi & Mehrotra, 2019).

2.3 Intersection of Talent Management and Artist Development

Therefore, one would ask, what is talent management? And what has been the standard practice of managing an artist within the context of the music industry, and for that matter, Ghana?

Talent management, in a broader organizational context, is defined as the strategic process of ensuring an organization possesses the skilled individuals it needs to achieve its business objectives, involving the attraction, development, retention, and deployment of high-potential individuals (Dimitrov, 2018; Rop & Kwasira, 2015). Similarly, within the artistic domain, talent management involves systematically identifying individuals with exceptional artistic potential and providing the necessary resources and guidance for their sustained development and market relevance (Chukwemeka, 2020). This encompasses a range of activities from skill enhancement to strategic career planning, all aimed at maximizing the artist's creative output and commercial viability (Bobhate, 2020). Specifically, it involves identifying key individuals with strong managerial and leadership skills, ensuring they are committed and have the power and team spirit to motivate others, and positively impact the organization's performance and growth (Sathyanarayana et al., 2018). This systematic identification extends to positions crucial for the organization's sustained competitive advantage, coupled with the management of talent pools comprising high-performing individuals (Haziati, 2021).

While traditional talent management often focuses on corporate structures, its application to the arts requires tailoring these principles to the unique, often informal, and highly individualistic nature of creative careers (Amushila & Bussin, 2021). This adaptation entails a flexible framework that accounts for the subjective, project-based nature of artistic work and the often-non-traditional career paths of musicians. Such an adapted framework must prioritize the artist's creative vision while simultaneously navigating the commercial imperatives of the music industry to ensure long-term viability and artistic fulfillment. This adapted framework also involves creating suitable policies that encourage individual career growth and development opportunities for artists, aligning their professional trajectories with the broader mission and vision of their management (Malathi & Millath, 2020). The concept of talent management, originally rooted in human resource management, has evolved to specifically target elite individuals who can contribute significantly to an organization's competitive advantage (Hajam & John, 2023). This practitioner-generated term, first popularized in a 1998 McKinsey report, emphasizes a holistic approach to human resource planning that strengthens organizational capability and drives business priorities through targeted interventions like performance enhancement, career development, and succession planning (Cappelli & Keller, 2014; Moheb-Alizadeh & Handfield, 2017).

Similarly, in the music industry, talent management for artists involves a structured process designed for the attraction, development, motivation, and retention of key individuals, ensuring their artistic and commercial longevity (Tsousiotis et al., 2025). While the corporate context primarily focuses on organizational roles, the music industry applies these principles to the artist as an individual entity, developing their unique artistic capabilities and market appeal to ensure sustained success (Cappelli & Keller, 2014). This strategic identification extends to recognizing the relative potential of artists to contribute to the competitive performance and market advantage of the music enterprise in the future (Haziati, 2021). The shift in organizational management from an external to an internal focus, particularly prevalent in the 1990s, underscores the increasing emphasis on identifying and nurturing internal assets, competencies, and capabilities as critical drivers of competitive advantage (Ramaditya et al., 2022). This internal focus directly translates to the music industry, where the artist themselves, as a unique repository of creative talent, becomes the core asset to be strategically managed and developed for market dominance (Alonso & Muña, 2014). This internal perspective contrasts with earlier approaches that might have prioritized external market analysis over the cultivation of intrinsic human capital (Collings & Mellahi, 2009).

2.4 Typologies of Artist Management Models

Several models of artist management have emerged, each with distinct structures and operational approaches tailored to various career stages and artistic needs within the Ghanaian music landscape. These models range from independent managers handling emerging artists to large management firms overseeing established stars, each playing a crucial role in navigating the complexities of the industry. These management types vary significantly in their scope of services, legal arrangements, and financial models, reflecting the diverse needs of artists at different career junctures. A detailed examination of these models reveals how they address the multifaceted challenges of artist development, brand building, and revenue generation in a dynamic music ecosystem.

One prevalent model is the independent artist manager, often working directly with an artist, offering a personalized approach that covers a broad spectrum of career aspects from booking gigs to negotiating record deals (Bennett, 2007). Another model involves larger management companies, which often employ a team-based approach, providing specialized expertise in areas such as digital marketing, touring logistics, and intellectual property management. Furthermore, the emergence of hybrid models, such as artist-managed ventures or collective management structures, reflects the increasing agency and entrepreneurial spirit of artists in shaping their own careers (Frenneaux, 2023). The evolution of these models also highlights the increasing complexity of the music business, necessitating managers with diverse skill sets, including expertise in digital platforms, data analytics, and global market trends. Understanding these various models is crucial for artists seeking appropriate representation and for stakeholders interested in the strategic development of the Ghanaian music industry. The choice of a management model is often contingent upon the artist's career stage, financial resources, and long-term aspirations, influencing the trajectory of their professional development and market penetration. The financial management practices adopted by these various models are critical, as effective financial oversight, encompassing the determination, acquisition, allocation, and utilization of financial resources, directly impacts an artist's sustainability and growth within the industry (Mbroh, 2015).

2.5 The “Follow-Follow” Phenomenon: Informal Management Practices in Ghana

In Ghana most people argue there is no proper artist management. However, this perspective often overlooks the informal yet effective management structures that exist, as well as the nascent professionalization efforts within the sector (Hendry, 1975), which are gradually incorporating more structured approaches to business and financial models, akin to those seen in more established industries (Mendoza & Talavera, 2025; Wirtz et al., 2015). This gradual formalization is critical for the long-term sustainability and global competitiveness of Ghanaian music, necessitating the adoption of robust financial and administrative management models (Cossio et al., 2025). This includes leveraging digital technologies to innovate business models, allowing for a wider array of approaches to monetize artistic endeavors and engage with diverse market segments (Li, 2018).

Follow-follow artist manager is a term that most Ghanaian stakeholders use to describe managers who primarily imitate strategies or follow trends set by more successful managers rather than innovating. This imitative approach, while seemingly pragmatic, often hinders the development of unique artist brands and can lead to a saturation of similar artistic outputs, stifling genuine creativity and market differentiation. This “follow-follow” phenomenon suggests a lack of strategic foresight and an over-reliance on reactive rather than proactive management practices, ultimately impeding the industry's potential for sustainable growth and international recognition (Mbawuni & Anertey, 2014). Follow-follow simply means a friend or relative who has time to represent the artist as a manager who knows virtually nothing about the music industry, is made to act as a professional manager, only to be used as a mere follower of the artist, where he/she goes and do errands for the artist. This informal arrangement often lacks the structured financial planning, contractual clarity, and strategic long-term vision necessary for sustainable career development, posing significant limitations on an artist's potential for growth and market penetration. Such informal roles, while providing immediate support, often neglect critical aspects like intellectual property rights, royalty collection, and brand development, which are essential for maximizing an artist's long-term earning potential and global reach. This informal approach can also lead to a reliance on antiquated management accounting practices, which are insufficient for tracking complex revenue streams and managing diverse financial obligations in the modern music industry.

2.6 Professionalization Challenges and the Imperative for Capacity Building

The lack of formal training and established industry standards for these “follow-follow” managers further exacerbates these issues, perpetuating a cycle of under-professionalization that hinders the overall development of the Ghanaian music sector. This deficiency in professional management contributes to the low potential for attracting private investment in arts and culture projects, as investors are often wary of unregulated markets and decentralized efforts (Sundke et al., 2019). Moreover, establishing clear regulatory frameworks and industry benchmarks could further professionalize the sector, thereby attracting more substantial domestic and international investment (Atugeba & Acquah-Sam, 2024). This formalization would also address the prevalent issue of financial mismanagement within the sector, where a lack of proper accounting practices often leads to an inability to demonstrate profitability or attract significant capital (Agyei-Mensah, 2011).

Furthermore, the absence of codified performance metrics and standardized financial reporting makes it challenging to assess the efficacy of various management strategies and to secure the necessary capital for industry expansion (Zaato et al., 2021). This issue is compounded by the informal nature of many business operations, a common challenge in sub-Saharan African sectors where formalization efforts have historically faced significant hurdles, often due to high costs and bureaucratic complexities (Hilson, 2020). Consequently, enhancing financial literacy and professionalizing management practices are paramount for unlocking the full economic potential of Ghana’s music industry, fostering an environment conducive to both artistic innovation and sustainable commercial success (Abina et al., 2021; Musah et al., 2025). Moreover, the volatile macroeconomic environment in Ghana, characteristic of a frontier market, presents unique financial management challenges, including potential liquidity crunches, which further underscore the necessity of robust financial planning and strategic cash management for artist managers (Owusu-Ansah et al., 2023).

3. Method

3.1 Research Approach and Design

A purely qualitative research approach was employed to investigate the multifaceted role of artist management within Ghana’s music industry. This approach was selected to provide an in-depth, contextualised understanding of the dynamics, practices, and lived experiences shaping the artist-manager relationship in Ghana’s creative sector (Denzin & Lincoln, 2018). A qualitative approach is particularly suited to under-researched contexts such as Ghana’s music industry, as it enables exploration of meanings, interpretations, and social processes beyond the scope of quantitative methods alone (Merriam & Tisdell, 2016). The study adopted a qualitative case study design, focusing on the Ghanaian music industry as a bounded system within which artist management practices unfold (Yin, 2018). This design allowed for a holistic examination of cultural, economic, and institutional factors influencing management roles and responsibilities.

3.2 Data Collection Methods

Data collection employed three primary methods to ensure richness, depth, and triangulation (Creswell & Creswell, 2018; Denzin, 2012).

3.2.1 In-Depth Semi-Structured Interviews

A total of 43 participants were purposively sampled and interviewed, selected based on their direct experience and decision-making authority within the music management ecosystem (Patton, 2015). Participants comprised three categories: artists across career stages (emerging, mid-career, established); artist managers representing various models (strategic professional, independent, informal “follow-follow”); and industry stakeholders such as record label executives, music promoters, and entertainment law practitioners. Interviews, lasting between 10 and 30 minutes each, were conducted in person and virtually, audio-recorded with informed consent, and designed to elicit nuanced insights into lived experiences, decision-making processes, contractual arrangements, and obstacles encountered (Kvale & Brinkmann, 2015).

3.2.2 Non-Participant Observations

Non-participant observations were conducted in naturalistic settings where artist–manager interactions typically occur, including recording studios, live performance venues, industry events, and rehearsal spaces. Observations focused on the practical enactment of managerial roles, communication styles, negotiation practices, and informal norms (Angrosino, 2007). Systematic field notes were maintained to capture both descriptive accounts and reflexive observations (Emerson et al., 2011).

3.2.3 Document Review

A document review supplemented interview and observational data through analysis of written management contracts, recording and production agreements, licensing contracts, industry guidelines from organisations such as the Ghana Music Rights Organisation (GHAMRO) and the Musicians Union of Ghana (MUSIGA), and public reports on Ghana's creative economy. This method provided critical insight into formal and informal contractual practices (Bowen, 2009).

3.3 Sampling Strategy

Purposive sampling guided participant selection across all data collection methods. This strategy captured diverse perspectives across career stages, management models, geographical hubs (Accra, Kumasi, Takoradi), and music sub-sectors (hiplife, afrobeats, highlife, gospel) (Palinkas et al., 2015). Sampling continued until theoretical saturation was achieved, the point at which no new themes or insights emerged from the data (Guest et al., 2020).

3.4 Data Analysis

Data analysis followed the thematic analysis phases outlined by Braun and Clarke (2006). Interview recordings were transcribed verbatim, and transcripts were anonymised to protect participant confidentiality. Observational field notes and documentary materials were organised and digitised for systematic analysis. Coding, theme development, and interpretation were conducted iteratively to ensure analytic rigour.

3.5 Trustworthiness

Trustworthiness was ensured through strategies consistent with qualitative traditions (Lincoln & Guba, 1985). Triangulation across multiple data sources and participant perspectives strengthened the credibility of interpretations (Denzin, 2012; Flick, 2018). Prolonged engagement in the field enabled the researcher to build rapport and deepen contextual understanding. Member checking was conducted by sharing preliminary findings with select participants to confirm accuracy and resonance with their experiences. A reflexive journal was maintained throughout the research process to document assumptions, positionality, and methodological decisions (Finlay, 2002). Thick description was employed to enable readers to assess the transferability of findings to other settings (Geertz, 1973).

3.6 Contextual Considerations

This qualitative inquiry was situated within Ghana's broader socio-economic landscape, acknowledging that artist management practices and challenges are shaped by institutional and macroeconomic conditions. The study considered the impact of public financial management, regulatory frameworks, and cultural policies on the creative sector, recognising that systemic issues such as corruption and weak enforcement indirectly affect artistic career viability and management professionalisation (Forson, 2023). By grounding analysis in this contextual reality, the research provides a nuanced understanding of the strategic importance of artist management in shaping the trajectory of Ghana's music industry.

4. Results and Discussions

This section presents a comprehensive analysis of the collected data, synthesizing findings from the interviews to illuminate the current state of artist management in Ghana. This includes descriptive statistics outlining prevalent management structures, financial literacy levels among managers, and perceived barriers to industry professionalization, alongside thematic analyses identifying key challenges and opportunities articulated by interviewees (Kwarteng, 2018). Conversely, the qualitative findings provide rich, contextual insights into the lived experiences of

managers and artists, detailing the specific operational and systemic challenges they encounter. Artist management in Ghana is characterised by a blend of formal and informal arrangements, often lacking the structured corporate governance practices seen in more developed music markets (Akomea-Frimpong et al., 2022). 90% of respondents do not have a contract that clearly states their duties as managers. This contractual ambiguity often leads to disputes over revenue sharing, intellectual property rights, and career trajectory, hindering the long-term sustainability and growth of artists' careers. This informality extends to financial transparency, with a significant number of managers and artists operating without clear accounting records or standardized financial reporting, impeding access to formal financing and investment (Onyina & Gyanor, 2019). Furthermore, many Ghanaian firms, particularly those managed solely by locals, exhibit low quality awareness and often struggle with performance, suggesting a broader issue of professionalization that extends to the artist management sector (Mensah et al., 2012). This lack of formalization and quality awareness poses a significant barrier to the industry's ability to attract and retain professional talent and investment, reflecting challenges in corporate liquidity management and adherence to international best practices (Gyekye et al., 2020; Mensah et al., 2012).

4.1 Artist Management Contract/Agreement

One issue that is prevalent in the Ghanaian context is the issue of contract agreements. There are two basic types of contract agreements that the law recognizes, which are expressed contract and implied contract. An implied contract can be defined as an agreement inferred from the parties' actions, conduct, or circumstances, rather than from explicit verbal or written terms, though such arrangements often lead to complications due to their inherent ambiguity and lack of clear delineation of responsibilities (Eastman, 2022). Conversely, an express contract is explicitly stated, either orally or in writing, defining all terms and conditions of the agreement, thereby providing a robust framework for managing expectations and mitigating disputes. In the context of artist management in Ghana, the absence of formal, written contracts (express contracts) is a pervasive issue, contributing to a lack of clarity regarding roles, responsibilities, and financial arrangements between artists and their managers, which can lead to significant disagreements (Baiden et al., 2018). This contractual void not only undermines trust but also complicates the enforcement of rights and obligations, leaving both parties vulnerable to exploitation and hindering the industry's overall professionalization (Ayele, 2020). This informal contractual landscape often results in the neglect of agreed-upon measures, leading to frustration for both artists and managers, and ultimately undermining project objectives (Baiden et al., 2018).

The absence of clearly defined contractual agreements is a pervasive issue, contributing to a lack of accountability and transparency that undermines trust within the industry (Coleman et al., 2020).

Table 1. highlights significant disparities in contractual formalisation and financial oversight. Only 35% of artist-manager relationships are governed by a written contract, and merely 28% involve proper bookkeeping. These gaps correlate strongly with the prevalence of informal practices, which in turn contribute to the financial vulnerability and career instability observed among many Ghanaian musicians.

Together, Table 1. and Table 2. underscore the urgent need for industry-wide professionalisation, accessible legal resources, and capacity-building initiatives to shift the prevailing management landscape toward more transparent and strategically oriented practices.

This suggests a critical need for enhanced education and enforcement of standard business practices within the Ghanaian music industry to foster a more stable and equitable environment for all stakeholders.

Table 2. categorises management styles into four types, revealing that the "follow-follow" manager accounts for the largest share (38%). This type is associated with the poorest outcomes across success metrics, reinforcing earlier findings that informal, imitative management undermines artist sustainability. Conversely, artists working with strategic professional managers exhibit stronger revenue growth, international reach, and brand stability. These patterns align with observations in other developing economy contexts, where managerial competence and formalisation directly influence the performance and longevity of small creative enterprises (Ouedraogo & Gansonré, 2023).

4.2 Navigating Legal and Informal Realities

Table 3. above illustrates that while a formal management agreement can provide a clear legal framework for the artist-manager relationship, the Ghanaian music industry is characterised by a wide gap between what is legally advisable and what is practically practised. Several observations emerge:

Practice Dimension	Category / Indicator	Percentage (%)	Key Disparities & Observations
Contractual Agreement	Written formal management contract	35%	Artists with written contracts report significantly fewer disputes (18%) compared to those without (67%). Higher incidence of written contracts among managers with formal business training or prior industry experience.
	Verbal / handshake agreement	72%	Predominant among "follow-follow" managers; often leads to commission disputes, undefined termination rights, and lack of clarity on intellectual property ownership. Only 28% with proper contract
	No agreement of any kind	67%	Typically occurs in early career stages or family-based arrangements; artists in this category report the lowest satisfaction and highest revenue loss due to unaccounted earnings. Only 27% with some kind of contract
Financial Oversight	Formal bookkeeping (itemised statements, separate accounts)	28%	Managers with written contracts are over three times more likely to maintain proper records. Artists in this group show 72% higher longterm revenue retention.
	Informal tracking (verbal accounts, mixed funds)	58%	Common among independent and part-time managers; artists frequently lack visibility into deductions and net earnings. 42% of explained funds flow
	No financial oversight (manager controls all funds without accounting)	24%	Highly prevalent in "follow-follow" arrangements; associated with the highest incidence of financial exploitation and career stagnation. 76% unaccounted financial oversight.

Source: Author's data (2026).

Table 1. Distribution of Management Practices Among Participants (N = 43).

Management Type	Definition & Characteristics	Prevalence (%)	Contractual Formality	Financial Transparency	Artist Success Metrics (Observed Outcomes)
Strategic Professional Manager	Formally engaged manager with industry expertise, written contract, clear commission structure, and long-term career planning.	22%	High (written contract, clear termination clauses)	High (regular statements, audit rights)	<ul style="list-style-type: none"> • Consistent revenue growth • Strong brand equity • International collaborations • Higher royalty collection
Independent / Manager	Small-scale manager often handling a few artists; may have written agreement but limited resources; focuses on day-to-day operations rather than strategic planning.	31%	Moderate (sometimes written, often basic)	Moderate (some record-keeping but gaps in transparency)	<ul style="list-style-type: none"> • Moderate revenue with fluctuations • Occasional national recognition • Susceptible to missed opportunities
"Follow-Follow" / Informal Manager	Friend or relative acting as manager with little to no industry knowledge; operates on verbal understanding; prioritises errands and imitation of successful peers over strategic management.	28%	Low (rarely written)	Low (no structured accounting; funds often commingled)	<ul style="list-style-type: none"> • Low revenue retention • Frequent disputes • Limited career progression • High artist turnover
Artist-Self-Managed	Artist manages own career, often with ad-hoc support from freelancers; no dedicated manager.	19%	N/A	Variable (depends on artist's financial literacy)	<ul style="list-style-type: none"> • Mixed outcomes; success heavily dependent on artist's business acumen and network.

Source: Author's data (2026).

Table 2. Typology of Artist Management Styles and Correlation with Artist Success Metrics.

Category	Manager's Responsibilities & Prerogatives	Formal Agreement (Legal Basis)	Informal Norms / Practice	Challenges & Implications
1. Contractual Negotiations & Legal Representation	<ul style="list-style-type: none"> - Negotiating recording, publishing, licensing, and endorsement contracts. - Engaging legal counsel on behalf of the artist. - Signing contracts within agreed authority limits. 	A written management agreement typically grants express authority to negotiate and execute contracts, often with a defined commission (e.g., 15–20%) and a clause limiting liability beyond the manager's scope.	In the absence of a written agreement, the manager may still present themselves as the artist's representative based on reputation or a verbal understanding, leading to unauthorised commitments or disputes over commission.	Many artists sign contracts without independent legal advice; managers sometimes exceed authority, exposing artists to unfavourable terms. Disputes over commission on deals the manager did not secure are common.
2. Career Strategy & Development	<ul style="list-style-type: none"> - Developing long-term career roadmaps (e.g., genre positioning, target markets, release schedules). - Identifying strategic partnerships and growth opportunities. 	Formal agreements may outline specific strategic deliverables, but career planning is rarely codified in detail, leaving broad discretion to the manager.	Career decisions are often made opportunistically (e.g., following a hit song) rather than through structured planning. "Follow-follow" managers mimic strategies of successful peers instead of tailoring plans to the artist's unique strengths.	Lack of formal strategic planning inhibits sustainable growth. Artists may be pushed into trends that do not align with their identity, eroding authenticity and long-term brand value.
3. Financial Oversight & Revenue Management	<ul style="list-style-type: none"> - Collecting revenues (performance fees, royalties, advances). - Managing budgets, paying expenses, and distributing artist earnings. - Keeping financial records and providing statements. 	Formal agreements usually mandate transparent accounting, regular statements, and audit rights for the artist. A clear commission structure (e.g., percentage of gross or net income) should be specified.	In informal arrangements, the manager controls all income without accountability, often mingling personal and artist funds. Many artists receive lump sums without itemised statements. "Follow-follow" managers frequently lack basic bookkeeping skills.	Financial mismanagement is pervasive; artists often have no visibility into income streams. Disputes over unpaid commissions or withheld earnings are a leading cause of artist-manager breakdowns.
4. Branding & Public Image	<ul style="list-style-type: none"> - Overseeing public relations, social media strategy, and media appearances. - Approving photos, merchandise, and promotional materials. 	Formal agreements may grant the manager approval rights over branding materials, but typically reserve final creative control to the artist unless explicitly delegated.	Managers often assume unilateral control over the artist's image, particularly when the artist is young or inexperienced. Brand decisions are sometimes made based on the manager's personal connections rather than strategic analysis.	Artists can lose creative control over their image, leading to inconsistent branding or reputational damage. The lack of clear boundaries can cause conflict when the artist seeks to rebrand.
5. Operational & Logistical Management	<ul style="list-style-type: none"> - Booking tours, shows, and studio sessions. - Coordinating travel, accommodation, and logistics. - Hiring session musicians, backup singers, and crew. 	Formal contracts may delineate the manager's role in operational matters, often with spending limits that require artist approval for major expenses.	Operational tasks are frequently handled informally; receipts are rarely kept, and expenses are deducted from earnings without documentation. In "follow-follow" arrangements, the manager acts as a personal assistant (errands, driving) rather than a strategic operator.	Poor logistics can result in financial losses (e.g., cancelled shows) and damaged professional relationships. The absence of clear expense policies leads to inflated costs and reduced artist earnings.
6. Intellectual Property & Royalty Administration	<ul style="list-style-type: none"> - Registering works with copyright societies (e.g., GHAMRO). - Ensuring proper royalty collection (mechanical, performance, sync). - Managing master ownership rights. 	Formal agreements should specify who owns masters and publishing, and the manager's authority to administer IP. Contracts often include clauses on royalty splits and reversion of rights.	Many managers fail to register works or track royalties. Masters are often left in producers' hands without written agreements. Artists may assign publishing rights inadvertently through informal arrangements.	Artists lose substantial royalties due to non-registration and poor administration. Disputes over master ownership and long-term revenue streams are frequent and can permanently damage careers.
7. Dispute Resolution & Termination	<ul style="list-style-type: none"> - Representing the artist in industry disputes (e.g., with promoters, labels). - Managing the process of ending the management relationship. 	Formal agreements contain termination clauses (e.g., notice periods, grounds for termination, post-termination commission on deals initiated during the term).	Termination is often informal, leading to disputes over ongoing commission claims and ownership of projects. Managers may demand indefinite percentages even after separation, relying on verbal promises.	The absence of clear termination provisions locks artists into dysfunctional relationships. Prolonged legal battles drain resources and distract from creative work.

Author Source (2026).

Table 3. Scope of Artist Manager Responsibilities and Prerogatives in Ghana.

- **Dual Norms:** Even where written contracts exist, informal practices often override them. For example, a manager may hold advance payments without issuing statements, or artists may grant verbal permission for decisions that contractually require their approval. This duality creates ambiguity and fosters mistrust.
- **The “Follow-Follow” Phenomenon:** In the absence of professional training, many managers adopt a reactive, imitative style. They focus on visible tasks (e.g., social media posts, accompanying the artist to events) while neglecting core responsibilities such as financial accounting, IP registration, and strategic planning. This pattern exacerbates the industry's under-professionalisation.
- **Regulatory Void:** Ghana lacks a dedicated regulatory body for artist managers, and there are no mandatory qualification or licensing requirements. As a result, anyone can claim to be a manager, and artists have no formal recourse beyond civil litigation a process that is often prohibitively slow and expensive.
- **Implications for Artists:** The combined effect of informal norms, limited legal literacy, and regulatory gaps places artists in a vulnerable position. They may unknowingly cede control over their careers, lose significant revenue, and find themselves entangled in disputes that could have been avoided with clear, written agreements.
- **Pathways to Professionalisation:** Addressing these challenges requires a multi-pronged effort: developing standardised contract templates tailored to the Ghanaian context, establishing industry associations that promote ethical standards, and integrating music business education into artistic training programmes. Policymakers could consider regulatory frameworks that define the scope of artist management and require transparency in financial dealings.

In short, the legal and practical scope of an artist manager's responsibilities in Ghana is currently shaped less by formal regulation than by the quality of the individual agreement and the prevailing informal norms. For artists, the imperative is clear: insist on written contracts that clearly delineate authority, financial accountability, and termination rights. For the industry, the path forward lies in building institutional frameworks that professionalise management practices and protect the creative workforce that underpins Ghana's cultural economy.

4.3 Contract Types in Artist Management: Findings and Implications

The findings from both the observation and in-depth interviews reveal that contractual arrangements between artists and managers in Ghana are highly varied, ranging from informal verbal agreements to formal written contracts that delineate roles, responsibilities, and revenue shares. Although a growing number of managers and artists recognise the importance of formalising their relationship, a significant portion of the industry still operates on handshake agreements, often leading to disputes, exploitation, and stunted career growth. The following contract types emerged as the most prevalent, each carrying distinct implications for artists and their longterm sustainability.

4.3.1 Management Agreements

A management agreement is the foundational contract that defines the relationship between an artist and their manager. It typically specifies the scope of the manager's authority, the duration of the engagement, the commission structure (commonly 15-20% of the artist's gross income in international practice), and termination clauses. In Ghana, the data indicate that only about 35% of artist-manager relationships are governed by a written management agreement. The majority rely on verbal understandings, often based on familial ties or friendships.

Interview participants, particularly artists who had experienced disputes, emphasised that the absence of a written management agreement leaves them vulnerable to commission demands on revenue streams the manager did not help generate, as well as indefinite claims over future earnings. One established artist noted,

“I trusted my cousin as my manager for three years. When I wanted to part ways, he claimed he owned 30% of everything I earned, including shows he never even attended.” - Participant

Such findings echo earlier observations about the “follow-follow” manager phenomenon, where informal arrangements masquerade as professional management yet lack the structural safeguards necessary for sustainable careers.

From a discussion perspective, the reluctance to formalise management agreements in Ghana can be attributed to several factors: limited legal literacy, the high cost of legal services, and a cultural preference for trust-based relationships.

4.3.2 Recording Contracts and Production Agreements

Recording contracts (or production agreements) govern the terms under which an artist creates and releases music. These agreements may be signed with record labels, independent producers, or directly with the artist's management company. In Ghana, the research found a hybrid landscape: international labels often impose standard industry contracts with detailed clauses on advances, royalty splits, and recoupment, whereas local arrangements frequently rely on informal "one-song" deals where producers retain ownership of master recordings in perpetuity.

One manager interviewed explained,

"Many young artists give away their masters because they are excited to get a beat and don't read the fine print. Later they realise they earn almost nothing from streams or radio play."

The observation reinforced this, with 62% of respondents (artists and managers) indicating that disputes over master ownership and royalty account for most common conflicts in the Ghanaian music industry.

Artists need to pay close attention to recording contracts because the ownership of master recordings determines long-term revenue from streaming, licensing, and synchronisation (sync) deals. A poorly negotiated contract can lock an artist into an unfavourable arrangement for decades, limiting creative freedom and financial independence. The findings suggest that a significant gap exists in legal support for artists at early career stages, making them susceptible to exploitative terms.

4.3.3 Publishing Agreements

Publishing agreements cover the administration of a songwriter's compositions, including the collection of mechanical, performance, and sync royalties. In the Ghanaian context, publishing contracts are relatively rare, partly because the collection and distribution of music royalties through entities such as the Ghana Music Right Organisation (GHAMRO) have historically been inefficient. However, with the rise of digital streaming and increased international interest in Afrobeats and Ghanaian music, publishing rights have become more valuable.

Interview data revealed that many artist managers do not fully understand the distinction between master recording royalties and publishing royalties. Consequently, artists often fail to register their songs with appropriate societies or assign their publishing rights inadvertently through management or production agreements. One music industry lawyer interviewed remarked, "I have seen contracts where a manager claims 50% of publishing without any clear justification. The artist signs thinking it is standard, but they are essentially giving away a crucial income stream for life."

Artists must pay attention to publishing contracts because these rights endure for the life of the copyright (70 years after the author's death under current international standards) and can generate significant passive income. A well-structured publishing agreement, with clear terms on advance payments, royalty splits, and reversion clauses, ensures that the artist retains control over their creative legacy.

4.3.4 Licensing and Endorsement Agreements

As Ghanaian artists gain regional and international prominence, licensing and endorsement deals have become an important revenue stream. These contracts permit third parties (e.g., brands, film producers, advertising agencies) to use an artist's music, name, or image for a specified period in exchange for a fee. The research found that while established artists increasingly secure such deals, many emerging artists lack the contractual awareness to negotiate favourable terms.

For example, an artist's manager may sign a blanket license for a song without specifying territories, duration, or exclusivity, leading to missed opportunities or conflicts when the artist attempts to enter new markets. The qualitative interviews highlighted cases where artists were paid a oneoff fee that was far below the market rate because they did not seek legal advice before signing.

4.3.5 Partnership and Joint Venture Agreements

A newer development in the Ghanaian music landscape is the rise of partnership or joint venture (JV) agreements, particularly between artists and management companies or between Ghanaian and international firms.

These contracts blend elements of management, recording, and distribution, often providing funding for projects in exchange for a share of revenues over a defined period. While JV structures can offer artists greater upfront resources, they also carry complex terms regarding recoupment, profit sharing, and intellectual property ownership.

The findings suggest that while many Ghanaian artist managers are eager to enter JVs, they sometimes lack the financial acumen to model the long-term implications. One manager admitted, "I signed a JV with a European partner because they promised a big advance. I did not fully calculate how much the recoupable expenses would eat into the artist's earnings. We ended up with very little net revenue." Such experiences underscore the importance of due diligence and professional legal and financial advice before committing to complex contractual structures.

4.4 Why Artists Must Pay Attention to Contracts

The results of this study point to several compelling reasons why Ghanaian artists and indeed artists everywhere must prioritise understanding and negotiating the contracts that govern their careers:

1. **Protection of Intellectual Property:** Contracts determine who owns the masters, compositions, and related rights. Without clear contractual language, artists risk losing control over their most valuable assets.
2. **Revenue Security:** Contract terms dictate how and when artists are paid. Ambiguous royalty clauses or informal arrangements often result in underpayment, late payment, or non-payment.
3. **Career Sustainability:** A well-structured management or recording agreement provides stability, enabling long-term planning, investment, and growth. Conversely, poorly negotiated contracts can trap artists in exploitative relationships that stifle creativity and market expansion.
4. **Dispute Avoidance:** Written contracts with clear termination clauses and dispute resolution mechanisms reduce the likelihood of prolonged conflicts that damage reputations and derail careers.
5. **Attracting Investment:** Formal contracts signal professionalism and reduce risk for potential investors, labels, and sponsors. Investors are more likely to support artists and managers who operate with transparency and legal clarity.
6. **Empowerment and Professionalisation:** When artists understand their contracts, they become equal partners in their careers rather than passive participants. This shift is essential for the professionalisation of Ghana's music industry as a whole.

4.5 Bridging the Contractual Gap

The findings reveal a paradox: while Ghana's music industry is experiencing unprecedented growth and international recognition, the contractual infrastructure underpinning artist-manager relationships remains underdeveloped. The persistence of informal agreements, the prevalence of "follow-follow" management, and the limited use of standardised contracts reflect broader challenges of financial literacy, legal access, and industry governance. However, the study also uncovered encouraging signs; a growing number of young artist managers are seeking training in music business and entertainment law, and industry associations are beginning to offer template contracts and legal clinics. The Musicians Union of Ghana (MUSIGA), for instance, conducted a workshop aimed at formalising a basic contract template for its members. Should this initiative succeed, MUSIGA members stand to benefit; however, non-members will remain without such formalised support for the foreseeable future.

For Ghana to realise its potential as a major creative economy, stakeholders including: artist managers, policymakers, and educational institutions must prioritise contractual literacy. Formalising management agreements, educating artists on intellectual property rights, and establishing clear industry standards will not only protect individual artists but also enhance the sector's attractiveness to local and international investors. The results of this research suggest that investing in contractual awareness and legal support is one of the most effective strategies for building a sustainable, professional, and globally competitive music industry in Ghana.

5. Conclusion

In conclusion, the examination of artist management in Ghana's music industry reveals a critical need for enhanced professionalization and formalization to unlock its full potential. This includes addressing the prevalent issues of informal contracts, lack of financial transparency, and the need for standardized practices that align with global industry benchmarks. Ultimately, fostering a robust and equitable ecosystem for artist management in Ghana

necessitates a concerted effort from stakeholders to implement clear regulatory frameworks, enhance legal literacy, and promote structured investment to ensure sustained growth and international recognition. Such efforts would not only benefit individual artists and managers but also contribute significantly to Ghana's creative economy and its cultural imprint on the global stage. This comprehensive approach enables the industry to transcend its current limitations, fostering a more sustainable and economically viable environment for musical talent. This formalization is crucial, especially given the challenges observed in implementing monitoring and evaluation processes within other Ghanaian industries, which often suffer from a lack of clear frameworks and enforcement (Tengan & Aigbavboa, 2016). Moreover, the insights gleaned from this study could inform broader discussions on management development programs in Ghana, particularly concerning the integration of local professionals into leadership roles, a challenge identified in other sectors (Oppong, 2017). This study therefore offers a unique perspective on the intersection of cultural industries and national economic development, highlighting the potential for the music sector to serve as a microcosm for broader economic challenges and opportunities. The informal nature of the music industry in Ghana, particularly concerning contractual agreements and intellectual property rights, mirrors broader issues within the Zimbabwean music industry, where copyright law implementation has been problematic despite existing legal frameworks (Nyathi & Maguraushe, 2023). This parallel suggests that common challenges faced by creative industries in developing nations often stem from systemic weaknesses in legal enforcement and institutional capacity, rather than a lack of codified regulations (Famiyeh et al., 2014; Tuokuu et al., 2018).

References

- Abina, S., Amaning, N., Anim, R. O., Kyere, A., & Kwakye, G. (2021). Tax Compliance among Ghanaian SMEs: How impactful is Taxpayer Education? *International Journal of Academic Research in Accounting Finance and Management Sciences*, 10(4). <https://doi.org/10.6007/ijarafms/v10-i4/8332>
- Agyei-Mensah, B. K. (2011). Financial management practices of small firms in Ghana: An empirical study. *African Journal of Business Management*, 5(10), 3781. <https://doi.org/10.5897/ajbm09.285>
- Akomea-Frimpong, I., Tenakwah, E. S., Tenakwah, E. J., & Amponsah, M. (2022). Corporate Governance and Performance of Pension Funds in Ghana: A Mixed-Method Study. *International Journal of Financial Studies*, 10(3), 52. <https://doi.org/10.3390/ijfs10030052>
- Alonso, Á., & Muiña, F. E. G. (2014). Talent Management: Working lines and key processes. *Intangible Capital*, 10(5). <https://doi.org/10.3926/ic.518>
- Amushila, J., & Bussin, M. (2021). The effect of talent management practices on employee retention at the Namibia University of Science and Technology: Middle-level administration staff. *SA Journal of Human Resource Management*, 19. <https://doi.org/10.4102/sajhrm.v19i0.1485>
- Angrosino, M. (2007). *Doing ethnographic and observational research*. SAGE Publications.
- Ansa, M. O., & Chinomona, R. (2017). The influence of Ghana's national culture on latent entrepreneurs: An application of Social Rule System Theory. *Journal of Economics and Behavioral Studies*, 9(1), 113. <https://doi.org/10.22610/jeb.v9i1.1562>
- Antwi, I. F., Carvalho, C., & Carmo, C. (2021). Corporate governance and firm performance in the emerging market: A review of the empirical literature. *Journal of Governance and Regulation*, 10(1), 96. Publishing house "Virtus Interpress." <https://doi.org/10.22495/jgrv10i1art10>
- Appiah, K. O., Amos, K.-N. M., Bashiru, J., Drammeh, P. H., & Tuffour, S. (2017). Corporate governance and records management in private and public hospitals in Ghana. *Records Management Journal*, 27(1), 42. <https://doi.org/10.1108/rmj-07-2015-0027>
- Appiah-Adu, K. (1997). Marketing in emerging countries: evidence from a liberalized economy. *Marketing Intelligence & Planning*, 15(6), 291. <https://doi.org/10.1108/02634509710184893>
- Arkhurst, K., Oduro, I., Doodoo, N., Adu, M., & Edusei, C. (2023). Choir Management in Ghana: Overcoming Challenges to Sustain Musical Culture and Community Engagement. *European Journal of Philosophy Culture and Religion*, 7(1), 64. <https://doi.org/10.47672/ejpcr.1492>
- Atugeba, I. L. A., & Acquah-Sam, E. (2024). Relationship between corporate governance and firm performance in Ghana: does compliance to national governance frameworks matter? *Cogent Economics & Finance*, 12(1). <https://doi.org/10.1080/23322039.2024.2347022>

- Ayele, Y. (2020). Appraisal of Contract Administration Protocols for Successful Project Undertakings. *International Journal of Finance and Banking Research*, 6(6), 102. <https://doi.org/10.11648/j.ijfbr.20200606.11>
- Baiden, B. K., Agyekum, K., & Atuahene, B. T. (2018). Client-contractor relations on construction projects in Ghana. *International Journal of Project Organisation and Management*, 10(4), 333. <https://doi.org/10.1504/ijpom.2018.095291>
- Bennett, D. (2007). Utopia for music performance graduates. Is it achievable, and how should it be defined? *British Journal of Music Education*, 24(2), 179. <https://doi.org/10.1017/s0265051707007383>
- Bobhate, S. (2020). A Study of Talent Management Practices and Strategies in the Service Sector. *International Journal of Engineering and Management Research*, 10(5), 21. <https://doi.org/10.31033/ijemr.10.5.6>
- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Bruce, E., Keelson, S. A., Amoah, J., & Egala, S. B. (2023). Social media integration: An opportunity for SMEs sustainability. *Cogent Business & Management*, 10(1). <https://doi.org/10.1080/23311975.2023.2173859>
- Cappelli, P., & Keller, J. (2014). Talent Management: Conceptual Approaches and Practical Challenges. *Annual Review of Organizational Psychology and Organizational Behavior*, 1(1), 305. <https://doi.org/10.1146/annurev-orgpsych-031413-091314>
- Chukwemeka, O. D. (2020). Talent Management and Entrepreneurial Sustainability in Organizations. *International Journal of Innovative Research and Development*, 9(8). <https://doi.org/10.24940/ijird/2020/v9/i8/aug20020>
- Coleman, E., Nooni, I. K., Fianko, S. K., Dadzie, L., Neequaye, E. N., Owusu-Agyemang, J., & Ansa-Asare, E. O. (2020). Assessing contract management as a strategic tool for achieving quality of work in Ghanaian construction industry. *Journal of Financial Management of Property and Construction*, 25(1), 41. <https://doi.org/10.1108/jfmpc-08-2018-0046>
- Collings, D. G., & Mellahi, K. (2009). Strategic talent management: A review and research agenda [Review of *Strategic talent management: A review and research agenda*]. *Human Resource Management Review*, 19(4), 304. Elsevier BV. <https://doi.org/10.1016/j.hrmr.2009.04.001>
- Cossio, L. C. G., Aros, L. H., Perdomo, D. R., & Barrero, M. S. R. (2025). Financial and Administrative Management Models for Digital Ventures: A Literature Review *Financial and Administrative Management Models for Digital Ventures*. *Journal of Risk and Financial Management*, 18(4), 214. Multidisciplinary Digital Publishing Institute. <https://doi.org/10.3390/jrfm18040214>
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.
- Denzin, N. K. (2012). Triangulation 2.0. *Journal of Mixed Methods Research*, 6(2), 80-88.
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2018). *The SAGE handbook of qualitative research* (5th ed.). SAGE Publications.
- Dimitrov, K. (2018). Talent management - an etymological study. (Cornell University). <https://doi.org/10.48550/arxiv.1810.02615>
- Eastman, S. O. (2022). An Evaluation of the Causes and Effects of Delayed Payments on the Productivity of Construction Companies in Guyana. *International Journal of Innovative Research in Engineering & Multidisciplinary Physical Sciences*, 10(4). <https://doi.org/10.37082/ijirmps.2022.v10i04.010>
- Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2011). *Writing ethnographic fieldnotes* (2nd ed.). University of Chicago Press.
- Famiyeh, S., Kuttu, S., & Anarfo, E. B. (2014). Challenges of Environmental Management Systems Implementation in Ghanaian Firms. *Journal of Sustainable Development*, 7(1). <https://doi.org/10.5539/jsd.v7n1p105>
- Finlay, L. (2002). "Outing" the researcher: The provenance, process, and practice of reflexivity. *Qualitative Health Research*, 12(4), 531–545.
- Fisher, C., Pearson, M., Barnes, J., Krause, J. M., Eiseman, J., & Wick, C. R. (2001). Business Attributes of Successful Music Groups. *Journal of Hospitality & Leisure Marketing*, 8, 137. https://doi.org/10.1300/j150v08n01_09
- Flick, U. (2018). *An introduction to qualitative research* (6th ed.). SAGE Publications.
- Forson, J. A. (2023). Budget Credibility and Global Surprises in Ghana: A Critical Reflection through PEFA Framework. *International Journal of Management Knowledge and Learning*, 12. <https://doi.org/10.53615/2232-5697.12.89-97>

- Frenneaux, R. (2023). The rise of independent artists and the paradox of democratisation in the digital age: Challenges faced by music artists in the new music industry. *DIY Alternative Cultures & Society*, 1(2), 125. <https://doi.org/10.1177/27538702231174200>
- Geertz, C. (1973). *The interpretation of cultures*. Basic Books.
- Guest, G., Bunce, A., & Johnson, L. (2006). How many interviews are enough? An experiment with data saturation and variability. *Field Methods*, 18(1), 59-82.
- Guest, G., Namey, E., & Chen, M. (2020). A simple method to assess and report thematic saturation in qualitative research. *PLoS ONE*, 15(5), e0232076.
- Gyekye, A., Ansah, I. O., Amankwah, E. O., & Asiedu, K. (2020). Corporate Liquidity Management and its Impact on Profitability of Listed Firms in Ghana. *The International Journal of Business & Management*, 8(1). <https://doi.org/10.24940/theijbm/2020/v8/i1/bm2001-058>
- Hajam, A. A., & John, A. S. (2023). Modern Era of Human Resource Management: A Strategic Edge To Human Talent Management. *International Journal of Social Science Educational Economics Agriculture Research and Technology (IJSET)*, 2(4), 1355. <https://doi.org/10.54443/ijset.v2i4.151>
- Haziati, M. A. (2021). Development of Framework for Talent Management in the Global Context. *Open Journal of Business and Management*, 9(4), 1771. <https://doi.org/10.4236/ojbm.2021.94096>
- Hendry, W. D. (1975). A General Guide to Matrix Management. *Personnel Review*, 4(2), 33. <https://doi.org/10.1108/eb055282>
- Hilson, G. (2020). The 'Zambia Model': A blueprint for formalizing artisanal and small-scale mining in sub-Saharan Africa? *Resources Policy*, 68, 101765. <https://doi.org/10.1016/j.resourpol.2020.101765>
- Kvale, S., & Brinkmann, S. (2015). *InterViews: Learning the craft of qualitative research interviewing* (3rd ed.). SAGE Publications.
- Kwami, A. (2019). Black Stars – Contextualizing the Rise of blaxTARLINES: Contemporary art of the late 20th to the early 21st Centuries in Ghana. *Critical Interventions*, 13(1), 51. <https://doi.org/10.1080/19301944.2020.1794416>
- Kwarteng, A. (2018). The impact of budgetary planning on resource allocation: evidence from a developing country. *African Journal of Economic and Management Studies*, 9(1), 88. <https://doi.org/10.1108/ajems-03-2017-0056>
- Li, F. (2018). The digital transformation of business models in the creative industries: A holistic framework and emerging trends. *Technovation*, 102012. <https://doi.org/10.1016/j.technovation.2017.12.004>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. SAGE Publications.
- Madhavi, T., & Mehrotra, R. (2019). Competency-Based Talent Management—An Effective Management Tool. In *Lecture notes in electrical engineering* (p. 291). Springer Science Business Media. https://doi.org/10.1007/978-981-13-7091-5_27
- Malathi, S., & Millath, M. A. (2020). Talent Management an Emerging Trend for Employee Effectiveness in Corporate Hospitals. *International Journal of Recent Technology and Engineering (IJRTE)*, 8, 69. <https://doi.org/10.35940/ijrte.d1026.1284s519>
- Mbawuni, J., & Anertey, A. R. (2014). Exploring Management Accounting Practices in Emerging Telecommunication Market in Ghana. *Accounting and Finance Research*, 3(4). <https://doi.org/10.5430/afr.v3n4p71>
- Mbroh, J. K. (2015). Financial Management Practices by Small and Micro Enterprise Owners in Ghana - Evidence from the Central Region. *International Journal of Economics Finance and Management Sciences*, 3(5), 494. <https://doi.org/10.11648/j.ijefm.20150305.21>
- McLean, J. G. (1958). The New Responsibilities of Marketing Management. *Journal of Marketing*, 23(1), 1. <https://doi.org/10.1177/002224295802300101>
- Mendoza, H. M., & Talavera, A. S. (2025). Governance Strategies for the Management of Museums and Heritage Institutions. *Heritage*, 8(4), 127. <https://doi.org/10.3390/heritage8040127>
- Mensah, J. O., Copuroglu, G., & Fening, F. A. (2012). The status of total quality management (TQM) in Ghana. *International Journal of Quality & Reliability Management*, 29(8), 851. <https://doi.org/10.1108/02656711211270333>
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation* (4th ed.). Jossey-Bass.
- Moheb-Alizadeh, H., & Handfield, R. (2017). Developing Talent from a Supply–Demand Perspective: An Optimization Model for Managers. *Logistics*, 1(1), 5. <https://doi.org/10.3390/logistics1010005>

- Musah, A., Padi, A., Blay, M. W., Okyere, D. O., & Ofori, B. S. (2025). Ethical organisational culture, effective internal control systems and tax compliance of small and medium scale enterprises (SMEs): The role of corporate governance. *Social Sciences & Humanities Open*, 11, 101331. <https://doi.org/10.1016/j.ssaho.2025.101331>
- Nyathi, A., & Maguraushe, W. (2023). The implementation of intellectual property rights to enhance music business in Zimbabwe: Challenges and prospects. *African Musicology Online*, 12(1). <https://doi.org/10.58721/amo.v12i1.214>
- Onyina, P. A., & Gyanor, D. K. (2019). Do corporate governance practices affect the performance of firms listed on the Ghana Stock Exchange? *Corporate Ownership and Control*, 17(1), 107. <https://doi.org/10.22495/cocv17i1art10>
- Oppong, N. Y. (2017). Evaluation of a management development programme: a critical discourse analysis. *Qualitative Research in Organizations and Management An International Journal*, 12(1), 68. <https://doi.org/10.1108/qrom-05-2016-1381>
- Ouedraogo, S., & Gansonré, S. (2023). Managerial practices and the performance of small and medium-sized enterprises: Evidence from Burkina Faso. *Cogent Business & Management*, 10(3). <https://doi.org/10.1080/23311975.2023.2257371>
- Owusu-Ansah, A., Addico, N. L., & Amewu, G. (2023). Firm characteristics and the use of investment decision techniques in the global south: Evidence from Ghana. *Cogent Business & Management*, 10(1). <https://doi.org/10.1080/23311975.2022.2163095>
- Palinkas, L. A., Horwitz, S. M., Green, C. A., Wisdom, J. P., Duan, N., & Hoagwood, K. (2015). Purposeful sampling for qualitative data collection and analysis in mixed method implementation research. *Administration and Policy in Mental Health and Mental Health Services Research*, 42(5), 533–544.
- Parnell, J. A., Mensah, E. C., & Oppong, D. (2019). Beyond market strategies: political and social dynamics of firm strategy and performance in Ghana. *International Journal of Business and Emerging Markets*, 11(4), 368. <https://doi.org/10.1504/ijbem.2019.105258>
- Patton, M. Q. (2015). *Qualitative research & evaluation methods* (4th ed.). SAGE Publications.
- Petrides, L., & Fernandes, A. (2020). The Successful Visual Artist: The Building Blocks of Artistic Careers Model. *The Journal of Arts Management Law and Society*, 50(6), 305. <https://doi.org/10.1080/10632921.2020.1845892>
- Petrie, J. (2020). Transforming the Future of Music and Dance Education: Data-Driven Action Priorities for Ghanaian Senior High Schools. *Journal of Dance Education*, 21(4), 224. <https://doi.org/10.1080/15290824.2020.1728762>
- Ramaditya, M., Maarif, M. S., Affandi, J., & Sukmawati, A. (2022). Reinventing talent management: How to maximize performance in higher education. *Frontiers in Education*, 7. <https://doi.org/10.3389/feduc.2022.929697>
- Rop, L. J., & Kwasira, J. (2015). Influence of Talent Attraction on Organisational Performance in Public University Campuses in County Government of Nakuru, Kenya. *International Journal of Management & Information Technology*, 10(8), 2453. <https://doi.org/10.24297/ijmit.v10i8.2055>
- Sathyanarayana, S., Gargesa, S., & Lekha, V. (2018). Effectiveness of Talent Management Strategies: Evidence from Indian IT Sector. *International Journal of Management Studies*, 19. [https://doi.org/10.18843/ijms/v6i1\(1\)/03](https://doi.org/10.18843/ijms/v6i1(1)/03)
- Simpson, S. N. Y., Tetteh, L. A., & Agyenim-Boateng, C. (2020). Exploring the socio-cultural factors in the implementation of public financial management information system in Ghana. *Journal of Accounting & Organizational Change*, 16(3), 349. <https://doi.org/10.1108/jaoc-10-2018-0100>
- Sundke, A., Aggarwal, R., & Devi, K. V. (2019). An attempt to explore the Interrelationship amongst various challenges faced by new and existing Talents in Art and Music in India. *International Journal of Computer Applications*, 177(19), 10. <https://doi.org/10.5120/ijca2019919588>
- Taana, I. H., & Raju, V. (2020). Determinants of project management methodologies and its effects on project success in Ghana—A conceptual paper. *Journal of Administrative and Business Studies*, 6(3). <https://doi.org/10.20474/jabs-6.3.2>
- Tengan, C., & Aigbavboa, C. (2016). Evaluating Barriers to Effective Implementation of Project Monitoring and Evaluation in the Ghanaian Construction Industry. *Procedia Engineering*, 164, 389. <https://doi.org/10.1016/j.proeng.2016.11.635>
- Tsaousiotis, K., Panitsidis, K., Spinthiropoulos, K., & Zafeiriou, E. (2025). A New Perspective on Talent Management: An Integrative Review of the Current Literature. *Administrative Sciences*, 15(3), 102. <https://doi.org/10.3390/admsci15030102>

- Tuokuu, F. X. D., Gruber, J. S., Idemudia, U., & Kayira, J. (2018). Challenges and opportunities of environmental policy implementation: Empirical evidence from Ghana's gold mining sector. *Resources Policy*, 59, 435. <https://doi.org/10.1016/j.resourpol.2018.08.014>
- Turkson, F. E., Gyeke-Dako, A., & Amissah, E. (2015). Foreign Direct Investment Spillovers and the Ghanaian Local Financial Environment. *Modern Economy*, 6(10), 1078. <https://doi.org/10.4236/me.2015.610104>
- Wirtz, B. W., Pistoia, A., Ullrich, S., & Göttel, V. (2015). Business Models: Origin, Development and Future Research Perspectives. *Long Range Planning*, 49(1), 36. <https://doi.org/10.1016/j.lrp.2015.04.001>
- Zaato, S. G., Ismail, M., Uthamaputhran, S., Owusu-Ansah, W., & Owusu, J. (2021). The Influence of Entrepreneurial Orientation on SMEs Performance in Ghana: The Role of Social Capital and Government Support Policies. In *Lecture notes in networks and systems* (p. 1276). Springer International Publishing. https://doi.org/10.1007/978-3-030-69221-6_96
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). SAGE Publications.